

World Radio History



March 26, 1999

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March 26, 1999

Dedicated to the memory of Rick Whitesell



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There's a whole lot more to lan Hunter and Mott The Hoople than just "All The Young Dudes." Find out what made this British band one of the wildest stage acts (and one that somehow lost money despite sold-out concerts).

... by Dave Thompson

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Ringo is easily the most active of the three surviving Beatles. He updates us on his most recent projects and tour. As a bonus, Ringo producer Mark Hudson tells his whacky Beatles tales. ... by Ken Sharp







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Goldmine helped get my book

This is just a note to say how effective Goldmine is. I was trying to purchase an outof-print book from 1986. I went to Amazon. com - they had it listed, but after six months they could not acquire it for me. Barnes & Noble and others services could not even locate the title. So, I placed a onetime ad in Goldmine for it. Soon, I received two responses offering it to me (one for \$19. and one for \$8.) I now possess the book and have further confirmation of your magazine's effectiveness.

- Andrew Nealley Glen Ridge, NJ

(While there is a lot more competition out there these days, it's great to hear Goldmine is still the source for hard-to-find items. Thanks for the note. - Ed.)

Rare Buddy Holly records?

Tim Neely's list of Buddy Holly rarities in your Feb. 26, 1999 issue, lists the Decca LP as No. 2 with a black label. I have this album with a pink label - DJ copy. Would this be more or less rare/valuable? I know you are busy, but I would be very grateful for a quick e-mail. I'm not a dealer - just a longtime Holly fan who has several of the items on the list and had no idea they were so valuable!

- Bob Egleston via Goldmine Online

(Tim Neely responds: I'd say it's at least as valuable as a stock copy. If it was a 45, I'd say less, because it's my experience that the Decca 45s are harder to find as stock copies. But in the 1950s, record labels tended to send out fewer promotional LPs than later on, as most radio stations still used singles for airplay.}

Reminiscing should have been on Holly list

Your story on Buddy Holly was great. I read every page connected with Holly. Since I have all of Holly's albums, I was wondering why the Reminiscing album wasn't mentioned in the article about Holly's 25 collectible records. Since "Slippin & Slidin" was on this album, I would have thought this album was high on the collectible list. Thanks for those great articles in past issues.

- Palmer B. Koontz Englewood, CO

{Author Tim Neely replies: Basically I omitted it because as hard as I tried, I couldn't include everything. Rest assured the album is collectible, too — certainly it's more valuable than the last several items on the list. But my goal was not to list the top 25 "most collectible"

Correction

In William Ruhlmann's Talk Talk with Delbert McClinton in Goldmine #486, Morris Levy was inadvertently called the head of Rising Tide. Doug Morris was the head of Rising Tide.

LETTER FROM THE EDITOR Fear not the year 2000

As this century slips away into history, I wonder about what will become of record and CD collecting in the new century. At the pace that recording and computer technology has changed the past 20 years, it is hard to imagine what shape (i.e. format) in which we'll be obtaining our music in 20 years.

Recent advances in MP3 software allowing computer users to download and play near-CD-quality recordings off the Internet — are sure to play a major role in reshaping the music industry. Could this spell the death of music distribution, retailing, and even record companies as we now know them? And what about record and CD collecting?

Of course, if I had that type of crystalball knowledge about the future, I sure wouldn't be thinking about how I was going to be getting my music 20 years from now! There are many other areas of life that could benefit greatly from this advanced knowledge. But I digress.

The arrival of new months, years and

Buddy Holly releases — otherwise the list would have been fairly boring. (That's why, for example, 1 combined the Decca 78s into one entry.) In near-mint condition, Reminiscing is a \$200 album on the maroon label, about \$80 on the black color bars label.]

Winter Dance Party Re-Creation

I wanted to say thank you for the nice article and photo you printed about the 40th anniversary Winter Dance Party Tour. I was honored to have been asked to play sax (and celeste!) in this true endeavour of love. It really was more than just a "gig" for eleven special nights. I think we all felt something special recreating the events to honor the memories and music of Buddy, Ritchie and the Bopper.

> - Kevin Moore Wichita, KS

Where were the color Holly photos?

After having Greg Loescher rave about the magnificent color photos of Buddy Holly, Ritchie Valens, J.P. Richardson, and Dion that Goldmine obtained from Larry Matti, you settled for printing them in black and white. This is one time that you should have sprung for color printing and charged a bit more for the issue. I can just imagine what the original prints must have looked like.

- Carl Iohnson Lake Orion, MI

(When I first saw Larry's pictures back in 1993 in Voyageur magazine, they were in black and white. I certainly did not think that, outside of professional photographers, most people had color cameras back in 1959, so I assumed the

centuries brings out the best - and worst - in people. Either we feel the dread of impending doom (Y2K or Armageddon) or are upbeat about a change for the better.

Will we look back at the 20th century and try to grab (i.e. collect) all we can to maintain that link to the past century? Or will we discard all that is "old" and pitch all of our records and even CDs (that supposed "perfect" recording technique).

My hunch is that the mainstream will continue to latch onto whatever the new concept is in music distribution. But there will always be us collectors who will have to have a physical object (record, picture sleeve, CD, poster, autograph, etc.) relating to our favorite artists. As time goes on, those who discarded items will want to obtain them in the future - for more money than they originally paid. It happens all the time. So fear not the new century - it offers new collecting opportunities for everyone.

- Greg Loescher

photos were in black and white. We were stunned that they were in color. In our entire 25-year history, we have not run any inside color outside of paid ads. However, Goldmine readers interested in purchasing these great historic shots can do so by contacting the photographer, Larry Matti, at 3012 Polzer Drive, Wausau, WI 54401. - Ed.}

What a supurb article

What a supurb article by Chuck Miller on the World War II-issued V-Discs (Goldmine, Jan. 29, 1999, #483). I was intrigued by this product alter having seen them advertised in Collectors Choice catalogs, and am currently awaiting the arrival of my Glenn Miller set. Having served in the Air Force in the late '60s and early '70s, I know how important it was to have records shipped from home.

The exposure of this unique label, its background, and its visionary, namely E.G. DiGiannantonio, warmed my heart. Which brings me to a thought. Perhaps the V-Discs story could be the first part of a study on some of the other labels and companies of the past. So many times, labels like Columbia, Decca, RCA Victor, Capitol, et al, are mentioned only in conjunction with the artists who recorded for them. I'd like to see stories about labels such as ABC-Paramount, Brunswick, Coral, Dot King, Specialty, etc. In particular, I'd like to read something about the Swan label. This is my current focus of 45s collecting. I'm finding that many sides were not even relesed to radio or to the public. It would indeed be fascinating to read how Swan acquired the master and rights to release The Beatles' "She Loves You" on good ol' S-4152!

I read that you recently did a piece on

Freddie Cannon, an issue that I missed. Tha would certainly have had a lot of information on Swan. How can I get a back copy of that issue? Please keep up the good work. It is valuable, and again, the V-Disc story was super!

> - Val Matuszkiewic: Sanborn, NY

(Val, we agree that the V-Disc story was outstanding as well as an overlooked story that contributed greatly to America's musical heri tage. Every year we publish our Independen Label issue which has label histories (next one is our May 7 issue). We highlight defunct label as well as current ones. We have published arti cles on some of the labels you mentioned Brunswick - Nov. 4, 1988; King - Sept 7 1990; Specialty — June 2, 1989, and also in our upcoming May 7 issue. Freddie Cannon appeared in our Sept. 11, 1998, issue. Back issues of Goldmine are available from many of our advertisers, especially C-Bub Productions which has issues going back to Goldmine? early years. See their ad in this issue. - Ed.)

What about King's X?

I've been a subscriber for a few years now and look forward to getting Goldmine in my mailbox. Your magazine truly gets better with every issue. What I would really like you to consider is doing an article on the grea progressive/rock/metal trio King's X! Ter years and this band is still going strong with its seventh studio album, Tape Head, not to mention bass player Doug Pinnick's solo CI Massive Grooves. Legendary Guitarist T Tabor's indie release, Naomi's Solar Pumpkin and new solo release, Moonflower Lane, ar all excellent choices for old and new fan alike. All three musicians have appeared of many various other projects throughout th past few years with artists such as Gre Bissonette, Carmine Appice, Munetaka Higu chi, Tribe After Tribe, Platypus, and Drear Theater to name a few. King's X has alway been a "musicians" band with throngs of fan in and out of the music industry. The deserve an article the way that only Goldmin can deliver! Won't you please consider a article on King's X and give the band som much-deserved credit?

- David Co Novi, N

{A good choice for a story, David. Ou hungry writers reading this are sure to pitch a to do an article on the group. - Ed.)

Submitting letters to Goldmine...

Letters to Mr. Postman are encouraged. Please keep them brief, as they have a greater chance of being published. Send your letter to: Please Mr. Postman/Goldmine

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Heimet/Drain S.T.H./Rollins Band - (2 CD) High Voltage rare live show IRUS/Secter than Erra/Lemonheads - "Hard Rock Live" (1 CD) Rare medi-ical fue shows The Buckley - "Live from the Batacian" 3 track French promo in carded p/c. \$20.00 Jeff Buckley - "Live from the Batacian" 3 track French promo in carded p/c. \$20.00 Cher - (1 CD) "Believe" proma advance of full album, printed cover, b. i. \$15.00 Chicago - (1 LP) "Chicago 15" promo abbum, promo stamped with press kit including 6 page bio & band photb. 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Nice ticket **Press Kits** "Blow Up Your Video" Custom folder bio & photo (light AC/DC Introduction Interviewe Introduction Interviewe Introduction Interviewe Introduction Interviewe Introduction Interviewe Introduction Interviewe Interviewe Interviewe Interviewe Interviewe Interviewe Interviewe Interviewe</td AC/DC - "The Razors Edge" tri-fold bio & photo in custom Logo folder Aerosmith - "Get Your Wings" 3 page press release from Columbia Reco photo), dated March 1974 Aerosmith - "Toys In The Attic" 3 page press release from Columbia Reco photo), dated April 1975 Aerosmith - "Cet A Grip" 4 page bio, full discography & photo in Geffen folder Sound S Angelfish - "Angelfish" 4 page bio, press releases & 2 photos of the beautiful Manson in Radioactive Records folder Very Nice & Rare! 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in carded sleeve. \$10.00 Mothery Crue - "Anywhere there's Electricity" tour '94 laminated access pass Black. Silver & Red X-rated back photo

Nine Inch Malls (See Bowie) Ozzy OSbourne - The Ozzman Cometh long-sleeve mash jersey, yellow/black w-cross & logo on front, back has mini Ozzy madman logo at neck, XL \$40 00 Page & Plant - (1 CD) When The World Was Young U.S. promo single, 2 versions, b i \$5 00

March 26, 1999

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Rush - "King Biscuit Flower Hour" Different from previo

Storyville '98 & Aerosmith '93 - (2 CD) "I.C." 10/98

'In Concert" (2 CD's) Sarajevo '97 & London '83 12/

U2 - Best of 1980-1990 "In The Studio" (2 CD) New show fro

Sarah Melachian

All items are

satisfied. Candlebox -

Stevie Ray Vaughan - King Biscuit Flower Hour (1 CD)

Smashing Pumpkins - "I.C." (2 CD) Reading '95 & Del Mar. Ca. '93 11/98

Rush - "Lip Close" 1998 (2 CD's) New Show

U2 - "Up Close" (3 CD's) New Show! 98/9

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MANY NEW ITEMS IN THIS AD!

Polduin Poy

"Always Buying"

Productions # M2-0313 Ronile Montrose - "The Diva Station" 1990 release on Enigma. (saw cut) Pink Floyd - "Dark Side Of The Moon" MFSL Original Master Recording. Se.

Cueen - "A Day at the Races" MFSL Onginal master recording. Sealed Oueen - "A wow of the World 'MFSL Onginal master recording. Sealed Reith Richards - "Talk is Cheap" MFSL Onginal Master Recording. Sealed Rolling Stones - "Love You Live" (2 CD) Organal Usater Recording. Sealed Richards - Talk is Cheap" MFSL Onginal Master Recording. Sealed Rush - Signals' MFSL Onginal Master Recording. Sealed Smashing Pumplins - "Lui" 4-Track CD from 1991 on Caroline Records Bruce Springesteen - 4 Song Live 1988 Tours' 2 CD single Sting - "Noting Like The Sun" MFSL Onginal Master Recording. Sealed Verre - "A Storm in Heaven from 1993 on Vernon Yard Recording. The Zoo (Mick Fleetwood) - "Shakin' The Cage' Hole punch from Cleanced Libergen

Signed Items

Candiceoor - Happy Pills CD w-booklet signed by all 4 in blue & black Sharpi Alice Cooper - German Mark, currency signed by Alice in ballpoint Damn Yankees - Damn Yankees Album Hat signed & incribed by Tommy Sh Jack Blades in gold paint pen Beautiful Sigs! (pinholes in corners) Dio - 1993 Christmas Card - also to promote the "Strange Highways" album 1994, signed in blue ballpoint by RD very cool Fats Domino - signed 8x10 b&w photo, signed in blue Sharpie Donovan - 1977 Publicity Photo signed "Donovan 1977" in black felt hp pen Rob Halford - 1995 Fight" Publicity Photo boldy signed in black Sharpie Ian Muntter - You're Never Alone With A Schizophrenic" LP Cover signed Sheila, Love Mick Ronson" in black marker INDS - The Swing" cover signed & inscribed by Michael Hutchence & Tim Fa black marker.

black marker Iron Malden - 1982 "Number Of The Beast" Publicity Photo signed by Bruce son, Adrian Smith, Clive Burr, Steve Harrs, & Dave Murry in black marker member has added a saying Very Nice! Iron Malden - 1988 Gavin Report magazine cover - nice shot of the ba line-up) signed by Bruce, Adrian, Nico, Steve & Dave in black Sharpie. Ver

Elton John - "Reg Strikes Back" CD booklet, front signed "To Sheila Best

e guaranteed authentic. Everything is returnable if you We send everything with a certificate of authenticity. "Happy Pills" CD w-booklet signed by all 4 in blue & black Shai

Dolly Parton - Promo Tour Jacket - Very stylish gray wool jacket "Dolly" embroi-dered in script twice on the back in pink and black. Four pockets, fully lined. Very \$155.00 Tom Petty - "Damn The Torpedoes" sheet music book w-many photos, sign scribed) by nhotographer

Outernstructor - Promised Land Laminate backslope actrasplass, inter R.E.M. - (1 CD) Daysleeper - U.S. promo single, p/c. b., S5.00 The Replacements - (1 LP) "Pleased To Meet Me" promo stamp on cover, includes press kit vs. 3 page bio, photo. Ketth Richards - (1 LP) "Take It So Hard" - promo 12", great pic cover, sawcut \$25 nn

\$25.00

March 26, 1999

Grapevine

Doyle Galleries auction of former Detroit DJ's collection nets big prices

In one of the most publicized sales of collectible vinyl ever held, on Feb. 16 William Doyle Galleries of New York City auctioned off the collection of former Detroit DJ Tom Margellar, Jr.

Unlike most auctions of records, which rarely get noted outside the immediate record-collecting world, the Doyle auction was publicized in such august places as The New York Times and National Public Radio's All Things Considered. The text version of the catalog also was published on the auction house's web site. Some segments of the online collecting community - noticing the often sketchy details, many "lots" rather than listings for individual records, and lack of consistent grading - attacked the sale as potentially fraught with counterfeits, reproductions and bootlegs. Several items were noted as unknown to the record-collecting world.

In the end, none of the questionable items sold, yet Doyle Galleries was satisfied enough with the event that it plans to hold another vinyl records auction in 2000.

The vast majority of the collection was perfectly legitimate, some of it was even in top condition, and a fair amount of it brought strong prices.

There was one item that sold for a wayout-there price — a near-mint copy of the regular Coral pressing of "Peggy Sue" by Buddy Holly sold for an unbelievable \$315. Recent pricing trends for that 45 have been in the \$50-\$60 range for a near-mint copy.

Otherwise, most of the sales were in keeping with recent patterns.

Four copies of Elvis Presley Sun 45s sold for more than \$1,000: "Baby Let's Play House" fetched \$1,265; "That's All Right" with a slight label tear on side one sold for \$1,150; "Good Rockin' Tonight" sold for \$1,092; and "Mystery Train" also went for \$1,150. A second, beat-up copy of "Mystery Train," described in the catalog as "Poor condition, edge split and heat damage," went



This Beatles' EP sold for \$345.

for \$219.

A copy of the first American Beatles extended-play single, Four By The Beatles, went for \$345. The Vee-Jay EP and the cover of the second Capitol EP were part of a lot that sold for \$230.

Some of the albums to fetch strong prices were a stereo copy of Runaway With Del Shannon, \$1,035; a mono copy of Elvis Presley's Speedway with bonus photo, his rarest mono LP, \$805; the first three Gene Vincent albums — Bluejean Bop, Gene Vincent And The Blue Caps, and Gene Vincent Rocks And The Blue Caps Roll — as a lot for \$805; and The Crystals Twist Uptown on the Philles Iabel, \$690.

The top prices obtained in the entire auction were for two Seeburg 200 jukeboxes. One, a Select-O-Matic KD-200-22 with a chrome car-like grille, fetched \$3,910, and the other, a similar Select-O-Matic 201D, sold for \$2,530.

For more information on future collectible vinyl sales at Doyle Galleries, call 212-427-2730 or visit the web site at www.doylegallerics.com.

— Tim Neely

Eric Clapton to auction off 100 of his guitars for charity

Christie's auction house will be auctioning off 100 of Eric Clapton's guitars on June 24 with the proceeds going to Crossroads Centre in Antigua, an alcohol and drug dependencies treatment center founded by Clapton.

The Clapton guitar collection, which includes stage, studio, and rehearsal guitars, is the largest single-owner collection every auctioned off. The guitars will be on display in London (June 1-3, all guitars), Los Angeles (June 13-15, selected guitars) and New York (June 18-23, all guitars) prior to the New York auction. The collection includes Fender, Gibson, Martin and Guild guitars, the most important being Clapton's 1956 sunburst Fender Stratocaster — "Brownie" — estimated to be worth between \$75,000 and \$120,000. Clapton played Brownie on Derek and The Dominos' "Layla," easily his most famous and recognizeable guitar solo.

Additional gems include an extremely rare Gibson Explorer, one of only 19 released commercially in 1958; a 1974 Martin 000-28 steel string acoustic; a 1959 sunburst Gibson ES-335 that was the type Clapton played in Cream — although not this actual guitar and throughout the 1990s; and a 1952 Fender Telecaster used in the 1970s. All told, the 100 guitars range in estimated value from \$1,500 to \$120,000.

For more information, contact Christie's at 212-546-1112.

— Greg Loescher

GRAPELEAVES

Upcoming new releases: Tom Petty and The Heartbreakers' new album, Echo, on Warner Bros. is due in stores April 13 ... Tom Waits is releasing his first new album in six years. Mule Variations, his first Epitaph Records release, is due April 27... speaking of mules, Gov't Mule is releasing its second live album, the two-disc Live...With A Little Help From Our Friends on March 23. The album was recorded Dec. 31, 1998, at the Rozy Theater in Atlanta and includes a herd of special guests including Derek Trucks (Derek Trucks Band) and Chuck Leavell (The Rolling Stones, ABB, and Sea Level) ... The next hot band from across the ocean, Irish-bred popsters B*witched, releasing their selftitled debut on Epic Records in mid-March. Your kids or grandkids, will want this one ... The Hot Guitars of Biller & Wakefield from Hightone features smokin' Telecasters and steel guitar and will also be released on vinyl... Speaking of smokin' guitars, The Robert Cray Band's next album is its first on Ryodisc. Take Your Shoes Off is due in stores April 27.

Upcoming reissues: The new release date for Badfinger's reissue of its Airwayes LP for the first time on CD is May 18. The CD from Permanent Press Recordings will include five bonus tracks, not four as previously reported, and a number of previously unreleased photos in the liner notes. The newly added bonus track is an unreleased studio take of "One More Time," written and sung by guitarist Joe Tansin with backing vocals by Tom Evans and lead guitar by Joey Molland. Look for an upcoming Badfinger issue of Goldmine this summer Legendary folk trio Peter, Paul and Mary is releasing Songs Of Conscience And Concern (Warner Bros) which draws from 20 of its albums spanning 40 years. In addition to hits and some overlooked gems, the trio is including one newly recorded song, "Don't Laught At Me," a song originally discovered by Bethany Yarrow, Peter's daughter, who is also a musician. A portion of the album's proceeds will go to The Center for Constitutional Rights, The Children's Defense Fund, and Oxfam ... See For Miles has a slew of goodies coming out: The Animals' The EP Collection; One of Britain's top female vocalists of all time, Elkie Brooks' In Concert; The Ventures' Golden Pops/Pops In Japan '71; Bobby Vee's The EP Collection; The Very Best of David & Jonathon; and John Drummers Blues Band's Cabal featuring John O'Leary, harp player and founder of Savoy Brown Blues Band.

On the road again: The mysterious cult fav The Residents are releasing Wormwood, — Curious Stories From The Bible. They will be touring from April thru May in the U.S. and plan to extend the tour internationally with their theatrical version of Wormwood.

For couch potatoes: Music Video Distributors has just released on video Eric Burdon And The New Animals: Live At The Coach House, featuring Burden singing 13 of his top hits with The Animals and War. You know which ones they are, or you should! Includes interviews with Burden telling the stories behind a number of songs, including "House Of The Rising Sun," "Monterey" and "Spill The Wine."

On the bookshelf: This April, Three Dog Night vocalist Chuck Negron is publishing his life story, as told to broadcast journalist Chris Blatchford. Three Dog Nightmare: The Chuck Negron Story: Sex, Drugs and Resurrection (Renaissance Media) tells the sad three-decade journey of Negron through his rise as one of the leading '60s/70s vocalists to a street junkie and finally onto the path of recovery.

Lost and found: Every power pop band's favorite '70s power pop cult band is Big Star. Get ready, fans, 'cuz Norton Records has just released Nobody Can Dance, taken from tapes from a 1974 concert and rehearsal. Songs include Big Star's version of the Box Top's smash hit, "The Letter."

Lives in the balance: Despite just recently coming out with a new live album (Wild In The U.S.A.) and a hit with its cover of "I Want Candy" from the 200 Cigarettes movie soundtrack, Bow Wow Wow's future is on the skids. Annabella Lwin, BWW lead singer, who is working on procuring U.S. citizenship and a solo album based on her Buddhist beliefs, has this to say: "Bow Wow Wow was a band in the '80s, and the music we did on the tour (in 1998) was from that era. But we're living in the '90s now, and we'll be at the end of that pretty soon.". Stone Roses reunion rumors in the British press turn out to be just that. However, Roses fans can pick up the new Old School Vs. New School compilation on Jive Electro which features two different remixes of their hit, "Fool's Gold."

Special events: Mr. Entertainment, Sinbad, is headlining his fifth annual K-Mart Presents... Sinbad's Soul Music Festival on the island of St. Thomas this Memorial Day Weekend (May 26-31). [Count me in, boss!] Last year the six-day festival featured, among others, Natalie Cole; Earth, Wind and Fire; KC and The Sunshine Band; The Gap Band; and The Whispers. Sinbad will be announcing this year's lineup shortly before the festival dates.

On the auction block: Eric Clapton isn't the only rock star divesting of his instrument collection (see news story on this page). King Crimson guitarist Robert Fripp has announced an auction of six mellotrons used by the prog rock kings on the road and in the studio, including the two original Mark II mellotrons used on their debut, In The Court Of The Crimson King. No minimum bids were given. For more information, contact Discipline Global Mobile UK at 011-441-722-78017 or e-mail the company at 73064.1470@compuserve. com.

<u>Cool stuff</u>: Fans of Insane Clown Posse should stop by a comic book store this May and pick up a copy of *Insane Clown Posse* #1 from Chaos Comics. Chaos has previously published comics on the heavy metal group, Megadeth. Insane Clown Posse is also soon releasing a new album, *The Amazing Jeckel Brothers*, on Psychopathic Records.

Inside Goldmine: Goldmine price guide author Tim Neely's newest book, Standard Catalog of American Records, 1950-1975, has sold out of its first printing from December 1998 and is back on the presses. Neely just wrapped up the second edition of Goldmine's Price Guide To 45 RPM Records, due out in early summer.

- Greg Loescher

World Radio History

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Decline III and Still Crazy grace the silver screen

The Decline of Western Civilization Part III

Film director Penelope Spheeris has a ready explanation for her affinity with the subjects of her landmark documentaries, The Decline of Western Civilization (1981), The Decline of Western Civilization Part II: The Metal Years (1988), and the recently released The Decline of Western Civilization Part III.

"I was born in the carnival," she said, "and I lived with a bunch of outcasts. So I feel comfortable around them. There you go!"

Each film has focused on an aspect of the Los Angeles music scene: the punk scene of the late-70s in the first *Decline*, the metal scene of the mid-80s in *Decline II*, and the current punk scene in *Decline III*. Having noticed what she calls "packs of *Road Warrior*-type kids" hanging out on the streets of L.A., Spheeris began going to clubs to see what kind of music the new breed of punks were creating.

"It was sort of like the recycle of the original punk scene," she said. "A lot of the political and social reasons for the lifestyle were the same, which is kind of cool. Punk had survived at a kind of low heartbeat level for 20 years. And then all of a sudden, because of Green Day and Rancid and those kind of pop-punk bands, the whole movement kind of gained a resurgence. And then once the kids got used to that popular music, they went back to the real street stuff."

Spheeris eventually filmed the bands Naked Aggression, The Resistance, Litmus Green and Final Conflict for Decline III. Some "voices from the past" appear as well, with Flea from Red Hot Chili Peppers, Keith Morris from Circle Jerks, and Rick Wilder from Mau Mau's — all dispensing wisdom and observations. But Decline III's real focus is on the street kids — "gutterpunks" — who follow the bands. These are the kids who really do have no future. Homeless and unemployed, the gutterpunks' days revolve around panhandling for spare change, seeing bands and getting drunk.

Over the course of filming, Spheeris found herself being drawn into the gutterpunks' lives. "They're a bunch of brats, and you hear me screaming at 'em during the film, but, bottom line is, I know where they come from," she said. "I know what they're made out of, and I have a great compassion for them that I can't explain other than just my carnival background. It's like some sort of cosmic attachment. I come from a background that's kind of turbulent too. And all the time when I was coming up as a filmmaker, I said, 'If I ever make any money, it's going to abused kids.' I always vowed that that's where my charity would be when I could do it. I just wanted to try to help solve that problem."

As a result of her interest in the gutterpunks, Spheeris



Pinwheel and Robbie, from The Decline of Western Civilization Part III

decided to donate any profit from *Decline III* to organizations that aid homeless and abused youth. She also found the gutterpunks had their own sense of loyalty toward her work. "Originally, when I'd walk up to film them, they'd go, 'You can't do this!'" Spheeris explained. "And I'd go, 'Well, I'm doing *The Decline Part III.*' And they'd go, 'You can't do *The Decline Part III* 'cause Penelope's supposed to do that.' And I'd go, 'I am Penelope.' And they'd go, 'Oh really? Put me in the movie!""

One of the film's more harrowing sequences comes when Spheeris spends the night at a party at the apartment of a wheelchair-bound gutterpunk who lives on disability. Kids come and go throughout the night, guzzling beer, vomiting, and passing out. It's no wonder that more than one gutterpunk expects to die young. "When I came back from filming that night, I was so depressed," Spheeris said. "It was this desperate, 'there's no hope in the world' depression. It was the result of integrating into my psyche the reality of these kids' lives. And the fact that there's going to be millions out there like that. I laid awake that night, and just was like, 'Oh my God. Is this what's coming to the world? Oh my God. It's terrible.'"

Decline III had its premiere at last year's Sundance Film Festival, where it won the Freedom of Expression Award. Since then, Spheeris, who financed the film herself, has also been handling the booking and promotion. Decline III has so far played a number of theaters on the West Coast and she plans to bring the film to the East Coast later this year. "I'm just waiting for the weather to let up before we book anything farther East," she said. "I didn't want to book New York right now, or Chicago, forget it!"

— Gillian G. Gaar

Still Crazy

Can you be too old to rock 'n' roll? Apparently not. These days, rock 'n' rollers don't fade away, they just move to the reunion circuit — unless you're The Rolling Stones, who never bothered to break up in the first place. *Still Crazy* examines this scenario from another perspective. In this case, the fictional British band Strange Fruit weren't quite up to the superstar level when they split in the mid-70s. The story is picked up in the mid-90s when Tony (Stephen Rea), the band's keyboard player, urges the other members of the group to get back together for one last grab at the brass ring.

It's a rather corny, clichéd scenario, but *Still Crazy* is nonetheless enjoyable, if light, entertainment. It turns out Strange Fruit's members have mostly left the business. Tony stocks condom machines in Spain; Les (Jimmy Nail), the bassist, owns a roofing company; and Beano (Timothy Spall), the drummer, lives in his mother's trailer. Only Ray (Billy Nighy), the lead singer, has continued to have a sporadic solo career. Lead guitarist Brian (Bruce Robinson), is apparently missing-in-action, so a new, younger man, Luke (Hans Matheson) is brought in, both to handle guitar chores and attract a young audience. Toss in Karen (Juliet Aubrey), the Fruit's former personal assistant, Hughie (Billy Connolly), the band's cynical, though good-hearted, roadie, and Astrid (Helena Bergstrom), Ray's overbearing wife, and the complications become inevitable.

The reunited Strange Fruit starts out in clubs, preparing themselves for the big reunion concert at an outdoor festival. A wealth of personal conflicts ensue, particularly between Ray and Les. But the band's blend of ballad and prog rock, with a wee touch of glam, eventually finds its audience. Unlike other studio "rock" films, *Still Crazy*'s songs at least sound like rock music, the bulk of them having been written by Squeeze's Chris Difford (lyrics) and Mick Jones of Foreigner (music). Nighy, with no previous experience as a rock singer, nonetheless proves to be talented and captures the fading glamour of a one-time contender perfectly. The rest of the cast also turns in good performances.

The heart of *Still Crazy's* story is how the various band members and their entourage reconnect with their own hearts. Success is ultimately less important than sticking with something you truly love. By that standard, those born to rock never have to take the sentiment "Hope I die before I get old" too seriously.

- Gillian G. Gaar

Fourth annual Poptopia Festival highlighted by Paul Williams

Melody, harmonies and hooks were all plentiful as the fourth-annual Poptopia Festival took place in and around Los Angeles during the first week of February. The brainchild of musician Martin Luther Lennon (a.k.a. Tony Perkins), Poptopia is a showcase for both established and up-and-coming pop



music acts. More than 80 acts took part in the festivities this year, including The Tories, The Sugarplastic, Kyle Vincent, Apples In Stereo, and former

Dramarama lead singer John Easdale.

The Saturday evening concert, held in the comfortable environs of a club called The Gig in West Los Angeles, was the most anticipated show of the festival, with legendary singer/songwriter Paul Williams making one of his extremely infrequent live appearances.

The night began on a high note, with San Francisco's Chris von Sneidern performing selections from his wonderful *Wood And Wire* album. Armed with an acoustic guitar and his crystal-pure voice and aided by the subtle keyboard shadings of Dave Amels, von Sneidern proved why he is one of the top guns on the current pop scene, offering song after song of intimate, hypnotic, Bacharach/ Badfinger-inspired magic.

L.A. denizens The Andersons were up next and were clearly a crowd favorite. Eschewing the fine, brawny tunes from their *Separated At Birth* record, the quartet instead opted to have a go at a full set of new songs. The best of these was the intense ballad "She's Falling Out Of Love Again," which spotlighted the combo's harmonic skills.

By the time former That Dog vocalist Anna Waronker hit the stage just after 9:30 p.m., The Gig had become Sardine City, packed to the gills. The smallish club setting was perfect for her pretty, guileless numbers, which included acoustic guitar, keyboard and violin accompaniment. During her last few tunes, Waronker playfully recruited different drummers from the audience, including Perkins and Andersons' guitarist/L.A. pop scene bon vivant Robbie Rist.

After a quirky set from Tammy And The

World Radio History

Lords Of Misrule, Paul Williams hit the stage. Looking fit and trim and seeming a bit nervous at the outset, Williams opened with a jaunty version of a tune he penned for Three Dog Night, "An Old Fashioned Love Song." Accompanied only by keyboardist Chris Caswell, Williams then charmed the appreciative crowd with solid versions of some of his other best-known songs (or "codependent anthems and 'Ouch, Mommy' songs," as he jokingly described them), including "I Won't Last A Day Without You," "You And Me Against The World" and "Rainy Days And Mondays." Prior to kicking off the latter tune, he gave props to the late Karen Carpenter by saying that "the lady who sang this song will always own it."

A self-effacing and engaging showman, Williams also joked that this was one of the few performances he could remember (a reference to his well-documented substance abuse problems, which he has overcome), and halted his version of "Out In The Country" mid-song, chuckling, he said, "Just remember Chuck Negron [Three Dog Night lead vocalist] singing it, not me..." Williams also performed a lovely rendition of "my favorite song that I ever recorded," "The Rainbow Connection," from *The Muppets Movie.*

Williams also mentioned that Poptopia and The Gig were donating some of the proceeds from the show to the Musicians' Assistance Program, which helped to make a special set all the more meaningful.

Three other bands followed Williams: The Mello Cads, a hopelessly unfunny pseudolounge act with a white-suited lead singer with no voice; Cockeyed Ghost, another local Los Angeles favorite (whose finest moment was when they charged through a splendid rendition of their anthemic "I Hate Rock And Roll") who have had three records released on Big Deal; and melodic bar-popsters The Idle Kings.

By the time the evening wound to a close after midnight, concert-goers were left to savor all of the different flavors of pop music they had experienced and to await Los Angeles' next major pop music festival, International Pop Overthrow, coming in late July.

— John M. Borack



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March 26, 1999

DOM MARIANI — DRENCHED IN COOL RETRO POP

by John M. Borack -

Between his work with The Stems, The Someloves and now DM3, Australia's Dom Mariani has been the guitar and voice behind some of the finest pure power pop that the '80s and '90s have produced. While in the garage-rockin' Stems in the mid-80s, Mariani penned and sang such jangly gems as the sweet Byrdsinspired "At First Sight" and "Love Will Grow," while also flexing his singing and songwriting muscles on the sing-songy "Can't Forget That Girl." (The posthumous Buds CD anthologizes many of The Stems' finest moments.)

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After The Stems rode off into the sunset, Mariani joined forces with former Lime Spider Darryl Mather to form the superpop Someloves, whose lone disc, 1989's Something Or Other, is an acknowledged power pop classic. Smoothing off The Stems' rough edges while honing his songwriting chops, Mariani enlisted like-minded American chums such as Mitch Easter (who coproduced), Bobby Sutliff, and Jamie Hoover to help out. Tunes such as "I Didn't Mean That," "Know You Now" and "Girl Soul" (to name but three) are literally pop perfection, and it's criminal that Something Or Other never saw release in the U.S.

Mariani's next musical step was to form DM3, which took the power pop leanings of The Someloves and amped 'em up a bit, without sacrificing melody or charm. 1993's 1 *Time*, 2 *Times*, 3 *Red Light* and 1996's *Road To Rome* are both bursting with state-of-the-art guitar pop, with Mariani proving that he is indeed Australia's King of the Everlasting Hook.

Following the U.S. release of *Dig It The Most* (a Bomp records compilation of some of the best bits from the two DM3 records) and various and sundry other digital thingies (including a searing version of "Sweet Hitchhiker" for an otherwise lame Creedence tribute disc, a rarities CD and a few EP's here and there), DM3 is now readying their latest assault on our pop senses, *Rippled Soul*. Mariani recently took a few moments to answer some questions about his illustrious career.

Goldmine: Growing up in Australia, what sort of music were you into?

Dom Mariani: I was listening to a lot of Top 40 radio, but I'd say The Beatles were a big influence early on. The first record I ever bought was The Beatles' *Hits* EP. I think that pretty much sealed my fate. From there it was the 1910 Fruitgum Company, The Monkees and The Tee Set. In junior high school, while everyone was into Slade or Deep Purple, I was listening to CCR and The Rolling Stones. I bought some great singles back then, like "Day After Day," "Go All The Way," "I Saw The Light," "Uncle Albert/Admiral Halsey" and "See My Baby Jive."

Sounds like a helluva jukebox!

I was always behind with music trends. I went through a Deep Purple/Led Zeppelin/ Black Sabbath phase when it was cool to like The Doobie Brothers and the Eagles, but punk and new wave saved the day. In the late '70s and early '80s, bands like the dB's, The Plimsouls and Blondie were a big influence and inspired me to go back and check out all this great '50s and '60s stuff, Big Star and Dwight Twilley.

Were The Stems your first band? How did they form?

I was in a few high school bands and a band called The Gostarts before The Stems. During The Gostarts I was really getting into the '60s retro thing. I was discovering all these cool underground groups like The Electric Prunes and The Standells, and I was also finding out more about groups like The Turtles and The Byrds. I became dissatisfied with the direction that The Gostarts had taken and was wanting to form a new group based on these ['60s] influences. It was a loose beginning, but by the end of 1983 we had The Stems together.

Were you the one who decided to inject more of the pop influence to The Stems' otherwise garagey sort of sound?

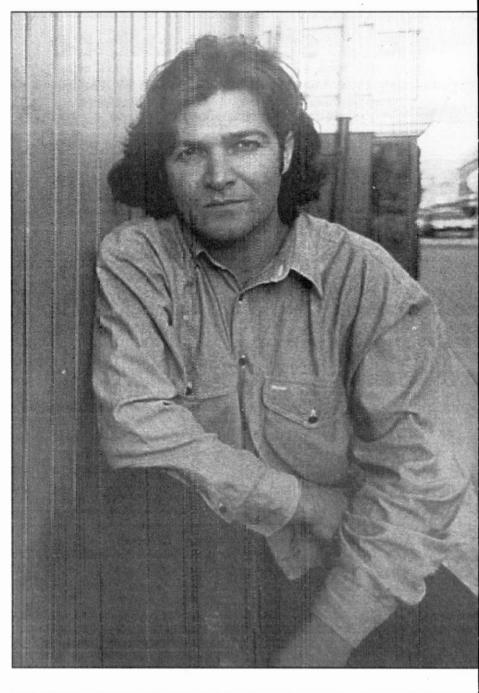
When we first started out we really embraced the '60s garage-punk sound, but 1 guess with my pop influences I was trying to introduce more melody and make the songs as catchy as possible without making them sound too wimpy. Keeping it rocking was also very important. By the time we were ready to record the *At First Sight* album, we were full on into pop.

Speaking of that album, the song "At First Sight" is a gorgeous 12-string infused number and quite unlike most other Stems tunes.

It was inspired by the Raspberries' "Let's Pretend."

I have a Stems vinyl bootleg (!) where you guys cover Kimberly Rew's, "Psychotic Reaction" and The Plimsouls' classic "Zero Hour." What other covers were part of your live set?

The Shangri-Las' "Remember (Walking In The Sand)," The Easybeats' "Sorry," The Kinks' "Tired Of Waiting For You," The Yardbirds' "Mister, You're A Better Man Than I"



"I was always behind with music trends. I went through a Deep Purple/Led Zeppelin/Black Sabbath phase when it was cool to like The Doobie Brothers and the Eagles, but punk and new wave saved the day." — Dom Mariani

and The Monkees' "I'm Not Your Stepping Stone."

Why did The Stems split, and how did The Someloves come together?

The Stems' split was caused by the usual stuff: bad management and internal conflict, as well as the constant touring. The Someloves originally came together for a one-off single ["It's My Time"/"Don't Talk About Us"] while The Stems were based in Sydney during mid-1985. We later recorded a second single ["Know You Now"] just prior to The Stems' split in September of 1987 but didn't complete it 'til April of the following year with Mitch Easter. So it ended up as kind of a default situation; The Stems' split made way for The Someloves. How did you hook up with Mitch Easter? seems like it was a perfect marriage!

Darryl Mather got in touch with Mitch after a mutual friend, Jim Wiley, had done an interview with Mitch for Jim's fanzine Shakin Street. Fortunately for us, he was interested in working with us, and our label was supportive of the idea. The next thing we knew, we were in the United States drivin down from New York to Winston-Salem N.C., to meet Mitch Easter. We also met up with Tommy Keene and Chris Stamey during our short stay. It was an amazing two weeks Mixing "Know You Now" with Mitch pretty much sealed things for the album, and the following year we returned to do Something Or Other.



Why was there only the one Someloves lbum?

Because we refused to do any live shows or touring. The label got pissed off and decided to drop us, and without label support it was difficult to keep The Someloves going. Plus, I had a young family to support, which was my number one priority at the time. It was a shame. We got caught up in the politics of it all.

In retrospect, what would you say is your fave track from The Someloves record?

"Know You Now."

Am I mistaken, or did I hear something about plans for another Someloves disc in '98?

There's been talk about it over the years, but I couldn't commit to it in the end. Darryl has put together another lineup and called it The Orange Humble Band with Ken Stringfellow of The Posies on lead vocals. The album was completed a while back with Mitch Easter.

When you formed DM3, was it a conscious decision on your part to still play pop but make it a bit heavier?

After The Someloves was shelved, I put together a temporary lineup, called it Orange, and started playing local shows

DM3

important to have a songwriting vehicle

lia? I know there's quite the pop scene develop-

ing again there...

experience at all?

Stems split.

What kind of reviews do you get in Austra-

The local scene has always been very

supportive of my music, but the pop scene has always been a small part of the overall

Australian music scene. For the most part,

things follow current musical trends. But

there's always new and exciting bands

coming along - two of my favorite Austra-

lian bands at the moment are from

Melbourne, Even and Snout. Melbourne

On the first DM3 CD, "One Time, Two

I wrote that song for The Someloves and

actually recorded the backing tracks at the

time but decided it wasn't going to fit in with

the rest of the album. "T.V. Sound" was another one like that. The inspiration for

"One Time, Two Times ... " came from The

Times Devastated" is an amazingly powerful

number. Were the lyrics written from personal

seems to have a cool pop scene.

again. The set consisted of Someloves material and newer material. Playing live again had a big influence on how the songs and sound of DM3 evolved It was more about capturing that live energy when we went into the studio. On a personal note, it was very

"Something Heavy" came about while I was in Europe, and I had taken it to the band just before the recording of *Road To Rome*. It was one of those songs that evolved in the studio. My reference for the keyboard part was the Beach Beys' "Til I Die" from *Surf's Up*. I gave Bob Patient [who played Hammond organ on the tune] a tape of the song before the session, and he did a marvelous job.

Did you have "author" Albert Goldman in mind when you wrote the scathing "Dead Stars"?

He would be the main point of reference for the song, but it deals with that kind of horrible grave-digging phenomenon in general.

Dom, when will your fans in the States have the privilege of seeing you perform live over here?

l'm hoping to be there for next year's International Pop Overthrow festival.

Cool! What do you think of the second DM3 disc as compared to the first?

I like them both for different reasons. Road To Rome is the more consistent and classic sounding of the two. 1 Time, 2 Times, 3 Red Light has rougher edges to it.

Who are some of your current favorites in the pop world?

Fountains of Wayne, Even, Snout, Teenage Fanclub, and Whiskey Town, who are more roots/country. There's a great song out at the moment by Libido called "Overthrown."

Okay, if you could take only five pop LPs with you to a desert isle, which would you choose?

Ooh, hard question! Abbey Road, Pet Sounds, The Notorious Byrd Brothers, Big Star's #1 Record and the dB's' Repercussions.

Finally, what can we expect from the new DM3 CD? Give us the lowdown...

Rippled Soul will be out in Australia on Citadel and in Europe through Munster Records. With the exception of three of the songs that were mixed by Mitch Easter in the U.S., most of the album was recorded and mixed in Perth over a 12-month period at various studios at different times. It's possibly the most varied album we've done to date, which I think makes for an interesting record to listen to and one that follows on from *Road To Rome* nicely.

Mott The Hoople All The Young Dudes' Capers

by Dave Thompson

Mott The Hoople, at the Uris Theater, May 1974

ll The Young Dudes." It is, 66 perhaps, the greatest three minutes, 33 seconds worth of pop ever consigned to seven inches of vinyl. A rallying cry, a requiem, a love song, a death march, "All The Young Dudes" has been covered more often, and more successfully, than any song outside of "Louie Louie." In fact, if Richard Berry's little chestbeater is the heartbeat of the American '60s, then "All The Young Dudes" is the soul of Britain 10 years later, conceived at the height of the glam rock explosion but so rapidly transcending that genre's limitations that today, any one of a dozen different versions can be held up as somehow definitive.

There is the punk swagger of The Skids, gathering up the disparate tribes of late-70s rebellion, and the rhinestone swagger of Angel, recasting suicide Billy and shoplifting Lucy in the malls of middle America. There is the sultry harmonizing of the Chanter Sisters, realizing the song's inherent musicality, and the rebellious folk vibe of World Party, redressing the injustices of a decade under Thatcher and Reagan.

Bruce Dickinson injected the song with weary nostalgia; Mick Ronson, at his last recorded live performance, imbibed it with soaring sadness. Gene Loves Jezebel have added a gritty gothic glamor, Jill Sobule, a sad, sweet dreaminess. And, of course, there are the multitudinous renditions that the song's own composer, David Bowie, has unveiled over the years, as he struggled to match the peerless perfection of Mott The Hoople's original version, recorded back in 1972 and still as relevant today as it ever was back then.

"To be honest, I much prefer our version," Mott The Hoople's lan Hunter wrote of Bowie's first attempt at the song, later in 1972. "This seems too slow, and he's done it in a lower key." And Bowie would appear to have agreed with him. Plans to include the song on 1973's Aladdin Sane album were abandoned. When Rykodisc remastered that same record for reissue in 1990, a hitherto adventurous flow of bonus tracks was ended not only by the absence of any extra material on the record, but also by label project manager Jeff Rougvie's indignant insistence that there wasn't any to include in the first place.

Responding, in *Goldmine's* Dec. 14, 1990, issue to claims that Rykodisc was maybe "holding back the good stuff" for some future Bowie rarities collection, Rougvie claimed, "I'm not convinced there ever was a real studio recording of 'All The Young Dudes.' Every tape I ever got claiming to be the studio version was actually the radio session with the intro clipped off."

Since that time, of course, Bowie's 1972

studio version of "All The Young Dudes" has received two official releases, on EMI's 1969-73 compilation and, interestingly enough, on the *Rarestonebowie* rarities collection. But maybe, also since that time, Bowie himself has come to appreciate just how resilient "All The Young Dudes" really is, in that it doesn't matter what is done to it, it still comes out smelling of roses.

Indeed, Bowie himself has bashed the song till it bled; rearranged it for soul and barbershop quartet; jangled it up and jungled it down — he has even given it away to his fans.

"This song was written 25 years ago," he announced from the stage on his last American tour. "Do with it what you will."

Then Reeves Gabrels would launch into the riff that once powered a generation's naive dreams, and a quarter of a century rolled back like candy wrappers — until 25 years were 25 minutes and the kids still had hope and youth on their side, the old really were back at home with their Beatles and their Stones, and T. Rex and TV truly were all that mattered. "All The Young Dudes" did more than zap the zeitgeist of early '70s pop. It created it.

Now the dudes are into their 40s or worse, and though the song remains affecting, it is heartbreaking as well. Play it, and remember how it felt to be young; play it, and relive the dreams that lay crushed by the years that have run over them. Play it and wonder... if it makes the people who bough it feel like that, what on earth must it do to the people who made it?

"All The Young Dudes" haunts the forme members of Mott The Hoople like a family ghost. Not including the original 45 or the album from which it was taken, "All The Young Dudes" has now appeared on around 15 of the 25 or so albums that bear the band's name, from the wealth of compila tions that recycle it alongside the rest of thei so-called greatest hits on down.

Add to that the song's omnipresence in vocalist Ian Hunter's live set and its habit of turning up in sundry "Greatest Singles Of Al Time"-type polls. Of course, the fact that it title was invoked once again when Mott Th Hoople got the boxed set treatment last year one could easily be forgiven for believing Mott The Hoople really were a one-son band.

Easily... but not willingly, and certainly not happily. For not only was "All The Youn Dudes" just one shining oasis of magic in career littered with sublime majesty, it wasn even particularly representative of either the band that recorded it... or the band they became once they'd done so. Though it i true that "All The Young Dudes" stopped great band from breaking up, in a way they broke up anyway, two years before they fell apart, and the Ballad Of Mott The Hoople becomes a suite in two movements, the discordant symphony of the band's first three years and the ecstatic chorus of their final 18 months.

And what a ballad it was.

Recently spread across a full-length album by the Doc Thomas Group and a handful of tracks on the boxed set, the story of Mott The Hoople begins with a clutch of recordings by such '60s R&B stalwarts as the Buddies, the Shakedown Sound, The Silence, and Doc Thomas themselves — and before that, the ambitions of The Sandstorms, The Anchors, The Soulents and The Problems, hard-gigging bands who brought the semirural wilds of Herefordshire its first taste of native rock 'n' roll but never progressed beyond the first rung or two up the ladder to fame.

Drummer Rossien Terence Dale Griffin and guitarist Peter Overend Watts were school friends who'd been playing together since 1962. Lead guitarist Mick Ralphs was the brilliant young instrumentalist who forced Watts to pick up a bass instead; vocalist Stan Tippins was the wild frontman whose formative idol, Johnny Kidd, was never far from the musical surface; and organist Terence Verden Allen was a man who conjured wild Welsh nightmares from behind the organ in a then-unknown Jimmy Cliff's band - into which first Ralphs, and then Griffin, gently drifted. Together, they were bravely going nowhere and, despite regular name changes, slowly falling apart.

All five musicians were casting around for another opportunity. Griffin was offered the drum seat in Dave Edmunds' Love Sculpture but turned it down to stay with his friends.

Ralphs was arranging auditions with every band that needed a guitarist — Cartoone, managed by future Led Zeppelin heavyweight Peter Grant, was one. Watts spent a month in Italy, the Doc Thomas group's happiest hunting ground, planning a supergroup with the leader of local heroes I Giganti. He came home when that fell apart and headed straight down to London to try out with the recently shattered Free. Though he didn't get the job, he did find a soulmate.

Producer Guy Stevens is one of the unsung heroes of British rock. No matter that his legend today is as large as his ego was back then — "There are only two Phil Spectors," he famously remarked, "and I'm one of them." No matter that Stevens' pioneering role in the development of ska and R&B in Britain is a matter of public record; no matter that without him, the magnificent eccentricity of the original Island Records would never have left the starting blocks. Stevens' greatest contribution to music was his absolute refusal to let "the bastards" grind him down.

Interviewed in 1980, shortly after producing The Clash's landmark *London's Calling* album, that was Stevens' primary topic of conversation, the blinding brilliance of the musical path he mapped out for the bands he recorded and the obstacles placed in his path by "the bastards." The fact that the musicians themselves fell into this bag as often as anybody else did not seem to phase him in the slightest.

Stevens on Free: "I wanted them to

conquer the world. All they wanted to do was kill each other." Mighty Baby: "I saw them as Britain's answer to San Francisco. And if I could have got them out of the pub, they might have been." And Mott The Hoople: Just for a moment, his eyes misted over at the thought of the ones that got away. Then he caught himself and let out a triumphant snarl. "They were the worst ones of the lot. They wanted to kill each other, and then go down the pub."

It was Stevens, however, who saw in Watts the suggestion of a magic that needed to be teased out on its own terms. There was no point, Stevens knew, in grafting him onto Free, because the bassist had a dream and Free would simply be a job. Neither, once Stevens met Watts' friend, Ralphs, could he see any point in separating the two of them — as instinctively as everything else he did, Stevens perceived the chemistry between the two musicians, and when he heard that they had a band of their own, he suggested they keep in touch. Then he suggested they find a new vocalist.

For Stevens, the defining moment in his relationship with this tenacious provincial outfit was not its music, but guitarist Ralphs' refusal to be messed about. The Silence, as the group was then known, had recently recorded a demo tape, headed off by the allegedly brilliant "The Rebel." But they'd mailed it out to a string of labels and were rejected by every one. Finally, Ralphs decided to deliver it to Island Records in person, and he drove down to London.

"I went to their office on Oxford Street and sat there and waited, and in the end I got so frustrated I burst into Guy Stevens' office. 'Listen! I've driven all the way down from Hereford and I'm pissed off that no one takes any notice.' And he says, 'I like it. I like your attitude.'"

The band continued to impress. At the band's audition, Allen personally carried his Hammond organ up the stairs to the rehearsal room. "Anyone who carts that bloody big thing up the stairs deserves a record deal," Stevens said. And once the band started to play and the neighbors began to complain about the noise, that was it. Stevens, who literally thrived on confrontation and ruffled feathers, offered The Silence a deal on two conditions — one, that they changed their name, and two, that they changed their singer. Unhappily, but unable to resist, the band agreed. Tippins would become Mott The Hoople's road manager for the remainder of their career.

Like the band he was about to be grafted onto. Ian Hunter Paterson had spent much of the 1960s going nowhere in a succession of guises. Born in Oswestry, Wales, raised in Hamilton, Scotland, but latterly based in Northampton, England, his best-known band was The Apex R 'n' B All Stars, a longrunning local act with whom he played rhythm guitar, "danced like an idiot," and possibly made his recording debut. In 1964, The All Stars recorded a four-track EP for the local John Lever label (Lever was the band's drummer), but Hunter swore he cannot remember if he actually appeared on it or not. Music, after all, was never more than a hobby for Hunter at that time: The All Stars paid few of his bills - particularly after he married and had two children - and so he



lan Hunter

worked by day, gigged at night, and tried to

was Hurricane Henry and The Shriekers,

best remembered today for featuring pianist

Freddie "Fingers" Lee — himself fresh from

a glittering career fronting Screaming Lord

Sutch's Savages. Lee joined the band in 1965, bringing with him his own record deal, but

again, Hunter was unsure whether or not he

actually got to play on any of the pianist's

London, and the singer soon became a famil-

iar sight recording demos at Regent Sound

Studios on Denmark Street. This led to a job

as a staff songwriter at the publishing house

Francis, Day and Hunter (no relation), while

Hunter also reunited with Freddie Lee in a

new band, At Last The 1958 Rock And Roll

a name change to Charlie Woolfe and a

second release, "Dance Dance Dance," but

neither release did anything. Soon Hunter

and 1958 Show guitarist Miller Anderson

were working the session circuit, backing

faded rockers such as Billy Fury and Mike

Berry, auditioning unsuccessfully for the

New Yardbirds, a group being planned by the

original band's last manager, Mickie Most, to

compete with a similarly named project

being designed by their guitarist, Jimmy

Page. Neither would really get underway

(although Page's lot didn't do badly under

Hunter was also in line for a berth in the

future Gary Glitter's club band, and so on.

A single, "I Can't Drive," was followed by

In 1967, Hunter and his family moved to

Leaving The All Stars, Hunter's next band

make ends meet in any way he could.

another name, Led Zeppelin), and Hunter returned to his job in publishing and his hobby at the demo studio.

It was while he was at the office one day, June 5, 1969, that Hunter received a phone call from Bill Farley of Regent Sound Studios. Stevens was at the studio auditioning pianist/singers for a new band, The Silence, and getting absolutely nowhere. Farley thought Hunter would be ideal for the gig and finally persuaded him to catch a bus down to the studio and see what he thought. Hunter ran through one song, a spartan version of Dylan's "Like A Rolling Stone," and in the absence of worthwhile competition from any of the other auditioning aspirants, Stevens knew the band had no choice

According to Watts, "Guy was standing behind Ian pulling these horrific faces and giving the thumbs down and going, 'crap, crap.' Then Ian would sing a good bit, and he'd go 'not bad, not bad.' I could hardly keep a straight face. We didn't know which way to look. Ian wasn't a very good singer, but there was something there. After Ian had gone, Guy said, 'Look, that last bloke. Shall we get him in for a couple of weeks? Just so we can show we've gat a group, and if somebody better turns up, we'll get them in instead."

Hunter was given the job in a phone call from Stevens a few days later. What he didn't get was his new bandmates' respect "I think the verdict was, we can't find anyone else, so let's try him for a few weeks," Hunter said. He recalled band meetings and rehearsals (at Islington's Pied Bull pub) where nobody

singles.

Show.

March 26, 1999

even spoke to him. "I think they were missing Stan Tippins," Hunter said. "Yet Stan was the only one who would speak to me."

Slowly, however, the mood lightened, as Hunter showed what he was capable of and Stevens' own manic enthusiasm cut through any remaining ice. The producer renamed the band — he toyed with Savage Rose and Fixable for a while but finally settled upon Mott The Hoople, from a novel by American author Willard Manus.

That task out of the way, he then renamed the band members. Michael Geoffrey Ralphs escaped unscathed. But Hunter was shorn of his surname; Allen and Watts were deprived of their first names; and poor Griffin lost every name he owned and was rechristened with a nickname he thought he'd shed years before: "Buffin" dated back to a childhood cold, one that kept his nose running for what seemed like an eternity. For a time, his friends referred to him as a little sniffing bugger, then somebody spoonerized it, and he became the Little Snigger Buffin.

Now he was Buffin again.

Signing his new charges to Island Records, Stevens lost no time in ushering them into the recording studio in late June 1969. The way he saw it, there were two courses open to the band — the Dylanish angle that Hunter encapsulated and the semi-soft rock that was the band's stock in trade. Stevens being Stevens, however, he wanted to take both courses at once, simply to see what would happen.

"Guy envisaged us as being Bob Dylan's band and Ian being Dylan, that kind of electric folk thing," according to Ralphs, "He encouraged us to work along those lines rather than the lengthy progressive stuff we'd been doing before." He was also skilled, Ralphs continued, "at getting the most out of people in an unconventional way."

Discussing songwriting with Hunter, Stevens suggested playing a record backward, to see what became of it — famously, Jimi Hendrix's "Voodoo Chile" was developed from just such a process when the guitarist turned Cream's "Sunshine Of Your Love" on its head. Hunter tried the same thing with Dion's "Clean Up Your Own Backyard," and ended up with "Half Moon Bay." ("Backyard" itself would resurface, the correct way round this time, on Mott The Hoople's fourth album, Brain Capers.)

Ralphs said, "We'd go into the studio, get drunk, have a huge meal sent in at great expense, all before we'd play a note. Then he'd say, 'Right, let's wreck the studio. And we'd knock a few chairs over, and then we'd play." Mott The Hoople's first album would reflect this attitude perfectly.

Almost half of the album was comprised of covers: Ralphs brought in The Kinks' "You Really Got Me," rendered an instrumental after Stevens decided a vocal take did nothing whatsoever to distinguish the performance; Stevens championed Dougie Sahm's "At The Crossroads"; and Hunter resurrected Sonny Bono's "Laugh At Me" from his own audition. (Other songs under consideration included Dylan's "Just Like Tom Thumb's Blues" and "Can You Please Crawl Out Of Your Window" and Chuck Berry's "Little Queenie.")

Hunter also introduced two of his own compositions, "If The World Saluted You"

a.k.a "Backsliding Fearlessly" and "Road To Birmingham," and he collaborated with Ralphs on the 11-minute "Half Moon Bay." Ralphs alone came up with the instant classic "Rock And Roll Queen" and the instrumental "Rabbit Foot And Toby Time." Stevens developed the record's stirring conclusion, a 92-second slice from the band's 10-minute finale to "You Really Got Me."

"The original take, following the threeminute song, was increasingly frenzied nonsense, getting faster and faster until chaos prevailed," Buffin remembered. "Wrath And Wroll' caught the end of the full take." And because it was one of "Guy's orchestrated lunacies," he was handed the composer credits.

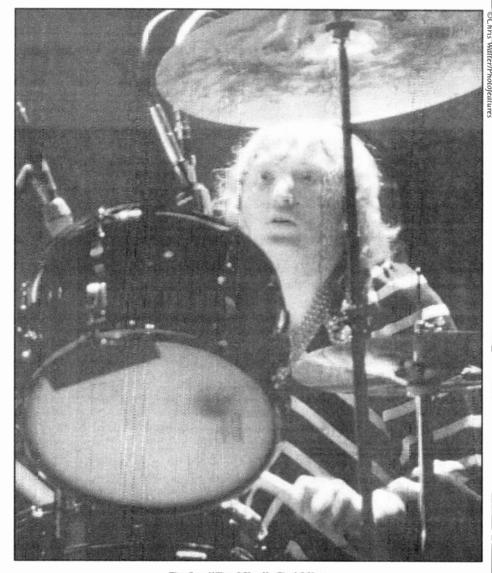
"Guy wasn't the slightest bit interested in production," Hunter later said. "He was called a producer, but people found out to their cost that he wasn't, when they tried to emulate us later on. Guy would talk and talk and run around the studio. That was his game, because when you actually got to play, it'd come bursting out from his annoying you. He got you on the edge. [But] his talent was invisible, and it frustrated the shit out of him. He could also be destructive. I don't like Chris Blackwell of Island Records much, but you have to respect him because nobody else would have put up with Guy Stevens."

The fall 1969 U.K. release of Mott The Hoople was not without its intricacies. The band's original intent was to title the debut Talking Bear Mountain Picnic Massacre Dylan Blues, and this title does appear on some early test pressings. Of course, common sense prevailed in the end, but still the album was pushed through three separate (if small) pressings before the finished thing was arrived at.

Early versions featured "Road To Birmingham," a track that the band had already relegated to B-side status; and omitted on one pressing, "Backsliding Fearlessly" and on the other, "Rock And Roll Queen" - two tracks whose presence on the album was demanded by all who heard them ("Rock And Roll Queen" would also make it out as the band's debut 45). By the time the confusion was sorted, however, Mott The Hoople was already on its way to a deserved, albeit lowly, chart placing. In May 1970, the album breached the U.K. chart at #66, as Mott The Hoople set about establishing themselves amongst the hardest gigging bands in the country.

Mott The Hoople made their live debut in the Doc Thomas Group's old stomping grounds of Italy, with a week-long residency at the Bat Caverna in Riccione in August. The following month, opening shows for Island labelmates King Crimson and Free were sandwiched in between a show at the Chalk Farm Roundhouse in London and a couple of grammar school gymnasium gigs.

They hit youth clubs, tiny clubs, anywhere that would book them, opening for anyone who asked, from Taste, Quintessence, and The Liverpool Scene, to such forgotten names as Phineas Fogg, Castle Farm, and My Cake. The band members simply didn't care who the competition was, because once they'd taken the stage, there wasn't anyone around who could touch them. And they blazed — through 20minute versions of "You Really Got Me" and



Dale "Buffin" Griffin

15-minute versions of "Half Moon Bay."

"We never used to move on stage," Hunter once mused. "Just in time to the music. There was never any flamboyance about it. Then 'You Really Got Me' started to get more and more mad, and then we started leaping about. If [the audience] were losing control, why shouldn't we?"

It was a hectic schedule, but it paid off, not only with the band's first chart entry, but also in bringing them to the attention of BBC DJ John Peel. On Feb. 2, 1970, Mott The Hoople traveled to the BBC studios to record a three-song session for Peel's *Top Gear* radio show: versions of "Laugh At Me" and "At The Crossroads" from *Mott The Hoople* and a new song that had been in their set since November, the menacing "Thunderbuck Ram."

Two months later, on April 23, Mott The Hoople were Peel's guests at one of his weekly Sunday Concert broadcasts, and in October, they were back again, establishing themselves firmly amongst Peel's favorite bands of the period. (Unfortunately, the BBC archives today contain just one track from this impressive array, the version of "Thunderbuck Ram" that can today be found on the 1996 Original Mixed Up Kids sessions album.)

Island Records itself was certainly impressed with the band's work rate, and on May 29, 1970, Mott The Hoople reaped the rewards when they opened their first American tour (in Detroit), less than nine months after they'd formed. It was an almost unprecedented move, but Island — and Stevens, who, of course, accompanied the band on this most groundbreaking of missions were convinced that Mott The Hoople's live success couldn't help but translate into record sales. And America could offer the highest record sales in the world. All a band had to do was go out there and find them.

It was to be a long tour and a bizarre one. Mott The Hoople were not scheduled to return home until mid-July, and their itinerary boiled over with peculiar couplings.

Quicksilver, Ten Years After, Mountain, Jethro Tull, Procol Harum, Traffic, and B.B. King would all have the dubious pleasure of an opening set from these fiery unknowns, but it was The Kinks who made the most lasting impression on the group.

Mott The Hoople shared the bill with Ray Davies and Co. on two occasions, two nights in Philadelphia and two more in Port Chester, and of course, "You Really Got Me" was a highlight of both band's shows. The biggest difference was that Mott The Hoople got to play their version first, and of course, Ray Davies was none too happy about that. "We're going to end with a medley," he told audiences, "so Mott The Hoople can figure out which song to nick next."

In fact, Mott The Hoople had no need for his songs, or anybody else's. They began working toward their second album almost as soon as the first was on the streets. The *All The Young Dudes* boxed set features a couple of live studio demos, "Moonbus (Baby's Got A Down)" and "The Hunchback-Fish," which were taped as early as November 1969. By February 1970, Ralphs' delicate "It Would Be A Pleasure" and "Wrong Side Of The River" were in the can, together with "The Wreck Of The Liberty Belle," Hunter's "Can You Sing The Song I Sing" and Neil Young's "Ohio." And those were the tracks that wouldn't make it onto the album. In their stead, the record would explode out of a hard rock sound that had barely been hinted at over the course of *Mott The Hoople*, beginning with what had already established itself as the band's live statement of intent, the appropriately thunderous "Thunderbuck Ram" — a Ralphs composition that remains quintessential Mott The Hoople.

"['Thunderbuck Ram'] was a song with no title," Watts recalled. "We found the name scrawled on a toilet wall in The Pied Bull, and it seemed perfect for the track. I think it was the name of a group. Guy Stevens... heard it... and he went pots over [it]. He thought it was great."

Like its predecessor, Mott The Hoople's second album would be a minor U.K. hit, coming to rest at #48 that fall of 1971. And like its predecessor, it went through some turmoil before a title was finally decided upon.

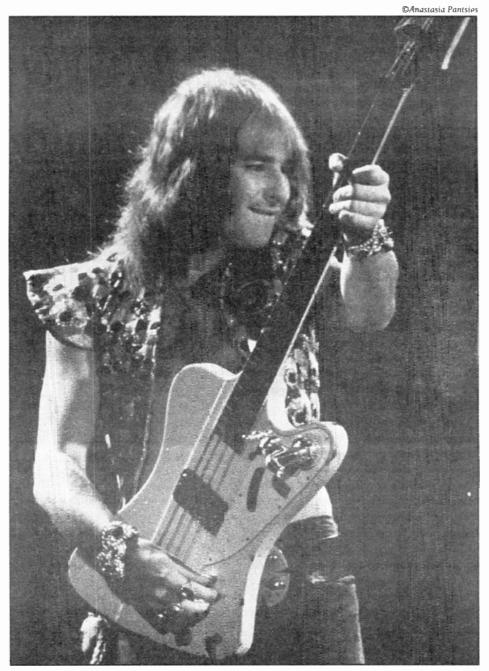
A couple of years before, Stevens had been involved with The Rolling Stones as they worked on what was to become their next album, *Let It Bleed.* At that stage in the proceedings, however, they were rather keen on the title *Sticky Fingers*, and when they eventually abandoned it, Stevens took it away for his own purposes.

Throughout the making of Mott The Hoople's second album, both Stevens and Island Records were convinced that it would be called Sticky Fingers; Island even did some prepublicity work with that title, at the same time as preparing the way for Steve Winwoods long-awaited solo debut, Mad Shadows. Then Winwood reunited with his old buddies in Traffic and turned his attention to another project, John Barleycorn. Mott The Hoople, who had never been crazy on Sticky Fingers themselves, immediately subpoenaed Winwood's original title for their own opus, at which point The Rolling Stones rather relievedly reclaimed Sticky Fingers for their next album.

Mad Shadows it was, then, and its title could not have been more appropriate. "It's very introspective," Hunter told Disc And Music Echo, "not contrived, but that's how we all felt at the time. We were in this peculiar mood, and we went into the studio with the numbers but no lyrics written. They just came as we recorded. It rather frightens us now." In fact, at least one song, the epic "When My Mind's Gone," was coaxed out of Hunter without any preparation whatsoever. "Guy insisted that I just made up a song there and then, and out it came, a complete stream of consciousness." Because when Stevens insisted on something, he really did insist.

"Guy was giving us speed to keep us awake," Watts later revealed. "Instead of recording, we'd have 12 hours sitting in the studio control room, talking." And when they were recording, things did not always go as the band members would have preferred.

"Guy went purely by feel," Watts continued. "On 'Walking With A Mountain,' at one point Buffin breaks a stick and misses a beat. We said, 'We'll have to redo that, Guy, he's missed a beat.' But Guy said, 'No, no, it's fucking amazing as it is.' And of course, every time you listen to it, that mistake just gets bigger, and in the end, you can't bear to



Pete Overend Watts, October 1973

hear it anymore."

Unquestionably, Mott The Hoople were unhappy with the situation. They appreciated what Stevens had done for them, and they were well aware of how much they meant to him. But he was unstable, volatile. Another musician who worked with him, years later, described him as "the original mad, bad and dangerous to know." Mott The Hoople were finding that out the hard way.

The end came in a heated exchange over the band's next move. Stevens wanted a live album, recorded in Croydon in September 1970, using The Who's eight-track mobile. Mott The Hoople, on the other hand, had set their hearts on an album that reflected the lighter side of the band, with songs such as Ralph's "Wrong Side Of The River," outtake already penciled into place.

Finally, Allen snapped — and snapped a copy of *Mad Shadows* in half, in front of Stevens' astonished face. The producer walked one way, the band walked another. Within two months of *Mad Shadows* hitting the stores, Mott The Hoople returned to the studio to record another album. And this time, they produced it themselves. It wasn't their smartest idea.

"We didn't understand the techniques of a studio," Hunter later admitted. "If something {went} wrong, we just had to cope." But still, they created a remarkable record. "I don't know what path our next album will take," Hunter told Disc And Music Echo in early 1971. "When we've been mucking about recently, we've been playing country music. So who knows?" What he was certain about was the fact that *Wildlife* would emerge the polar opposite of its predecessor, and so it proved.

Where Mad Shadows raged, Wildlife whispered; where Mad Shadows stormed, Wildlife sighed. And where Mad Shadows eventually exploded with all the force of a rogue supernova, Wildlife went outside for its cacophonous finale, a raucous 10 minutes worth of "Keep A Knocking," salvaged from Stevens' projected live album. (A version of "Thunderbuck Ram," from the same show, was also scheduled for inclusion, but was ultimately — and sensibly — discarded.)

Hunter explained, "After the debacle of *Mad Shadows*, I think it was Ralphs, the voice of reason, who suggested we do some nice songs."

Ralphs continued, "Nice is a horrible word, but it is a nice album. We needed that to survive. And it was the first time that the band got a say in what went on. On the previous two, we were just told what to do."

For all its understatement and softness, Wildlife is in many ways the album where Mott The Hoople came of age; certainly it is the one where Hunter finally shed his lyrical self-consciousness. Ralphs' songs were the ones that grabbed your attention first: the lazy L.A. nightlife put-down of "Whisky Women" (originally, if inexplicably, titled "Brain Haulage") and the grown up-wrong whine of "Wrong Side Of The River." But Hunter's were the ones that hit home the hardest.

Though he placed only three songs on the record (compared to Ralphs' four), all three isolated specific incidents from either his life — the aching "Waterlow," and the haunted "Angel Of Eighth Avenue," or his mind — the bitter "Original Mixed Up Kid," "probably one of the best songs I ever wrote," Hunter later reflected. "There were some very truthful songs on Wildlife."

Wildlife should have broken Mott The Hoople wide open, if not in its own right, at least on the back of the band's best chance at a hit single since "Rock And Roll Queen," a stunning cover of Melanie's "Lay Down." Island, however, barely gave the album's contents a second glance. Since the rush of wild enthusiasm that accompanied Mott The Hoople's early live successes, the company had now settled into the belief that that was all Mott The Hoople were — a live band. Their records were simply a sideshow to that attraction.

So while Wildlife crept to a quiet #44 (its total worldwide sales barely topped 14,000), the band returned to what they knew — the road — and what Buffin once eloquently described as "an endless whirlwind of sweaty, jam-packed gigs the length and breadth off the British Isles, with increasingly large crowds of dancing dervishes, leaping, raging, wilding-out and passing out. Through late 1969, 1970/71, we all but wore our own grooves in the British motorway system."

Fitting the broadcasts in among the live shows, the band recorded their second BBC radio session on March 8, this time for DJ Mike Harding. "Keep A Knockin'," "Angel Of Eighth Avenue," "Original Mixed Up Kid" and "Whisky Women" all received airings, with the latter pair being reprised the following month when Mott The Hoople recorded a two-song session for television's *Disco* 2 program.

There were a couple more days in the studio as well, recording a clutch of songs that would either make it out on subsequent singles ("The Debt" and Neil Young's "Downtown"), or else be forgotten until sundry future archive searches (a cover of the Cliff Richard hit "It'll Be Me," Ralphs' beautiful "Until I'm Gone," Mountain's "Long Red" and an early version of the future classic "One Of The Boys"). And then it was back to America, for a return engagement with The Kinks.

Mott The Hoople's second U.S. tour was considerably shorter --- and without Stevens in tow, considerably more dignified --- than their first. Still, the band was faced with some queer couplings: aside from The Kinks, they would also open for Emerson, Lake and Palmer, Jethro Tull, and Brownsville Station, although the gigs' highlight was surely the four nights they spent supporting Albert King and Freddie King at the Fillmore West. Bill Graham's august venue had welcomed Mott The Hoople with open arms the previous year and was delighted to see them return. Mott The Hoople responded with the kind of shows they always dreamed of delivering.

It was during this latest American sojourn

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that the band hatched one of their oddestever ideas. Away from the navsavers at Island Records, they wanted to record a single, and that was fair enough. It was the fact that they wanted to record it with Shadow Morton, a man whose studio mystique allegedly made Stevens look like an open book, that raised the eyebrows. That, and the fact that they didn't actually have a song for him to produce.

No matter! According to Hunter, the moment Morton had an opening in his schedule, "We got on a plane and went straight to Long Island to record this thing I wrote on a bog [the lavatory] in New York. We rammed through it, all out of tune, but we needed a single. It had a catchy 'na na na' bit, so we thought it was commercial." And once they'd changed its name, from "The Hooker" to "Midnight Lady (The Road To Rome)," it was.

Steve Marriott, in town with Humble Pie, was roped in for some backing vocals, and the moment Mott The Hoople returned to England, they were anxious to show off their wares. "Midnight Lady" was one of three songs recorded for a John Peel session on July 6, going out alongside "Angel Of Eighth Avenue" and a cover of Dylan's "Like A Rolling Stone." It was encored when the band played a live show for Emperor Rosko's show 11 days later, and it remained a vital part of the set throughout a summer of touring. Island scheduled it for release in July 1971, and a live recording included on the All The Young Dudes boxed set captures the mood of excitement that surrounded the record's first days on sale.

Despite influential BBC DJ Tony Blackburn claiming that he would shoot himself if "Midnight Lady" was a hit, Hunter told a devoted Birmingham audience, "It's doing well, it should go in [the chart] next week." It was no surprise whatsoever, then, when the BBC invited Mott The Hoople to appear on Top Of The Pops, that most vital final step on the road to chart fame and glory. "The day after the show aired," Buffin sighed later, "the single stopped selling." And that was such a remarkable feat, he continued, that "this should be in the Guinness Book of Records.'

The highlight of Mott The Hoople's calendar, of course, was their upcoming second anniversary, to be celebrated that year with a gig at the Royal Albert Hall, on July 8, 1971. With the show sold out weeks in advance, the band spent some time deliberating over precisely what nature it should take. Wildlife, after all, had earned some phenomenal reviews, and in the weeks leading up to the gig, Mott The Hoople seriously considered re-creating the entire record on stage, bringing in the London Symphony Orchestra to handle the lusher passages.

'We could have done it and got good reviews for it," Hunter said. "But how can you kick 3,000 kids in the head?" Three thousand kids who want nothing more than a night of the highest octane rock 'n' roll?

So, rock 'n' roll it was, and by the time the group took the stage, the stately home of an eternity's worth of classical promenades was packed to the rafters and roaring like an express train - not from the polite applause of an appreciative audience, but with the sound of the venue's hallowed seats being manually torn from the ground and cast into corners, a makeshift dance floor for the wildest crowd the venue's security had ever seen. Concrete floors cracked, a balcony ceiling collapsed under the weight of partying fans, exclusive boxes were wrecked, and two actually collapsed. And just to add insult to injury, when the show overran, the venue started charging the band overtime.

Mott The Hoople were slapped with a lifetime ban from the Royal Albert Hall; rock 'n' roll itself was outlawed there for a long time. It was a national outrage, these longhaired rockers who descended like locusts onto the Holiest of Holies and stripped it like locusts as well. And Mott The Hoople were left to ponder the irony of being able to fill one of the greatest venues in England --- and not sell enough records to even pay for the damage.

The group consoled itself on the road. Through the rest of July, they toured alongside the Sutherland Brothers And Quiver; in August, they were a welcome addition to the Weeley Festival bill, terrifying the born-again teenyboppers pouring out to welcome T. Rex and The Faces, and the following month, they came close to blowing The Who offstage when the two bands played together at London's Oval cricket ground.

In the studio, however, matters continued lurching from bad to worse. Although much of the material was in place, work on the band's self-produced fourth album stalled out in record time. The very nature of the songs - dark, tumultuous numbers that were as different to Wildlife's west coast pastorals as they were to Mad Shadows' biting rock - required more than Mott The Hoople themselves could give them. Though one genuine masterpiece was completed — a sensational version of Hunter's epic "The Journey" - other cuts, "Mental Train" and "How Long?" included, just didn't work. There was only one solution. They would have to bring back Stevens.

But Stevens wasn't so easily brought back. Mott The Hoople had hurt him, and though he knew — and they knew — that the two were made for one another, first he wanted to see them squirm. He would produce their new album --- but he wanted 1,000 pounds up-front for his troubles. Mott The Hoople paid up.

"Island weren't too flush with the money because we weren't doing well in terms of sales," Hunter later reflected, which is why just five days in September were deemed sufficient time in which to record the album; five days that began with Stevens and engineer Andy Johns turning up at the Basing Street studio on the first day dressed as highwaymen and armed with water pistols. Johns set the recording levels, Stevens told the band to start playing, and then he and Johns pursued one another around the building with their weapons. The tape just kept on running.

"Guy went out into the lobby at Island and tore down all the framed album covers," Watts recalled. "He'd pick up something like King Crimson and smash it on the floor. 'Fucking King Crimson,' he'd be going. 'They're shit. Mott The Hoople's the biggest band in the world."

The studio looked like a bomb had hit it. Furniture was embedded in the walls, and

Ariel Bender rocking in concert. great blobs of tomato ketchup oozed from orifices that the building never knew it had. According to one legend, Stevens walked into the studio at one point and announced things just weren't sounding as good as they could. "What we need," he said, looking around the control room and pausing while the band tried to second-guess his technica) requirements, "what we need is... to catch the place on fire." Then he piled up the chairs, desks and amplifiers, drenched them in even more ketchup, and set them alight. The following day, when Island chief Chris Blackwell arrived, he took one look at the carnage and demanded to know what had happened. As sweetly as he could, Stevens

explained, "We were recording, and it got a bit out of hand.

Blackwell looked unconvinced. "Did you get any tracks done?"

"Yeah, five."

"Oh, well that's not so bad, is it?" And Blackwell left the room, while the band simply sat around, watching in stunned amazement.

"It was all done for a purpose," Hunter assured Disc And Music Echo readers later that year. "We were getting complacent. I don't know if people understand, but if you are a band like us, a lot of the adrenaline is set off by the audience. When you are in a studio, it's a very barren sort of atmosphere, and it's hard to get the substitute --- to get the same kind of adrenaline into your body.

"You have to get yourself into a kind of rage. Some people get stoned, some get drunk. We smashed a few things about." And while he admitted that "the thought of wrecking a studio seems rather stupid, I can assure you we were pretty dead when we went in there, and five days later, we were really excited.'

The sessions blazed on, transforming themselves before the band's very eves through what Hunter later called "three days of madness, done very quickly." Song titles were changed - "Mental Train" became

"The Moon Upstairs," "How Long" was reworked, first as "A Duck Can Swim With Me," and then as "Death May Be Your Santa Claus"; the album itself came perilously close to being titled AC/DC, before Stevens hit upon the far more suitable Brain Capers.

Cover versions were experimented with, then either dropped or utterly rearranged -The Youngblood's "Darkness Darkness" had been an integral part of Mott The Hoople's live set back in 1969, and Stevens had always loved it. Allen, on the other hand, hadn't, and he protested its reappearance by refusing to play on the session. It didn't matter ---even as a four-piece, Mott The Hoople steamrolled the song.

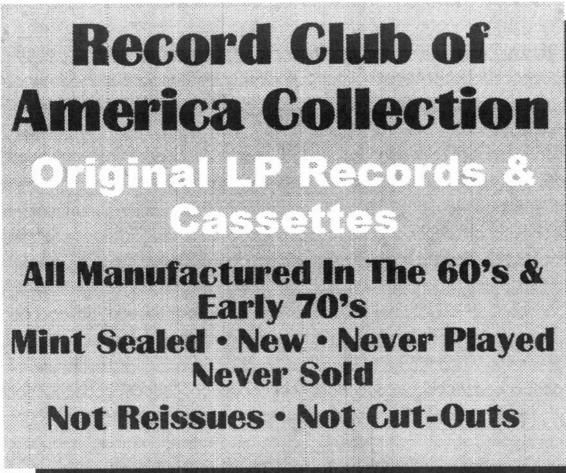
"I like [that album] better than I used to," Hunter admitted recently. *I didn't listen to it for years, and then the punks started talking about it. You can actually hear the Sex Pistols loud and clear." That would have been great in 1977, but it was something of a disadvantage in 1971.

The intensity of the music, the intensity of the sessions... there simply was no way Brain Capers could ever emerge as even a vaguely commercial entity, and Mott The Hoople knew it, even before the album was released. So, of course, did Stevens; indeed, there was a creeping suspicion that he had planned it that way from the start. Despite Blackwell's longtime indulgence of his resident genius, there were clear signs that the maverick producer's time with Island Records was growing short, and that is exactly how it turned out.

Brain Capers, one final act of deranged genius, an album of such sonic dementia that it was unlikely it would ever be topped, would be his farewell to the company he had nursed through infancy. Stevens would leave Island Records for a staff position at Warners in Los Angeles around the same time as Mott The Hoople themselves quit the label. A decade later, on Aug. 29, 1981, he overclosed on the prescription medicine he was taking



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ria Hendricks, a rising star among New York City jazz singers, prompts applause and cheers at various clubs throughout Manhattan. In fact, she's been performing since age 7, singing at jazz festivals in Italy, Switzerland, Japan and France.

She is the daughter of legendary jazz singer Jon Hendricks, best-known for his role in Lambert Hendricks & Ross (and, later, Bavan). Although she toured with her father and his group, The Hendricks Family (which included her mother, brothers and sisters), Aria's tastes were geared more toward the Top 40 music of the day, and at age 11, she retired from the performing group. Today, she has returned to the jazz field, earning a bachelor's of music degree from the Manhattan School of Music (in addition to her film degree from NYU). Her five-song demo CD is getting rave reviews. Goldmine recently spoke to Aria about her performing career, her jazz studies and how she first left - and rejoined - the "family business."

Goldmine: Does being the daughter of a famous jazz vocalist open doors or put up barriers?

Aria Hendricks: It's unquestionably both. You can't say enough about name recognition — if somebody recognizes a name, hey. Otherwise, I could be one of a thousand different jazz singers in lower Manhattan

Today, a lot of musicians, when I first meet them they're like "Oh my God, you've been inundated with this music from the beginning, you knew all these people, what it must have been like." These people read the biographies about them, they know the recording dates, and they know every album and every lick and they've learned every solo. I was so inundated with it that I didn't even notice it. I didn't listen to that music --yes, it was playing in the house all the time. but I never went to Dizzy Gillespie's gigs willingly. I never came home from school and put on a Dizzy Gillespie album. I was doing exactly as my friends were doing, and I was listening to Top 40 - Rod Stewart and Earth Wind &

Fire, Ohio Players, all that stuff. Even though in the back of my mind, I knew these people



alone. On the other hand, I wouldn't say it closes doors, but it puts you under far more scrutiny than the singer next to you. In other words, it's expected that you were born fullgrown out of the head of Zeus - that you have the same genes, you have the same talent. I went to school with Stevie Wonder's daughter - actually, I came in after the semester had begun, and there was all this scuttlebutt about "She's here, she's here," and I asked, "How is she?" And several of the teachers said, "Not that good. Not that great." I finally heard her several weeks later, and she was fantastic - she wasn't, at 18, Stevie Wonder. But she was, for an 18-yearold, fantastic. And it was right then that 1 realized that's how, in jazz circles, I'm being viewed. Not as just another singer, trying to learn how this all goes and coming up through the ranks and falling on my face and making mistakes.

As a child, what was it like when jazz legends showed up for dinner at the Hendricks house without a second thought?

It couldn't have been more normal for me.

were famous, but to me they were all my dad's "geeky friends." Buddy Rich was one of Dad's closest friends. Our families always hung out together, vacationed together. My sister Michele and Buddy's daughter Cathy were inseparable best friends. In adulthood, they formed a vocal group — it went through several incarnations — it had Michele, it had Cathy Rich, and it also had Stan Getz' daughter. They called themselves Hendricks Getz Rich.

Who finally guided you toward jazz appreciation?

Bobby McFerren was singing with my father. When we lived in San Francisco, he was just a piano bar singer. A woman that was studying music at college with my sister Michele, Linda Goldstein — her and my sister were friends — she became Bobby's manager. She discovered him in the piano bar. And my brother, in a family argument, quit the Hendricks Family group, right before they had to go out and do all these dates. So Michele said, "There's this guy that's great — Linda's managing him — let's bring



him in " So they brought him in, and he took the gig immediately and about three days later, they went out on tour - he learned the entire repertoire in three days. I went on tour with them for about three months, and Bobby got me to sing --- he got me to sing because he made it fun. It was no longer an art form, it wasn't a serious hoity-toity art form. He and I would do a duet of Rod Stewart's "Da Ya Think I'm Sexy?" It was so funny, and so much fun, and a song I knew so well. He switched back and forth from the bass to the background vocals, and we would trade parts. He turned music into something that was more of a fun game than serious business. From that point, jazz became more on my level. Not so highbrow.

As the years went on, what changed your mind about performing?

I was always shy and never wanted to go on stage. Hated it, hated it, hated it. Absolutely flat-out retired at 11. I told my folks, "That's it, I'm never doing this again. You people are crazy. I'm going to be a film director when I grow up, and I'm not having anything to do with you people " (laughing) And later on, they hired Bobby McFerren, and they were leaving in four days for a European tour. They're taking my best friend with them. And they had been begging me all along, "Please come work with us." So when they hired him and they were going to take him to Europe, I said, "No, no. You have to take me too." If he was going to go - with my parents - you bet I was going. Subtle

NEWS & NOTES

Live in a club, the way jazz was meant to be

In the '70s and '80s, I spent all too many late nights drinking, smoking and reviewing loud rock. But I forswore drinking last year, haven't smoked in 13 and haven't reviewed a live rock show in nearly a year (and that was the Brian Setzer Orchestra, in a leafy outdoor venue). I haven't reviewed a rock show in a club in longer than that.

I don't miss coming home stinking of nicotine, wiped out by fatigue and alcohol fumes. I review little but jazz these days, and in Cleveland, club jazz shows aren't that common. Most of the live jazz I cover takes place in polite venues. In Cleveland, jazz is all too often a dress-up occasion. That doesn't mean it has to be buttoned down.

Both descriptions applied on Feb. 25, when Ray Drummond and his All Star Excursion Band played the elegant, minimalist Gartner Auditorium at the Cleveland Museum of Art. Because this city's jazz taste is so conservative, only half the 800-seat hall was filled, despite a gang of publicity about the show and its Northeast Ohio Jazz Society sponsorship.

Drummond is an imposing bassist and talented writer who has worked on hundreds of albums. He and his hotshot tenormen Craig Handy and David Sanchez, Senegalese percussionist Mor Thiam and the veteran rhythm section of pianist Mulgrew Miller and drummer Billy Hart cooked hard. Not only did they play a piece from Drummond's latest album, a well-wrought, hard-driving quartet display called 1-2-3-4 (Arabesque AJ0141), they showcased works Drummond had written many years ago and performed with his Excursion Band. Largely influenced by the classic John Coltrane quartet of the early '60s, "Penta Major" and "Blues Africaine" were downright exultant.

The show lasted nearly two hours; everyone had his turn, several people had more than one. Handy's playing may have been more adventurous than that of the more tightly wound, somehow sweeter Sanchez. Thiam and Hart played percussive rings around each other. Toward the end of "Blues Africaine," Thiam exhorted the crowd to sing and clap, chanting in his native Wollif tongue. The atmosphere, so often staid, turned party-time, particularly because "Blues Africaine" spanned high life, calypso and the blues itself.

The show proved live jazz can take off no matter the venue. It also illustrated Drummond's Law: Live performance is the most direct form of communication

"The least intimate form of play between you and your audience is the studio," he told me before the show. "The next least is the studio with people in it, like an audience. The next is the concert hall or small club."

- Carlo Wolff

bribery on my parents' part, as I found out later. Up until that point, I always approached what I was doing with Dad as "working in the family business." I did not take in or analyze or understand what I was doing. I had heard the stuff, I could dig up the parts quickly. But I wasn't understanding what I was doing. When I worked with Dad on his Freddie The Freeloader album, I started contributed somewhat to the formation of playing around with the idea of studying music. And then I finally did — and now I take it seriously, but I try to make it fun also.

How do you go about "making the music fun?'

I get this from my father --- I saw him at the Blue Note, and he was telling so many okes on stage, and it was so vaudevillian. Usually, when that was going on, I'd be in the dressing room, not paying any attention to him. And to actually sit and watch him in the audience telling jokes, I realize, "That's what I do." I don't tell jokes, but I keep everything very humorous. Spontaneous humor, light and airy. I'm not into this "serious music," the Wynton Marsalis approach. Have you ever seen those 1940 clips of Dizzy Gillespie and his Big Band? Oh my God, he looks like Little Richard and moves like Prince! And he's spinning and doing splits and dancing around and joking. That appeals to me much more than the Miles Davis turn-your-back-tothe-audience jazz approach.

Do you feel that the "vocal" part of jazz has been ignored as a jazz "instrument?"

Yes, without question. I feel that way more so now, after having studied in a very prestigious jazz program. First of all, it was hilarious to me, the idea of "studying" this music. Literally, chapters on Birdland in the 1950s - that was where my parents met. The books would always say, "Even though there are some jazz vocalists that you can say have

jazz as we know it today. We're not going to be talking about them because they're not nearly as important as instrumentalists." I remember Dad was listed in one of them --in the first paragraph, it said, "Vocalists such as..." and they listed a few. Then they went on to say, "But we won't be discussing them." I think there's at least two different ingredients that go into things evolving that way one is sexism. The majority of singers are female, and females are not taken as seriously in jazz music. It really still is a big boy's club. The second reason - you're a pianist or a trumpet player or a trombonist - an instrumentalist - there is so many childhood hours of practice, of not being able to go out and play ball with your friends, of having your knuckles hit by the ruler of your piano teacher. All these blood, sweat and tears hours that go into you being able to then, as an adult, play this music. And singers, to a very large extent, can get away without having to put that time in. So instrumentalists have attitudes towards them for that reason. And to a very large extent, that's quite understandable. In modern jazz history, that is changing — singers are expected to be able to sight-read, they are expected to have musicianship skills.

You recorded your five-song demo tape in less than an hour, each song in one take. That's an accomplishment right there.

It's easier for others. For me, because I get particularly nerve-racked about that type of thing. I really like to hang out with musicians and just feel comfortable around them. For most jazz musicians, it's one of the qualities that defines what jazz is - being able to get together instantaneously and be on the same page and pass things back and forth and improvise them - improvising within a structure, and it's just assumed that we all know what that structure is.

The old Lenny Welch classic, "Since I Fell For You," is part of your performing set.

I'm not a "Bebop cultist," all these young musicians --- these people are living the lives of 65-year-old jazz musicians, and these people are 22 years old. Drummers that can play in a bebop style like you wouldn't believe, but you say, "Okay, we're going to do a pop ballad," and they have no idea how to handle it. I like to keep diversified, just to reflect my range of influences. I have no particular relationship to that song - it just came up, and I really like the lyrics. Whenever I sing it live, I always announce it as "one of the songs for women who love too much."

Are there other Hendricks siblings still performing?

My sister Michele, who is an amazing singer. We're a very close family, but we don't talk shop a lot at home — and we don't often listen to each other's stuff. She has three CDs out, and I have them all and I've hardly listened to them. And the other day, my boyfriend stumbled across them, and he wanted to listen - he put one on, and there's

some great stuff on there. In particular, there's a track she does with Dad called "Everybody's Boppin'" [on Keep Me Satisfied, Muse 5363]. Mindblowing, where they get into this whole scat war. It's so fantastic. She now lives in Paris.

GOLDMINE #487

23

March 26, 1999

A lot of people might assume you would use the Hendricks name to get the top bookings in New York, but you don't.

Everyone's saying, "Why don't you use your connections?" Because I worked for a management company for several years, I know what the attitudes of managers and agents are, and that is they don't want to take on anyone that hasn't taken themselves to a certain point. They need to see that I have put in not only the practice time, but the legwork and the scutwork and paid my dues and pulled myself, instead of having someone drag me. And once they see that, that helps create a lot of enthusiasm to book you in their clubs, because they know they're not going to be pulling dead weight. I've lived and breathed the entertainment environment my entire life, and I know exactly what I have to do. I want to come up by playing on the scene, not just leapfrogging ahead of everybody else and saying "TA-DAAA!" Even if you grow up around it, even if you've done it as a child, you can't replace what that type of experience can give you - by being in the clubs late hours, dealing with club owners, dealing with rehearsals, leading the band --- it shows if you don't have that in your background.

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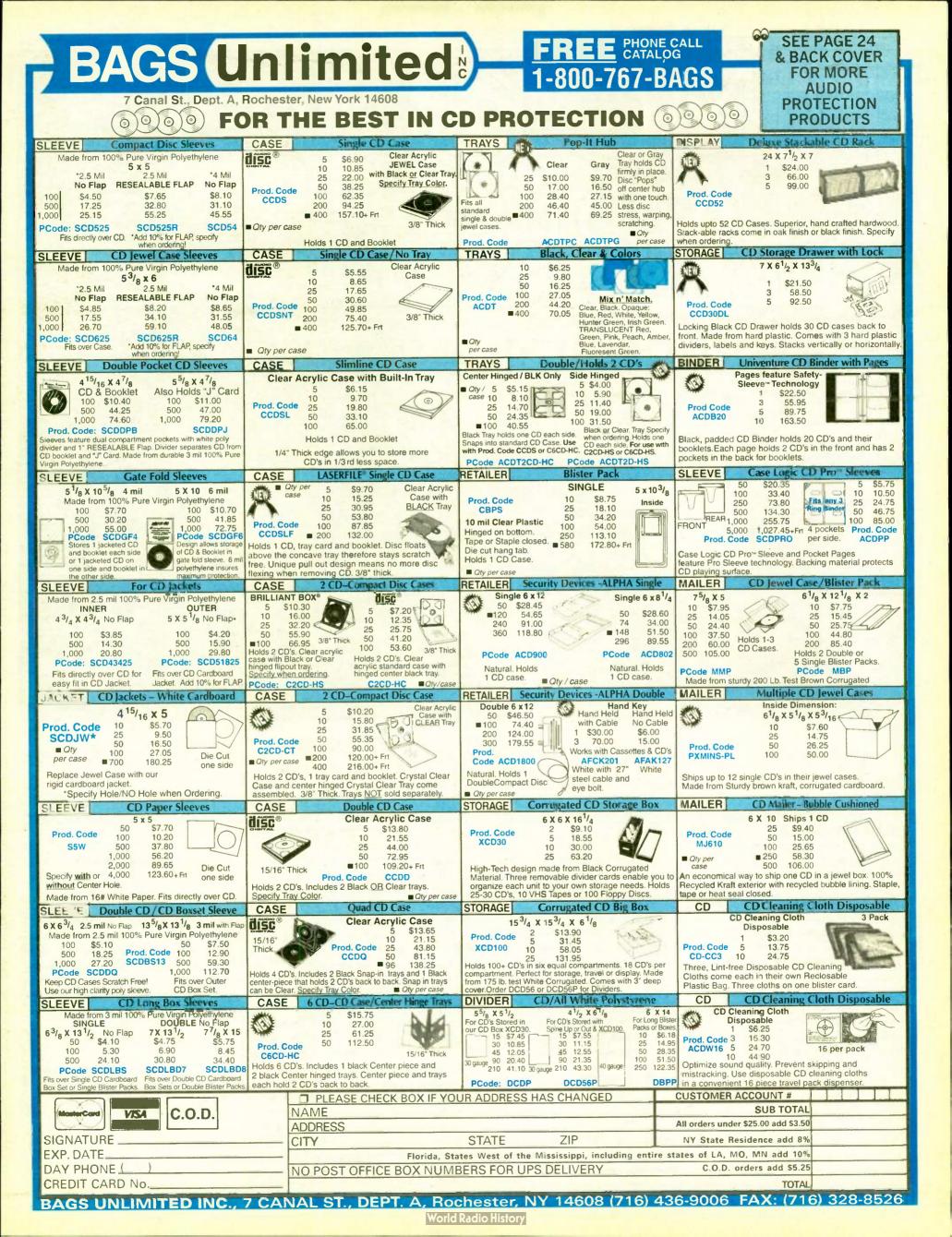
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A sentimental rock 'n' roll journey

by Ken Sharp

fter the Beatles split in 1970, Ringo Starr was at an artistic crossroads. Unlike his fellow bandmates who were creative giants, Starr's initial attempts at songwriting met with modest success. Through the 1970s, Ringo experienced a roller coaster ride of success and failure as a solo artist. For every triumph such as his singles "It Don't Come Easy" and "Photograph" and his Ringo and Goodnight Vienna albums, all exemplary pop/rock efforts, there were infinitely lesser artistic moments such as his sub-par Bad Boy and Ringo's Rotogravure records - uneven recordings that mirrored Ringo's ever worsening substance abuse problems.

In the late 1980s, Ringo and wife, actress Barbara Bach, met their problems head on, entering rehab and finally emerging clean and sober. Ironically, it was the moment Ringo conquered his demons that his artistic and creative aspirations truly blossomed.

Hard to believe, but in the past several years Ringo has been the most active of the former Beatles, issuing several critically acclaimed solo albums — *Time Takes Time* and *Vertical Man* and embarking on a series of successful live concert tours with his ever-changing lineup of All-Starrs.

Last year, Ringo became the first Beatle to

perform in Russia. His new Storytellers album is a delight, showcasing a splendid collection of material spanning his entire career. Ringo And His All-Starr band is currently on an American tour, with plans for a U.S. summer jaunt with Foreigner also on the bill.

Goldmine caught up with Ringo for a revealing conversation spotlighting his new *Storytellers* album, an overview of his solo career and much more.

Goldmine: I attended your recent club gig at The Bottom Line. That must be your first club show in many, many years.

Ringo Starr: Yeah, it was. I don't remember when the last club gig was unless you call Billy Bob's in Texas a club, which has 4,000 people. But that [The Bottom Line] was the first sort of club I've played in 40 years. No, not 40, maybe 30. I loved it. It was great to have people that close to you.

Let's talk about some of the songs that appear on your new CD, Storytellers, starting with "Don't Pass Me By." You cowrote "What Goes On" in The Beatles but isn't "Don't Pass Me By" the first complete song you ever wrote? Well "Don't Pass By" was the first song I'd written that we recorded. I'd written other songs, but as I said in the *Storytellers* show, they were always other people's songs, I just rewrote the words. I used to say that I was rewriting Jerry Lee Lewis' B-sides. It was just a thrill. I remember writing it at the piano at this home in England that we were living in at the time. Then for me and 'til this day, it's still magic when I write a song and get together with other musicians and we record it and it turns into the track. It's still a mindblower for me, that process.

With "Don't Pass Me By" and much of your work, there's a distinct country thread. How did you first get into country music, and who are some your favorites?

Oh there's so many. Hank Snow, Buck Owens. Merle Haggard, Ernest Tubb, sort of the old boys in the country school. I come from Liverpool, which is a port, so a lot of neighbors went to sea. In fact, Liverpool is sort of the capital of country music in England. So I just came by it naturally, sailors who would play the records. You'd go by someone's house to visit someone, and his brother was in the Navy and had these records. And I just instantly liked country music. Is Hank Snow still one of your favorite singers?

Oh sure. I was just playing the other day "The Golden Rocket." But so is Ernest Tubb and lots of other old country guys.

"Back Off Boogaloo" was a surprise choice to play live on TV.

Oh you mean on Letterman? We were going to do "King Of Broken Hearts" from the Vertical Man album and their management, as I said on the show, wondered if we could do something a little livelier because its 11, 12 at night (laughs). So we thought, let's run down "Back Off Boogaloo" because it's on the Storytellers album anyway.

The song was influenced by Marc Bolan?

Yes, it was because he'd come for dinner. And he spoke like that. Not every line out of his mouth, but you would say, "Would you like some gravy?" and he'd say, "Oooh, back off!" (laughs). Or he'd call you a boogaloo for some reason. Those words just stuck in

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(Ringo from page 26)

my head. When I went to bed that night the melody and the words, "Back off boogaloo, what do you think you're gonna do?" came in my head. It was all there. I ran downstairs to tape it so I wouldn't forget it. Many nights you think you've got a song and (you say), "I'll get up in the morning and I'll write it down then." But you don't stand a chance in hell 'cause it's gone. So this time I thought I'm gonna get up and do it. None of the tapes were working, but in the end I got some batteries together and got it down, thank God.

You directed Marc Bolan's film Born To Boogie.

Yeah. We were good friends. At that time I was running Apple Films, and I did two movies, the Born To Boogie with Marc, and I did the Dracula movie with Harry Nilsson, Son Of Dracula. So I was sort of keeping it musical as well as movies. And so I said to Marc, "You do the concert, and I'll take care of everything else, the cameras and everything." And that's how we did the deal. If we made a dollar, we split it 50/50.

Ever since you've become sober, you've been amazingly productive, the most productive in fact out of the three Beatles. In the late '70s, if you were asked about touring you would have said, "No way."

I attribute it to being healthy and you have energy. You wanna put it somewhere. In my case I put it behind the drums.

The first time you ever played "Octopus' Garden" live was at The Bottom Line show. What took so long getting it into the set?

Every tour I do, I do "Yellow Submarine," and I didn't really want to do sort of novelty songs. "Yellow Submarine" and "Octopus' Garden," I always felt it was just too much. So I chose to do "Yellow Submarine" because in all honesty it is the bigger song. And so I end the first half of my show every night with "Yellow Submarine." And so when we were putting the set together for Storytellers, not only did you want to do songs that were interesting, you always wanted to do them with ones that had a story (laughs). And "Octopus' Garden" certainly had the story. During the recording of The White Album I left The Beatles. I went on holiday. We were lent this yacht and we ordered lunch and the guy presented us with octopus and french fries. And we thought, what the hell is that? And then the captain proceeded to tell me that afternoon that octopus actually go 'round the sea bend (singing) "resting their head" (laughs) and picking up shiny coral and stones and actually putting a garden around their cave. I just thought that was so beautiful and I happened to have a guitar there and wrote the song.

Yachts must be good luck for your creativity. You wrote another great song of yours on a yacht, "Photograph."

"Photograph" was written in Spain. I was doing the movie Blindman. And then I

finished it on a yacht in Cannes at The Cannes Film Festival with George (Harrison).

Did you come up with music and he helped finish it up?

I write the melody and the lyrics for the first two verses and a chorus. And then George used to help me on the last verse so I could end the damn thing (laughs). I've got a song that I wrote called "Three Ships In The Harbor," and it has 43 verses. Like a Bob Dylan song... (laughs) And at one time I gave it to Harry Nilsson to edit and he got it down to I think 10 or 11 verses, and I still haven't recorded it of course.

It'll probably turn out to be a 20-minute song.

Yeah, if we ever do it. You know, you've got songs, and sometimes the day you write it isn't the day you need to record it. You can record it later. So maybe one day "Three Ships In The Harbor" will be out there. Who can tell?

"It Don't Come Easy" is arguably your signature song as a solo artist. You've mentioned that George Harrison helped out even though he's not listed as a cowriter. Did he help you with that song?

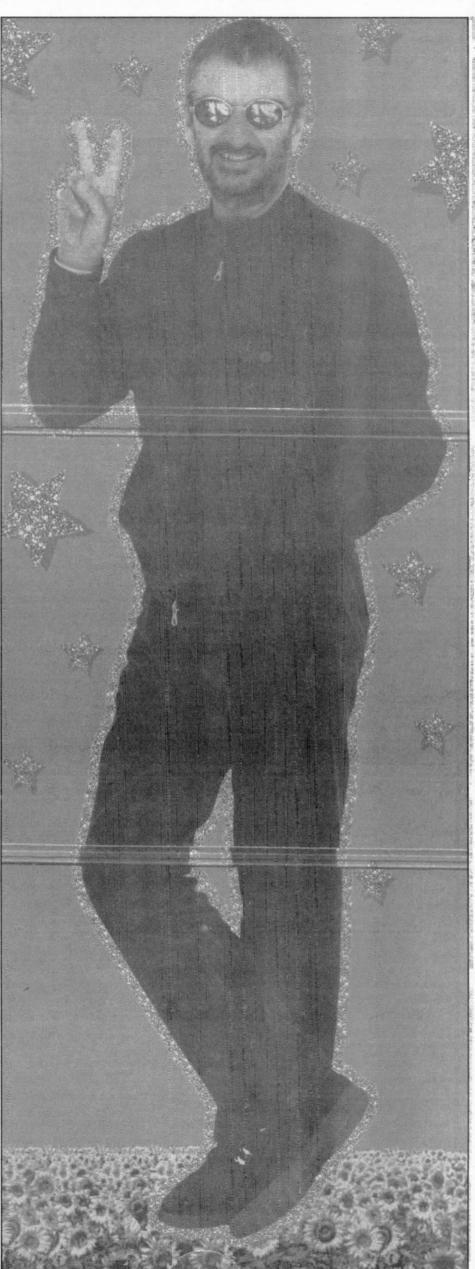
Yes he did. George wrote some of the last verse. He produced the track too. He produced the original version of "Photograph," and then Richard Perry did it for the *Ringo* album.

Is Stephen Stills playing guitar on "It Don't Come Easy?"

You know, I couldn't tell you. He could be, because Stephen and I at that time had become real friendly. I played on his first solo album. And he also produced a track on the *Stop And Smell The Roses* album. So we bumped into each other over the years. We spent more time together in the '70s.

"La De Da" is particularly Beatlesque. It's a shame you never got a chance to film that video at Shea Stadium as originally planned.

Oh yeah. You're in the hand of God. I mean you set up your whole video shoot and it rains. It's like Woodstock. There's no amount of chanting that could stop the rain. So we had to make do with the time we had. "La De Da" started in a very weird way because it was just an expression when something would break down on the board or an amp or something. And because we were there recording Mark (Hudson) occasionally would get fraught. "Oh, got to get it together, gotta fix it!" And I said, "La de da," you know, the man will come when he comes to fix it. We're not electricians. And that's how it started. Then with him, Dean Grakall and myself it turned into the song. It was just that expression of "la de da," it turned into the expression no matter what happened. You have bands today like Oasis, and in the early '70s you had groups like The



⁽Please see Ringo page 30) World Radio Hist



PETTY, TOM Denver, 8/11/95 Fiddler's Green, dog with wings by crown 7x17 \$11 PHAIR, LUZ San Diego, 9/23/98 Montezuma Hall, hari in Luz sere 17x11 PHARCYDE Boulder, CO, 8/15/95 Fox Theatre, band's name by concert info 175 \$11 PHILLIPS, SAM Boulcer, CO, 5/27/96 Boulder Theatre, Sam sitting legs crossed
 11:17
 \$13

 PHISH New York City, 2/6/93 Roseland, group standing by bearded statue 14:22
 \$15

 PHISH Derver, 11/16 & 17/97 McNichols Arena, karate guy with fists 11:17
 \$12

 PHISH Portland & Seattle, 8/25 & 26/96 Paramount Theatre, fish with "Phish" logo
 \$12
 s13 PHSH Denver, 11/4/98 McNichols Arena, racing car in the air 11x17 PHSH Denver, 11/4/98 McNichols Arena, racing car in the air 11x17 PHISH Kansas City, 1C/19/97 Municipal Auditorium, singer holding megaphone 1

PHRANC Pittsburgh, 1/17/87 Graffiti Club, Phranc's face by microphone 10x20 PINK FLOYD New York City, Nov 12 Cheetah Club, reprint of 1st NYC poster 11x18 \$18 PINK FLOYD Philadelphia 6/2-4/94 Veterans Stadium, "Division Bell" statues 11a \$1 PIXIES Ventura, CA, 12/21/90 Ventura Theatre, grl with dressed monkey 11x17 \$1



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Slouxsie's neck 11x1/ SIOUXSIE & THE BANSHEES Denver, 4/17/95 Paramount Theatre, arms aroun

SISTER HAZEL San Diego. 7/24/98 Club 4th & B group walking down street 11x17

SLASH'S SNAKEPIT Denver 5/6/95 Orden Theatre hand name in print type 17x7

SLAYER Denver, 1/30/95 Mammoth Ctr, drawing af gun to man's head 11x17 SLAYER Denver, 8/21/96 Arttan Theatre, group below brick walf 11x17 SMASHING PUMPKINS Baton Rouge, 7/27/96 Cajundome, silk-screen of 2 WWII

ners 32x23 SMITH MICHAFL W Denver 3/29/96 McNichols Arena, face shot & Jars Of

11x17 SMITHEREENS San Francisco, 9/30/88 Fillmore, drawings of animals, plants, elc. \$18

13x19 SMOKING GROOVES TOUR '96 Deriver, 8/27/96 Red Rocks, lists Ziggy, Cypress, \$11

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gives New 2/XaU MATHEWS, OAVE "Crowded Streets" banner of group above 6 cd covers 11x36 MCLACHLAN, SARAH "Surfacing" face shot next to 6 lp's 18x24

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Vanessa's faces 11x17 VAUGHAN, JIMMIE Boulder, CO, 8/1C/95 Fox Theatre, Jimmie with guilar 11x17 VAUGHAN, STEVIE RAY Pittsburgh, :/24/86 Syria Mosque, Stevie with band b

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11x17 VIOLENT FEMMES Portland, OR, 6/14/? Starry Night, group shot 11x17 VIXEN San Diego, 8/4/98 Brick By Brick Club, band sitting 11x17 WALLFLOWERS/COUNTING CROWS Deriver, 9/12 & 13/97 Red Rocks, sho band logos 11x17

band logos 11x17 WARRANT San Diego, 1/2/99 Brick By Brick, group behind Jamie 11x17

VEGA. SUZANNE Seattle, 2/11/93 Roseland, hand to her face 11x17

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(Ringo from page 28)

Raspberries and Badfinger emulating the Beatles' melodic sound.

I'm curtous, were you a fan of these groups and power pop music in general?

See, I support any musician who's out there doing their gig. I really do. The line I draw is what records I have in my home, but I always support the musicians to do whatever they feel, whether it's power pop or whatever.

Did you like power pop bands such as The Raspberries and Badfinger?

Yeah. Badfinger. Is that power pop? 1 would never have known — it's all pop to me. Badfinger were good. They were on the Apple label, so it's always more interesting when you know the people.

Pete Ham and Tom Evans of Badfinger sang

background vocals on "It Don't Come Easy." Pete played on Blindman as well.

Yeah. They would hang out.

How do you remember Pete Ham — he was a major talent who took his own life.

He was a major talent. Both of those boys decided they'd had enough, which was a shame, really. My memory of them was nice guys, just two really nice guys. The band was good. Paul produced them.

On Vertical Man, you recorded the album in a very small studio. That atmosphere and the comfortableness brought out an outstanding album.

I think everything you're saying about the atmosphere came about because we were in that room, Mark's studio in Santa Monica. We weren't in this so-called major studio with the red light and all the glass and the drummer's two miles down the hall with the separation. There was no real separation. The only real separation we had was the drums were in the cupboard. But when we would record the tracks, the guitarist and the bass player were in there with me, they would directly inject. If anybody said anything, the drum mikes were open. If you really wanna listen, you'll find a lot of chat in there (laughs). You know it was like what you were saying about The Bottom Line show. Having the people in your face, that's what it's all about really. Being on stage, the energy comes down to the audience, and you get the energy back. And when you're in this room — nobody was more than six feet away from me ---- it's the way to play.

When you stopped playing live with The Beatles, you'd occasionally jump on stage and play with someone — The Band, Jerry Lee Lewis. When you started touring again with the All-Starr Band, did it click in your head where you said, "Geez, I shouldn't have waited this long. This is fun?" Well, yes, I should have done it a lot earlier, but I didn't, so too bad, I can't worry about that. But I'm making up for it now, I really am. I've got two bands going. The All-Starr Band and The Roundheads. I'm like a schizoid now.

The Roundheads were very impressive backing you at The Bottom Line. Any chance of touring with them in the future?

The Roundheads are an excellent band. Well, you know the thing with The All-Starr Band is we need all those other hits around, that's the deal with that. But I'd have no qualms to tour with The Roundheads. I just don't want to be in the front all the time. I wanna get back on the kit and just play with other people instead of just being a frontman.

In 1970, you released two solo albums, Sentimental Journey, an album of standards,

(Please see Ringo page 32)

Ringo Video Reviews

RINGO STARR: VH-1 STORYTELLERS

VH1, Mercury Records, Polygram Video (1998, VHS hi-fi stereo, 49 minutes)

Originally produced and aired last summer as an episode of VH-1's outstanding *Storytellers* series and tied-in with the promotional campaign surrounding Ringo's *Vertical Man* album, the telecast proved so successful among fans and critics alike that Mercury Records rushed out a live soundtrack album in the fall, followed shortly thereafter by this home video release.

The *Storytellers* format, wherein each song is preceded by an appropriate anecdote, seems perfectly suited to Ringo's endearing personality, allowing the former Beatle to truly engage the audience. Given the close physical proximity of the 200 or so invited guests — as well as the VH-1 cameras on the evening of June 28, 1998 — at Sony Studios in New York City, the setting is essentially that of a club gig. As a result, Ringo achieves a level of intimacy between himself and his audience far beyond that normally afforded by the substantially larger All-Starr Band venues.

Ringo is clearly in top form here, delivering strong and confident lead vocals on every number. Benefiting tremendously from the superb musical direction of producer Mark Hudson, the backing band (duly dubbed The Roundheads) is comprised of the same studio musicians largely responsible for *Vertical Man*, critically hailed as Ringo's strongest effort in years. The only hold-overs from previous All-Starr Band incarnations are occassional guest star Joe Walsh and current ASB drummer Simon Kirke. As a musical unit, The Roundheads provide Ringo with undoubtedly his finest and most inspired back-up band to date. Fans who have grown overly accustomed to the All-Starr Band presentations of Ringo's material will find these songs injected with renewed vigor, thanks in no small part to Hudson and Ringo's arrangements.

Most rewarding are the first-ever live performances of Ringo's two lone compositions recorded with The Beatles. "Don't Pass Me By" finds Ringo performing the introductory verse solo on piano, before stepping out front to complete the song as the entire band joins in. Equally impressive is "Octopus's Garden" performed faithfully enough to sound as though it might have been borrowed from *Anthology 3*. The musicianship displayed by The Roundheads clearly dispells any logical reason as to why these two songs have never been included as part of Ringo's All-Starr Band concert repertoire. The more familiar "With A Little Help From My Friends" is performed as the show's opening number, and again briefly as the closer, with the lyrics amended to acknowledge VH-1.

Another highlight is "Back Off Boogaloo," which is given

an impeccable treatment by The Roundheads. The song has been attempted on previous All-Starr Band tours, but with little success, often sounding sluggish and cluttered. Once again, Hudson leads The Roundheads through an arrangement accurate to the original hit recording. Equally inspired performances are turned in on "It Don't Come Easy" and "Photograph," the latter of which benefits from the addition of some newly added backing vocals.

A trio of songs from Vertical Man are included, most impressive being "Love Me Do" with Ringo and The Roundheads delivering a truly standout, rocked-up rendition of The Beatles' very first British single. And yes, on this version, Ringo is definitely playing the drums! Strong performances of "La De Da" and "King Of Broken Hearts" (both of which were serviced last year, in their original studio versions, as singles to U.S. radio) complete the new selections on hand.

Contrary to prerelease rumor, the home video does not contain any additional songs or bonus footage. This is the original 49-minute version as broadcast by VH-1. Considering that two additional songs were performed ("I Was Walkin" and "What In The World") but omitted from the VII-1 broadcast, an adept marketing move might have been to include one or both of these in the home video version, especially in light of the fact that both songs were included on Mercury's soundtrack album. And while the soundtrack CD presents the songs in essentially the order of the original performance, the video alters the playing order somewhat. Even so, with excellent video direction by Michael Simon, fans will undoubtedly find *Ringo Starr: VH-1 Storytellers* nothing less than the single most entertaining and enjoyable hour of Ringo Starr music presented to date.

---- Mark Wallgren

RINGO STARR AND HIS FOURTH ALL-STARR BAND MPI Home Video (1998, VHS hi-fi stereo, 135 Minutes)

With Ringo Starr embarking on a 10th Anniversary All-Starr Band tour early in 1999, fans would do well to check out the official home video release documenting 1997's Fourth All-Starr Band (the same unit also toured Europe during 1998) as captured in a stellar performance at the Pine Knob amphitheater, Detroit, Mich., on May 30, 1997.

Whereas the previous All-Starr configurations routinely presented eight or nine musicians sharing the stage, this Fourth installment features a decidedly pared-down lineup comprised of veteran rock stars Peter Frampton (guitars), Jack Bruce (bass; Cream), Gary Brooker (keyboards; Procol Harum) and Simon Kirke (drums; Bad Company, Free). Additional percussion, saxophone, keyboards and backing vocals are provided by the multi-talented Mark Rivera, who had previously performed with 1995's Third All-Starr Band.

The streamlining appears to have greatly enhanced the overall presentation, as this six-member unit garnered some of the most positive critical reviews of any All-Starr Band. Essentially leaner and meaner, the Fourth All-Starr Band performs top-flight renditions of no less than two dozen hits reflecting the musical career highlights of the five main stars.

Show-stoppers include "Conquistador" and "Whiter Shade Of Pale" featuring Gary Brooker at the helm. "Show Me The Way" and "Don't Leave Me This Way" allow Frampton to remind the audience who had the biggest selling double-live album of all-time back in the mid-70s, capped with a 20-minute (!!) version of "Do You Feel Like We Do" highlighted by excellent guitar solos and extended jams between Frampton and Jack Bruce, who takes center stage on first-rate versions of "Sunshine of Your Love" and "White Room." Simon Kirke stretches out on lead with "All Right Now" and "Shooting Star."

The lion's share of numbers naturally go to Ringo, who tops the bill with a total of ten well-known solo and Beatles' tunes. However, fans who have duly kept up with cach previous incarnation of the All-Starr Band will hear nothing new from Mr. Starkey, MBE, who relies on such favorites as "It Don't Come Easy," "I Wanna Be Your Man," "I'm The Greatest," "You're Sixteen" and so on, interspersed amongst the rotating line-up of musicians as is the All-Starr format. For Beatles' collectors keeping score, this is the only official release of live recordings of Ringo's 1997 tour available in any format.

Viewers will no doubt be impressed with the extraordinary level of musical skills displayed by every member of this band. While the other five musicians repeatedly rally around the headlining status of Ringo, Starr unselfishly returns the favor, visibly enjoying himself as he enthusiastically and masterfully beats the skins on some of the '60s and '70s "other" biggest rock hits.

Clocking in at a whopping two hours and 15 minutes (an outstanding value given the suggested list price of only \$19.98), the video includes the complete concert performance, preceded by a brief backstage prelude. The direction and overall production is equally top-notch, with special effects appropriately limited and paced. Director Peter Skorich skillfully recognizes that the performance is on the stage and in the music. With Brooker, Bruce, and Kirke among the veteran rockers returning for Ringo's 1999 10th Anniversary All-Starr Band tour, music fans wishing a preview should eagerly grab this video, which can be ordered directly from MPI Home Video at 1-800-777-2223.

— Mark Wallgren

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 MODRE, GARY "Back On The Streets" (MIL WORL M. MODRE, GARY "Victure Of The Future" (MIL WORL M. MODRE, GARY "Victure Of The Future" (MIL WORL M. MODRE, GARY "Victure Of The Future" (MIL 228. FURLONG, EDWARD "I'll Be Waiting" (Cupid (PTTY DOI: The Rare Out Of Print 3 Track Promo 3" M/M 159. TROWER, ROBIN "Live" (CHY-1089) w/OBI 160. TROWER, ROBIN 'Long Misty Days' (CM') Tare WP w/05I M/M. 50 151. UPO 'No Place To Runs' (WWS 8128) Promo WP w/ M/M. 52 152. UNIT 4 + 2"1st Abbum" (GN: 2036) Rare WP. Pho-with the state of Shar Up C. e \$25 229. GIBSON, DEBBIE "Anything Is Possible" (AMCY) 90. MOORE, VINNIE "Mind's Eye" (SP25-5304) 91. MOTT "Shouting And Pointing" (25AP 198) WLP w/0 CONTRACT STRADUM GRA-2036) Rate WLP Promo COBLM //M- SO CO COBLM //M- COBLM //M- COBLM //M- COBLM //M- COBLM //M- SO CO COBLM //M- 20. CLIMAX BLUES BAND "Shine On" (P-1052 MOTT "Shouting And Pointing" (25AP 198) w/OB 92 (PH-1301) 233. HEART "Desire Walks On" (TOCP 7915) Promo Se \$25 WLP Promo w/ OBI M/M. 575 COODER, RY "Paradise And Lunch" (P.8530 R) R Onginal w/OBI M/M. COSTELLO, ELVIS "King Of America" IRPL-83. w/OBI M.-M. 93. MOTT THE HOOPLE "Mott" (SOPM-117) Rare G w(TG) (Tot in Back), M /M 94. MOTT THE HOOPLE "Mott The Hoople Live 104) Promo WPress, Kit, M /M 95. MOTT THE HOOPLE "The Hoople" (SOPM-121) WHEN IN M. 164. VAN HALEN "DUBI2" (P 13662) Very Rare On MCB1 M/M 65. VAN HALEN "Women And Children First" (P 10: w/OB1 - Protect M/M 165. VALOHK, STEVE FAR "Live Alive" (38 3P 735) LB5. VALOHK, STEVE FAR "Live Alive" (38 3P 735) LB7. WENTHES: THE "Rocky Road" (LLS 80500) (MY P Promo w/OB1 M/M LB8. WHO, THE "Coden Double Deluxe" (MP 335) UITA Rare Japan Only Mippon Grammophon 2 W/Graid Conev Vo + /M State WHO, THE "Live AL Leads" (18MM-0579) Rare | Find Ying WE, M M 234. HENDRIX, JIMI "Live At Flamigo Club, Lor HENDRIX, JIMI "Live At Flamigo Club, London 1957" (JA 251")
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171. WINTER, JOHNNY "Raisin' Cain" (25AP 1769) Ram w/08L M/W 172. X "More Fun In The New World" (P-11429) w/08L M/W 173. YES "Going For The One" (P-10304A) WLP w/08L M./M 174. YOUNG, NEIL "Harvest" (P-10121R) w/08L 175. ZAPPA, FRANK "Apostrophe" (P-8467D) Ultra-Rate Original WLP Promo w/OBI M-/M- \$200.00

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176. AC/CD "AC/DC Live" (AMCY 465-6) Rare Out Of Print 2 CDs in Slide in Cover 177. ALICE COOPER "Classicks" (ESCA 6232) Out 1 235.0 Print Promo Sealed 178. ALMOND, MARC "The Days Of Pearly Si (WMC5-552) Out Of Print 520 179, ANDERSON, BRUFORD, WAKEMAN, HOWE Evening Of Yes Music" (VACM 1002/3) Rare Out Of Print Evening Of Yes Music" (VACM 1002/3) Rare Out Of Print Evening Of Yes Music" (VACM 1002/3) Rare Out Of Print Evening Of Yes Music" (VACM 1002/3) Rare Out Of Print Evening Of Yes Music" (VACM 1002/3) Rare Out Of Print Evening Of Yes Music" (VACM 1002/3) Rare Out Of Print Evening Of Yes Music" (VACM 1002/3) Rare Out Of Print Evening Of Yes Music" (VACM 1002/3) Rare Out Of Print Evening Of Yes Music" (VACM 1002/3) Rare Out Of Print Evening Of Yes Music" (VACM 1002/3) Rare Out Of Print Evening Of Yes Music" (VACM 1002/3) Rare Out Of Print Evening Of Yes Music" (VACM 1002/3) Rare Out Of Print Evening Of Yes Music" (VACM 1002/3) Rare Out Of Print Evening Of Yes Music" (VACM 1002/3) Rare Out Of Print Evening Of Yes Music" (VACM 1002/3) Rare Out Of Print Evening Of Yes Music" (VACM 1002/3) Rare Out Of Print Evening Of Yes Music" (VACM 1002/3) Rare Out Of Print Evening Of Yes Music (VACM 1002/3) Rare Out Of Print Promo 2 CDs S50 06 180. ANDERSON, JON "In The City Of Angels" (XDD)
 100
 And Chr. 30 /r. 10 /r. 60 /r. 10 /r Print Promo Sealed 185. BBM "Around The Next Dream" (VJCP-25110) 186. BEACH BOYS, THE "Landlocked" (PI 187. BEACH BOYS, THE "Monster Mash" (RCS 04 188. BEACH BOYS, THE "Smile" (BB5-001 2) 2 189. BEACH BOYS, THE "Sunflower And 190, BEACH BOYS, THE "The Golden Collection" (B 191. BEACH BOYS, THE "Unreleased Gems" (PH 1305 \$25.00 BEACH BOYS, THE "Unreleased Gems" (PH 1305: 252.00
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32. FOGERTY TOM "Deal It Out" (VIP 6806) WLP (No

33. FOX, SAMANTHA "Sam Thing Remixed" (AU

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51

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GOLDMINE #487 32

March 26, 1999

(Ringo from page 30)

and Beacoups Of Blues a country record. There was also talk that you were working on an avant-garde album with Maurice Gibb.

No, it didn't happen. It was a little movie actually that we were working on. It was like The Chase. We had one camera between us and we'd chase each other all round the area in Britain where we were both living in at the time (laughs). We went into the studio, and 1 just overdubbed all the sound effects from the movie Yellow Submarine

There was a period of time in the '70s when you were the most commercially successful of all the Beatles.

Yeah, '74 was the Ringo time. That and Goodnight Vienna are still my biggest solo albums. But then the bottom dropped out and the records that followed, Ringo The 4th, Rotogravure, Bad Boy, among them weren't nearly as good. I think the bottom dropped out 'cause I was dropping out - that was the deal. My energies were not into making records. I would make records, but there was no energy to promote it or take care of it and make sure that it was what I wanted to do. You know, it was my own fault. I felt other people might know better.

You're always asked about your favorite drum work with The Beatles.

"Rain," that's my best work.

I wanted to know if you could choose your favorite drum work on your solo albums?

Oh I don't know. I don't play the drums so people can look at it and go, "Wow, that was really cool!" I just play them the best I can

"Drumming Is My Madness" is quite good.

Well, drumming is my madness (laughs).

For your solo records in the '70s, you often recorded with a second drummer, often Jim Keltner, why?

That started by accident because of the Bangladesh concert, which we played for George. And Jim was on it also. That was the first time I played with two drummers, and I just loved it so much. Then we got to do the Ringo album and the Goodnight Vienna album. And also when we got to New York to do the album, Ringo The 4th that Arif (Mardin) produced, suddenly we had Steve Gadd around. I think a bit of that was a

union situation as well in those days. You can sing because no one can do that for you, but I think it was something about taking the job away from an American musician.

Your drum work was not only tight but could be very adventurous. The ending of "Strawberry Fields" showcases some wild offthe-wall tribal drumming. Was that work you enjoyed as well?

You know, what you're talking about just happens. There was no plan for that. I can play basic patterns and the freedom is the fills. To move it to where you can put it in a different space as a drummer, especially with The Beatles, only came at the end because the songs were so set up that there was two verses, a chorus, a verse, a middle eight and a a chorus and something like that. Then at the end we'd all be allowed to blow our tops, which we did. And we still did that under three minutes (laughs).

You truly blossomed as a drummer on Revolver. Did the vast improvement in sound inspire you?

Yeah. Also I think we decided we could finally hear the bass drum on our records. If you listen to the early ones there's no sign of the bass drum, just like the snare and

cymbals. So the recordings were getting better and you would play differently because you could hear it.

Has songwriting become easier for you since you first began?

Well, I enjoy writing with other people more than sitting there on my own (laughs). I think it's more fun. It's always more fun to hang out with another human being anyway.

How do you know if collaboration will work with another writer?

You don't know. When we started the Vertical Man album with Mark and Dean, I just invited them over to see if it would work. And we had so much fun. We were just laughing - it was just fun. We were writing some serious songs, some real songs. But we were having joy with it, there was no torture. So that's how we decided to carry on and complete the album, Vertical Man. We had no plans to make an album when we started writing together. We'd write a few songs and we'd go to Mark's studio to demo them. And then a couple of hours into the demo we were going, "Why are we demoing?

(Please see Ringo page 36)



The legends in his own mind: Funny stories about being the "Fifth Beatle"

Tou grew up loving The Beatles, formed The Hudson Brothers, a power pop band that emulated them, and now it's come full circle — you're writing and producing a real Beatle, Ringo.

Mark Hudson: It blows my mind. I said to Ringo, "The reason I started playing drums was because of you." When anyone asks me to sit down and play the drums, I can only play like Ringo. If they want Steve Gadd or anyone fancy, they better call someone else. I play the song. It's one thing I learned listening to the Beatle records, if you're the drummer, you play the song. End of story.

I think that's what the greatness of Ringo is. Drummers such as Russ Kunkel and Jim Keltner and a lot of those guys all came from that school. That's what Ringo gave to rock 'n' roll.

Ringo Starr (in same room as Hudson, screaming): Yeah! Yeah!

Mark, are you pushing Ringo to do more Roundhead gigs?

Yeah, I'm pushing him to do more Roundheads gigs. This is what my big dream would be. If he could do Ringo and The Roundheads and throw in a Joe Walsh. Now Joe's gonna do "Rocky Mountain Stench" and "Funk Forty whatever." Rich could go back and play the drums or be off stage having some tea.

Ringo: I won't be off stage!

Mark Hudson: Well then come up and play, ya bastard! (laughing)

by Ken Sharp

Ringo: (laughing) All right.

When we did Storytellers show, it was the addition of Joe Walsh which gave The Roundheads a fatter sound, as well as he's got his own legacy as Joe Walsh and as an Eagle to do stuff.

Were you somewhat intimidated working with a Beatle?

No. To me, I was always the "fifth" Beatle in my own head. So when I got a chance I just took over in my own sick mind where John would have left off. (Imitates John), "Okay Ring, here we go, thanks for coming," and we would just rock away. And now and then I'd turn around and hear this infectious sound that Ringo's got and the way that he plays like nobody else. While we were playing I would go, "Oh my God, I'm playing with a Beatle!" And it would hit me and I would snap back and become Marky again.

You and Ringo went over to London to work with Paul McCartney and George Martin on tracks for Vertical Man. George Harrison contributed slide guitar to "King Of Broken Hearts." Did you work with him as well while you were there?

No, George was down on his own, he's got that (imitates George) "Send it to me, I'll do it on my own, man."

Share the experience of going to Paul's studio "The Mill" and working with him on "What In The World" and "La De Da?"

It was a two-hour ride down and I got to spend the night 'cause I was doing a Hanson record at the time, a Hanson Christmas album. Ringo said, "Come down, stay at my flat, and we'll come get you in the morning and we'll go down to

Paul's." There I am staying at Ringo's house, in Ringo's bed, this big beautiful wooden bed with all these stars and owls on it. First thing I did was I called my brother Brett and went, "Brett, you'll never guess where I am." And he went, "Where?" I said, "I'm in Ringo's bed." And he went "With Ringo?" And I went, "No, you idiot!" And I told him all about it. Brett was the bass player in The Hudson Brothers, sort of a "Paul McCartney with bigger lips" sort of lookalike. I said, "Guess where I'm going tomorrow?" And he said, "Where?" I went, "Paul's house." "What!!?" Then I said, "I gotta go," and I acted like the phone was breaking up with static and I hung up on him (laughs). Just to screw with his head. But on the whole ride down there, I must admit that I was a bit anxious.

You'd met Paul before.

Oh yeah. I had met Paul before, and my brothers and I were invited to one his parties in the '70s held on the Queen Mary. We actually knew John (Lennon).

Did you know Ringo back in the '70s as well?

Oh sure. We were represented by the same attorney, Bruce Grakall, and we would be at functions together. We all knew each other, but there was never a question of working together. It was like, here we are. Everyone was pretty much messed up. So it did come full circle.

Did Paul mention The Hudson Brothers when you saw him?

Oh sure. He goes (imitates Paul) "Ah, the singing

(Please see Hudson page 36)



March 26, 1999

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(Hudson from page 32)

Hudsons!" And I went "Yeah," and we reminisced about meeting on the boat and all sorts of stuff. Anyhow, we spent the day at the studio with Paul. He was great. He was very very generous. There was a big food spread. It was weird because as soon as he got with Ringo, me being a guy on the outside watching, it was like "Hard Days Night" with crows' feet. There they were and their relationship - it was just incredible. Finally when I got down to the musical part, Geoff Emerick was engineering. As soon as Paul picked up the Hofner (bass) it was like magic beginning to happen. He said to me, (imitates Paul) "I need to learn the chords, man," and he went, "Here," and gave me John's Gibson (guitar), the acoustic. There we were like back-to-back, him playing the Hofnet and me playing the acoustic and him looking at a chord chart of a song that Ringo and I had written ("What In The World"). And I was just thinking to myself (talks in whisper and meek voice) "Please, someone take a picture now!"

Did they?

No. It will forever be imprinted in my head which is good enough.

So Paul played bass on "What In The World" and sang background vocals on that and "La De Da?"

Yes. It was a full-day session. It was so great 'cause all my life whenever I'd be singing background with my brother Bill or Brett, they would be McCartney and I'd be John and we'd shake heads as we'd be singing the "oohs." So we're singing background and all of a sudden I look over my headphones and next to me it's Paul singing. It was just like, give me a break!

You also worked with George Martin who did the strings for the song "I'm Yours."

Yeah and that was beautiful. He was such a lovely, classy man. On "King Of Broken Hearts," when Graham Prescott who is a George (Martin) guy - and George (Martin) was there for the whole session, there's this part where I wanted the cellos to do a certain thing. And George went, "Mark, you look perplexed, is there something that you want?" I didn't know how to say it, but I said something like I was hoping that the cellos could sort of fall down like ah, ah... I was stuttering. And George looked over his glasses and said, (imitates George Martin) "You mean more Walrusy?" And I went, "Yeah, yeah, that's it." And he went out himself and re-miked the cellos. He is unbelievable.

Have you been working with Ringo on any new material?

Yes, when I was in London last time we started writing some Christmas songs. And constantly on the phone he'll call me up while he's on his treadmill going (imitates Ringo speaking while he's out of breath) "Mark, listen to this," and he'll come up with an idea. One of the Christmas songs we wrote is called "Christmas Eve," there's another one called "Dear Santa."

Why Christmas songs?

Because we both love Christmas and

plan on doing a Christmas release next year. It'll be Ringo and The Roundheads. We're gonna record a Christmas record next year and God willing another studio album.

The lineup is the same as the Storytellers show?

Yes. It's me, Simon Kirke on drums. Gary Burr on guitar, Joe Walsh, Jim Cox on keys, Steve Dudas on guitar, Jack Blades on bass and Scott Gordon on harmonica if necessary.

I saw the Ringo & The Roundheads show at The Bottom Line and heard that it was even better than the Storytellers performance a day later.

It was. There was a bit more anarchy at The Bottom Line. You really got to feel the audience. When we did *Storytellers* it was a bit more reserved. The executives had their best friends there who were executives, and they were a bit more reserved. And it was a different kind of pressure. But when we did *Hard Rock Live* we kicked some ass, and we just did *Letterman* and were kicking some butt on that one too. We're a band to be reckoned with. If I can just get Ringo to say, "Yeah, I'll go out with The Roundheads plus Joe, "I think that would probably be enough." It's so easy for me to do this stuff because it's so much a part of who I really am.

The Vertical Man CD is perhaps Ringo's best studio effort since the Ringo album.

Thanks, that means a lot. I was actually talking to Doug Fieger from The Knack great guy. And he said to me, "Marky, Vertical Man is the best album Ringo's ever done — it's better than the *Ringo* album." And coming from a guy like him was cool.

As a producer, it seems you knew exactly what needed to be brought out of Ringo. You weren't afraid of allowing the album to have Beatlesque touches.

Yeah. It was sort of weird. We were at Paul's house, and when we played him the song "What In The World," Paul looked at him and said, "Hey you know Ring, this is sort of Beatlelish." And Ringo went, kind of insecure, "Yeah I know, I've been saying that to Mark." And then Paul leaned over to him and said, (imitates Paul) "You're a fucking Beatle, man." And we all started laughing. It was so great. "You are a Beatle!"

Tell me about your other current projects.

Well I've just finished producing Timothy B. Schmitt from the Eagles, a solo record. It's great. He was a joy to work with as a human. Great pop roots, and his voice is just incredible. I loved that. There's some talk of me maybe doing the next Hanson record. But getting back to Ringo, what's weird about all of this stuff is that I came close to producing him 10 years ago with Lee DeCarlo, who engineered Double Fantasy. And we got really really close to doing it and the deal fell through, and so it didn't happen. This one was very casual. Ringo said to come up and write, and we wrote and it worked out great. You can sense the joy in the songs on Vertical Man, you really can.

(Ringo from page 32)

Let's make a record and just get it now."

"King Of Broken Hearts" is a should-havebeen-a-hit from Vertical Man.

Well it came out as a single and it sunk. But they're gonna push it again in January (1999).

How was the song written? And discuss enlisting George Harrison to play the beautiful slide guitar work.

The song was written by four guys in a room who can write you a million love songs (laughs), sad and happy ones. Once we got the song and melody and the feel of it, there was only one guitar on it. Mark and I were in London when he did the George Martin strings on "I'm Yours." Then we went to Paul's to do "What In The World" and "La De Da" (Paul played bass and did backing vocals. - Ed.). And I went to visit George with a cassette and played "King Of Broken Hearts" to him. At that moment he was busy with his own life and wasn't so interested in being on the record. And then when we got the "King Of Broken Hearts" track, I called him like a month later. His was the only guitar that I wanted on that track. He plays such beautiful guitar with such emotion that it was the only one I wanted. I said, "I've gotta have George on this." And so anyway I called him and spoke to him - I was in L.A. at the time, and he was in London. And he said, "Oh, send it over then." Which we did and he just did the finest job. All his emotion comes out of that guitar. And so the track was really brilliant, but he doubled that with feelings.

Can you cite any of your solo work that deserves reappraisal from fans?

I think they should listen to the Ringo album and the Vertical Man album.

Old Wave is quite good.

I like that too. That's the one Joe Walsh produced. We did that in England, and everyone was going, "Oh, that's new wave." So we thought we'd have a bit of fun and call it *Old Wave* (laughs). And we have that 18year-old picture of me on the cover with the



Where was that photograph taken?

That was taken at a holiday camp in England called "Butlins."

Included on the new John Lennon Anthology are several guide tracks with John singing lead on songs he wrote for you or found for you to record — "I'm The Greatest," "Goodnight Vienna" and "Only You." What are your recollections of those sessions with John?

We always used to do that. It was great! Besides, it's casier for me if someone's singing the song to play to them because I play with the singer. You can feel where it needs bringing up or bringing down or whatever I feel at the time. John was always great fun to have in the studio and great energy. And I'd known him, so it was always relaxing. Then I'd have to go and do the vocals after him of course. And he'd be in the booth with me and he'd just be willing you on. You know, "Come on, let's go!" It was just great energy and great support.

So obviously you've heard these tracks with him singing on it once again?

Oh yeah. They're great! He was the best. I loved John. He was fine singer, a fine musician and he was a fine friend.

Last question, how do you look back on your record label, Ring-O Records, and some of the artists such as David Hentschel and Graham Bonnett?

I tried my best. I thought, "We'll form a label." No one will have to beg. I put the artists on it, but I ended up being in the board room too much being bored. Business. That's definitely something musicians shouldn't do, have their own record labels. I think because we're creative, we're not businessmen. Or at least that's in my case. There were some good people on the label. Then we closed it down and opened it up again with Bobby Keyes and people like that. It just didn't work, My head was just being beaten up at the end.



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World Radio History

25 Garage Rock Nuggets

by John M. Borack

The 1960s saw the flowering of many different musical genres (acid rock, bubblegum and folkrock, to name just a few), but none were as pure, as immediate or as amateurishly feverish as garage rock. Performed more often than not by snot-nosed suburban youth with an axe — and some cheap guitars — to grind, garage music still has legions of fervent devotees (and some practitioners) today, some 30-odd years after its heyday.

The following list is by no means meant to be a definitive garage rock "best-of"; I'll leave compiling that nearly-impossible-tochoose manifesto to some hardier soul than myself (Hello, Greg Shaw!). These 25 vintage tracks are simply representative choices from one fan's perspective, in no particular order.

1. "Louie, Louie" — The Kingsmen. Perhaps the grand-pappy of 'em all, 1963's "Louie, Louie" is garage music before there really was such an animal. Beyond crudesounding, it's also intensely lo-fi and sloppy, with almost ridiculously unintelligible lyrics. All of which, of course, makes it perfect.

2. "Rollercoaster"— The Ides of March. Best known for the tepid Blood, Sweat and Tears rip-off "Vehicle" in 1970, Chicago's Ides of March, in a previous incarnation, was a nifty garage-rockin' aggregation signed to Parrot Records. The poppy "Rollercoaster" is their zenith, but "I'll Keep Searching" and "You Wouldn't Listen" finish in place and show, respectively. Leader Jim Peterik went on to mastermind — yuck — Survivor.

3. "Dirty Water" — The Standells. After that unforgettable guitar riff kicks in, lead vocalist Dick Dodd bawls "I'm gonna tell you a story," and for the next two minutes or so, you damn well better listen up. With a hardto-shake melody and lyrics about lovers, muggers and thieves (who are all "cool people," don'tcha know), Dodd made Boston sound so inviting that millions of American teens were probably ready to head east and jump in the Charles River, dirty or not.

4. "Lies" – The Knickerbockers. Long before the Rutles, the Spongetones or Utopia's Deface the Music, there was this slice of ersatz Beatlemania, released in 1965. A touch less polished than the Fabs' thencurrent output, this probably fooled more than a few record buyers anyhow. Nearly 35 years after the fact, it stands proudly as a classic on its own.

5. "Outside Chance" — The Turtles. Prior to their hit-making days, The Turtles released this somewhat raw, Warren Zevonpenned number as a single. Powered by Johnny Barbata's insistent drums and a decidedly defiant set of lyrics ("You can try to please me/but it won't be easy/stone walls surround me/I'm surprised that you even found me"), it remains one of the best things in The Turtles canon.

6. "It's Cold Outside "- The Choir. Featuring Raspberries-to-be Wally Bryson, Dave Smalley and Jim Bonfanti as well as



guitarist Dan Klawon (who wrote the tune), Cleveland's The Choir released this precursor of pop things to come on a small local label in late '66. Propelled by a catchy-asflypaper melody and gobs of great backing vocals, it became a minor national hit when Roulette Records issued it in the spring of '67.

7. "Beaver Patrol" - Wilde Knights Both. Hilarious and amazingly sexist, this obscure track (currently available on AIP Records' Essential Pebbles - Volume One) is the work of a seriously twisted Oregon combo. A guitar and farfisa organ-based raver telling the tale of a guy who cruises drive-ins in his Rolls Royce limo attempting to "hustle chicks" (hence the sensitive title... what, you thought it was about searching for Jerry Mathers?), "Beaver Patrol" is the kind of bad-taste record that they just don't make any more. The midsong semi-rap --- including the lead singer's lecherous "hee hee" - is worth the price of admission by itself.

8. "So What!!" — The Lyrics. If there is any song on this list that personifies the goto-hell attitude that many garage rockers adopted in the '60s, well, here 'tis. Hailing from San Diego, The Lyrics spends a couple of minutes admonishing some uppity female about all the material things she's acquired, thanks to mommy and daddy (including a "useless, senseless bomb shelter" and an electric typewriter), with the song's title being their reaction to all the finery. It's all set to a fiery, bluesy musical backdrop with lead vocalist Chris Gaylord also adding some nasty harp to the mix. Also available on Essential Pebbles — Volume One, as well as on Rhino Records' Nuggets boxed set.

9. "1, 1, I Want Your Lovin" — The Sons of Fred. This one came outta England as a single in late '65, and it includes a supercatchy chorus and some ringing guitar, along with a quintessentially British lead vocal Throw in some George Harrison-by-way-of-Carl Perkins lead guitar, and you got yerself a real charmer. You can find this one on English Freakbeat, Volume Three.

10. "There You Go" — Thee. From the same comp as the Sons of Fred track comes this sterling piece of U.K. beat music from

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1965, with a death-defying guitar freakout at the end of the solo (this was 1965, remember) and close harmonies throughout. Raw energy powers the track through its oneminute and 41 seconds of melodiousness. with the group (four teens who were apparently discovered and produced by Andrew Loog Oldham's chauffeur!) providing one of the best lost garage-pop tracks of the era.

11. "Psychotic Reaction" — Count Five. A strange brew of proto-punk, psychedelia, Yardbirdsy blues and jangly pop help to fuel one of the songs that has come to define the whole garage movement.

12. "I Had Too Much To Dream (Last Night)" — The Electric Prunes. See above, and throw in a slightly experimental bent (witness the opening guitar blizzard). Sounds like they had too much of something else that night.

13. "Beg, Borrow and Steal" — The Rare Breed. The ever-popular "Louie, Louie" riff makes its triumphant return here, in one of hubblegum kings Kasenetz and Katz's first productions, released on the Attack label in mid-66.

14. "Sunshine Games" — The Music Explosion. Led by the soulful shout of Jamie Lyons, The Music Explosion cut a number of sides in the mid to late '60s, the most successful being the classic "Little Bit O' Soul." Even though "Sunshine Games" teached only the middle region of the charts, it's a big-time winner as well, with smashbang drumming and Lyons' punky wail standing out.

15. "96 Tears" — ? (Question Mark) and The Mysterians. Another "can't leave this baby off the list" selection, "96 Tears" and its hypnotically pulverizing organ riff will live on long after N'Sync has sunk and Michael Bolton has murdered his last cover tune.

16. "Shakin' All Over" — The Guess Who. Before they ruled AM pop radio in the late '60s, The Guess Who were a kick-butt rock 'n' roll band; witness this powerful version of the Johnny Kidd and The Pirates tune. Sounding like it was recorded in the nether regions of some cave, the band's energy and raw passion shine through nevertheless. 17. "Evol Not Love" — The Five Americans. A wonderful, psych-dipped garagepopster from the guys who delivered "Western Union."

18. "Baby Come Back" — The Equals. The Equals may be best remembered today as the band that gave the world Eddy "Electric Avenue" Grant, but their Grant-sung "Baby Come Back" is a foot-stompin' good time of the highest order.

19. "Can't Seem to Make You Mine" — The Seeds. Sky Saxon never equaled the whacked-out passion that he achieved on this, The Seeds' first single. Little piano and guitar parts fly in and out, and Saxon emotes — okay, grunts, sighs and squeals like a man possessed.

20. "Little Girl" — Syndicate of Sound. Team up a guitar riff that garage rock expert Mike Stax astutely calls "part Searchers and part 'Hey Joe'" with a rather savage lyric where lead singer Don Baskin basically tells his little girl to take a flying leap, and you've got the makings of something very cool indeed. "Little Girl" also includes one of rock's best-ever recorded laughs toward the close, which serves as an aural middle finger to said little girl.

21. "Gloria" — Them. How many fledgling garage bands covered this Van Morrison classic in the '60s? Never mind — can't count that high. Just sing along... "G-L-O-R-I-A."

22. "Wild Thing" — The Troggs. Reg Presley and his cohorts took a simple riff, growled and leered a bit, threw in an ocarina solo and presto!---instant classic.

23. "Surfin' Bird" — The Trashmen Totally, wonderfully and unequivocally nutso, "Surfin' Bird" is practically a nervous breakdown set to music (and it took four people to write it, by the way). Sounding very little like any sort of surf music that had come before — Jan and Dean was never like this, baby — The Trashmen wailed, babbled and basically wigged out for two minutes while informing Mr. and Mrs. America that "the bird is the word." Essential.

24. "Stop! — Get A Ticket" — The Clefs of Lavender Hill. Led by the brother and sister team of Travis and Coventry Fairchild, the Miami-based Clefs of Lavender Hill released this perky little garage-pop gem highlighted by a booming bass drum in the chorus — in 1966. Inspired by a sign on a toll booth that the Fairchilds had seen after their car broke down, "Stop! — Get A Ticket" was the Clefs' lone chart entry, topping out at #80.

25. "One By One" — The Mockingbirds. Another fine bit of U.K garage, The Mockingbirds hailed from Manchester and included future 10cc members Graham Gouldman and Kevin Godley. 1966's "One By One" was their final single, and lifted the main riff from Dee Clark's "Raindrops" to use as the backdrop of a story dealing with how society treads on dreamers and artists. Sniff...

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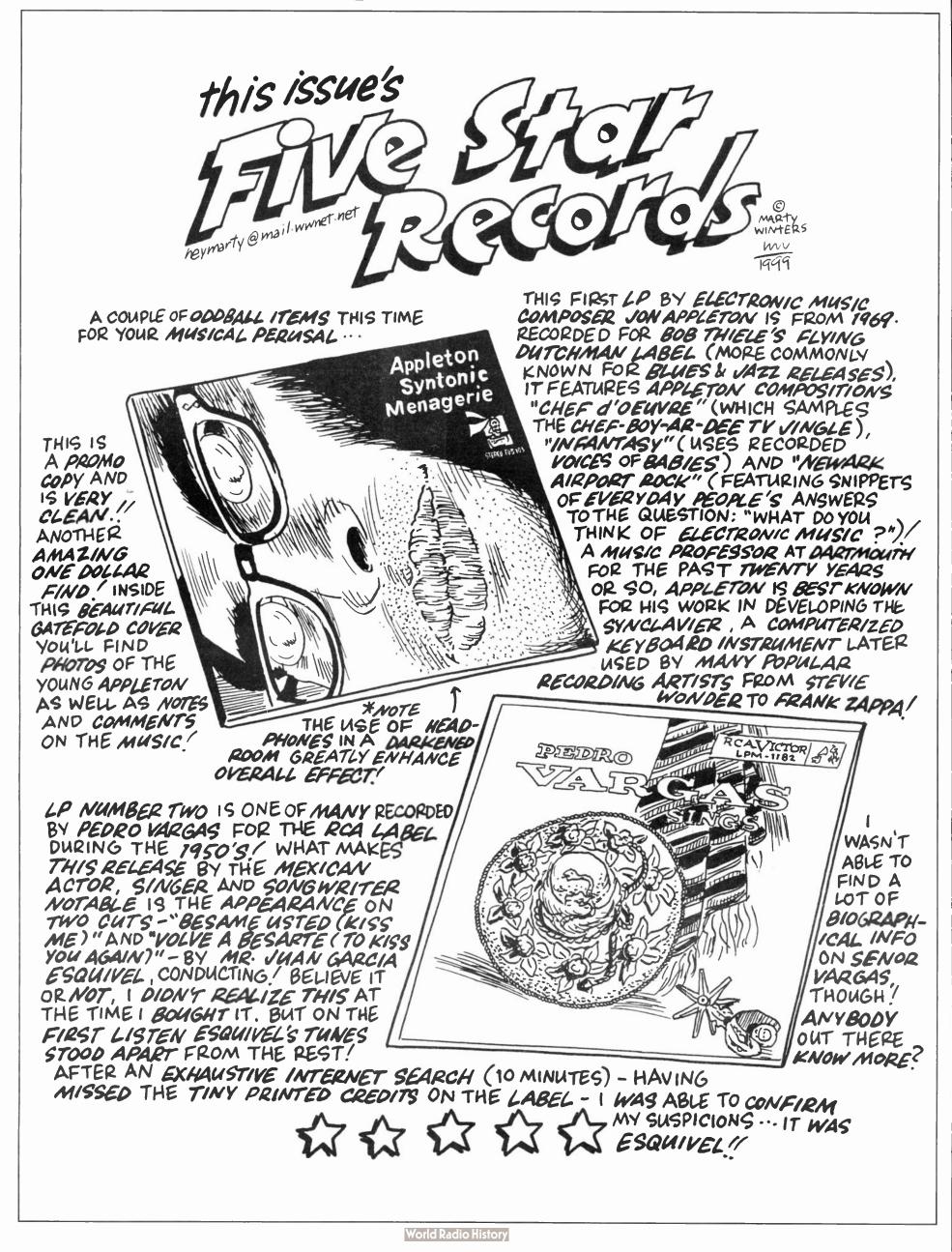
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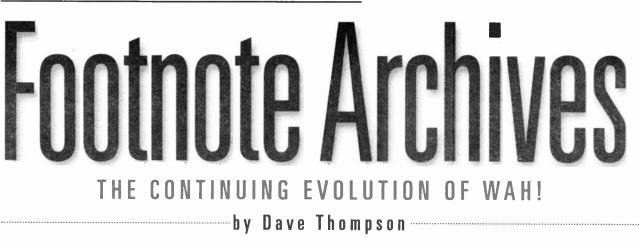
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World Radio History

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Crown Court for sentencing." "An Eighties pop star has walked free from court after he admitted making a string of threatening telephone calls to a former girlfriend. Pete Wylie was ordered to do 150 hours community service and pay 500 pounds costs when he appeared before Liverpool Crown Court for sentencing."

Thus the Internet reported the latest twist in the life and times of Wylie, one of the most gifted singer/songwriters to emerge out of Britain's post-punk convolutions, and certainly the greatest one *not* to conquer at least part of the Western world.

Try and buy one of his records. Right now, there is just one Wylie album even pretending to be available, 1987's

Sinful solo set. No one has remixed him for a pre-millennium dance hit; no one has licensed his albums for an obscure import indie label. He didn't even make it onto Rhino's otherwise almost comprehensive Post Punk Chronicles collection, *(Reviewed in this issue. —* Ed.) an omission that should cause the entire company to hang its head in shame. For without Wylie, half of that collection probably wouldn't even exist — particularly that half that looked to late-70s Liverpool for its inspiration.

"He was great," Julian Cope recalled of his first encounter with Wylie. "A bit of a loudmouth... his face was so animated. He was the most enthusiastic person I had ever seen. On his leather [jacket] was a homemade badge. It said 'Rebel Without A Degree.' Energy surged out of him. It was the first time I'd ever met someone and known immediately that they were fated to get somewhere."

The pair met at a Clash gig in hometown Liverpool, in May 1977. Both were reasonably fresh out of school, and neither was in a group. But they would be soon. "Julian was pissing me off because he kept bumping into me," Wylie recalled. "I was nudging him to stop and he kept ignoring me. We ended up talking and decided to form a band. We didn't even know if the other could play."

That was The Crucial Three, the first in the long line of local groups (The Mystery Girls, The Nova Girls and The Opium Eaters all followed) from which would emerge some of the biggest bands in Liverpool's post-Merseyheat history — The Teardrop Explodes, Dead Or Alive, Echo And The Bunnymen, Frankie Goes To Hollywood, The Lightning Seeds... and Wylie's Wah!.

Wah! Heat formed in February 1979, around a nucleus of Wylie, drummer Rob Jones, and ex-Those Naughty Lumps bassist Pete Younger. The trio spent the next 10 months rehearsing, before playing their first show (at Liverpool's Everyman Theatre) in December. Then they headed out of town, to open for Pink Military in Manchester and Leeds. Sounds newspaper caught up with them at the latter, describing the band as "three more Scouse rockers with infinite resourcefulness. They made a joyous New Wave sound pretty much along the lines of a happier, more effervescent Doll By Doll or Joy Division, and were best represented by 'Sleep,' a crisp 'Cold Turkey' and... 'Better Scream.'"

"Better Scream" was also to become Wah! Heat's first 45, an instant Single Of The Week in *Sounds*, where it was described as "a lisson hybrid of 'Eve Of Destruction' and 'Don't Fear The Reaper." It was a smart comparison — Wylie actually wrote the song after reading a newspaper story about Howard Hughes' dream of deposing Fidel Castro.

"The CIA told him they'd take care of it. They were going to announce the second coming of Christ, because Castro was denouncing Christianity at the time, and the CIA was going to say, 'Here's God and he wants us to kill Castro.' I mean, they were going to get this guy with holes in his hands and wheel him across America. The song's about how crazy people get over power, what lengths they'll go to."

The original Wah! Heat crumbled shortly before the single was released; by late February, however, a new lineup was debuting at what would become the last show ever staged at the 'pool's most legendary nightclub, Eric's, opening for the Psychedelic Furs the night the local constabulary swooped to

... it was also a statement of bitter defiance, a slap back at the critics who had now started writing Wah! off because they had yet to scale the same heights as their fellow Liverpudlians. And as if to prove his point, "Story Of The Blues" rose higher than any of them ever would, soaring to a geographically unprecedented #3.

> close the venue's doors forever. Now featuring guitarist Colm Redmond and bassist Oddball Washington alongside Wylie and Jones, this band also recorded Wah! Heat's debut BBC session, a cracking four-song blast highlighted by the first of Wylie's most unimpeachable anthems (and the band's next single), the frenetically apocalyptic "Seven Minutes To Midnight."

Even as he worked to establish the band's name, of course, Wylie was already plotting the nomenclatural convolutions of the future. At the end of 1980, he recorded a track for a forthcoming *New Musical Express* compilation, *The 7,000 Names Of Wah!*, and while the band's next single, "Forget The Down," was credited to Wah! alone, the run-off groove carried such future possibilities as Wah! Scallies and Athletico Wah! 82. And in July, the band's debut album introduced Wah! Without End to the brew.

Nah-Poo: The Art Of Bluff was a phenomenal record, "one of the four or five best rock records of the year," insisted N.M.E., and a screaming manifesto for the future. Only two songs were familiar from past releases (a re-recorded "7,000 Names Of Wah!" joined "Seven Minutes To Midnight"), and while a few more tracks had been around for past BBC radio sessions, the overall mood of the album was uncompromisingly new. There would be time for greatest hits later.

The album's final cut was "The Death Of Wah!" Three months later, Wylie, Washington, and a now regularly changing lineup had rechristened themselves the Mighty Wah!, and were back with a new single. re-recording the album's frantic "Somesay." By mid-1982, the band was Shambeko! Say Wah! and had recorded a fantastic version of "You'll Never Walk Alone" for John Peel; and in November, a return to the

World Radio History

Mighty Wah! identity saw Wylie embrace his destiny with one of the biggest (and most memorable) hits of the era, the symphonic epic "Story Of The Blues."

It had been a year since the band's last new release, "but we needed to grow," said Wylie. "This record is a kind of link between the old and the new." But at more than eight minutes in length, it was also a statement of bitter defiance, a slap back at the critics who had now started writing Wah! off because they had yet to scale the same heights as their fellow Liverpudlians. And as if to prove his point, "Story Of The Blues" rose higher than any of them ever would, soaring to a geographically unprecedented #3.

With Britain's critics now rushing to reassess the group's achievements and potential, "Story Of The Blues" established the Mighty Wah! as the band to watch in the new year. Wylie, however, had other plans, promptly deciding to take another year away from the studio while he sorted out Eternal's own future. He eventually signed a distribution deal with WEA, but in the meantime, just one new single, "Hope," appeared during 1983, followed by the *Mavcrick Years Official Bootleg*, rounding up the band's earliest 45s and outtakes. But in July 1984, the Mighty Wah! was back, and mightier than ever.

"Come Back (The Story Of The Reds)" was everything one could want from a single. Another epic, another pop symphony, another glimpse into what might have happened if classic Phil Spector met a younger (and better) Bruce Springsteen, "Come Back" melded every conceivable era of classic pop into one, and, just for a few weeks, time stood still.

So, unfortunately, did sales. "Come Back" climbed no higher than #20. Was it twisted irony or bitter prescience? But Wylie had already condemned the imbecility of the modern music consumer on the B-side of the 12-inch version, a gritty parody of "Come Back" called "From Disco Dickie To A Kid In Care." Presented as an entreaty from enthusiastic publicist to reluctant pop star, it hit out at everything from the children's TV puppet shows that were an integral part of the promotional circuit ("Come back — we'll get you on *The Sooty Show*") to the kind of things one had to deal with once one got there ("Come back — Howard Jones is having hits").

Wah's second album, A Word To The Wise Guy, followed, blending "Come Back" and its follow-up, the masterful "Weekends," with a bizarre, attitude laden, proto-rap landscape. That winter, Wah! set out on a triumphantly sold-out British tour.

But already there were cracks appearing in the walls of Wah! WEA, Eternal's distributors, were suddenly losing interest in the band; "Weekends" had failed to follow up "Come

Back." *Melody Maker's* review of the closing London show mourned, "Wah!'s undeniable talents are being absurdly squandered in the Sunday youth club surroundings of their present predicament. Where they should be up there with the Bunnymen, [Simple] Minds and U2s of this world, Wah! are reduced to doe-eyed doggy in the window shows, one eye on the audience reaction, the other on the raincoat-clad A&rR men who stand three deep around the bar." Weeks later, the Mighty Wah! broke up.

Wylie bounced back in 1986, heading the Oedipus Wrecks and sporting a terrific solo album, Sinful - his first (and so far only) album to land a U.S. release. There was another British hit as well, when the diamond-cut purity of the title track soared to #13. But the album itself did nothing, and between fall 1987, when an EP of the Mighty Wah!'s final (August 1984) Peel session was released, and December 1990, Wylie again slipped into invisibility. That month, however, he resurfaced as a guest on "All Together Now," the latest hit single by one of the new wave of Liverpool bands, The Farm. In the new year, the same partnership revived "Sinful" and took it to #28. But once again, a new Wylie album, Infamy! Or I Didn't Get Where I Am Today (credited this time to Wah! The Mongrel) went nowhere, and shortly after, Wylie was involved in an accident so serious that it kept him out of action for most of the next five years.

Early in 1998, it was reported that he was poised on the brink of a comeback. But it took his appearance at Liverpool Crown Court on Jan. 11, this year, to return Wylie to the front pages, which his talents once insisted he should have been dominating for years. And even sadder than that... Howard Jones is *still* having hits.



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March 26, 1999

GOLDMINE #487

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Disc 1

Mark I 1. HUSH 2. HELP 3. SHADOWS (Demo, 1968) 4. LOVE HELP ME (Instrumental Demo, 1968) 5. KENTUCKY WOMAN (Single Version) 6. ANTHEM 7. RIVER DEEP-MOUNTAIN HIGH (Single Version) 8. EMMARETTA 9. THE BIRD HAS FLOWN (Single Version) Mark II-a 10. HALLELUJAH (I AM THE PREACHER) 11. SPEED KING (Full-Length UK Version) 12. CHILD IN TIME 13. CRY FREE (Duttake, 1970/Roger Glover Remix) 14. BLACK NIGHT (Full-Length UK Version) 15. JAM STEW (Duttake, 1970) 16. INTO THE FIRE (Live, 1970) 17. NO NO NO (Live, 1971)

Disc 2

1. STRANGE KIND DF WOMAN 2. I'M ALONE 3. FIREBALL 4. DEMON'S EYE 5. ANYONE'S DAUGHTER 6. FOOLS 7. NO ONE CAME 8. FREEDOM (Outtake, 1971) 9. Slow Train (Duttake, 1971) 10. Never before 11. When a blind man cries 12. Highway Star 13. Smoke on the water 14. Pictures Of Home 15. Space Truckin' 16. Painted Horse (Outtake, 1972)

Disc 3

1. SMOKE ON THE WATER (Live, 1972) 2. LAZY (Live, 1972) 3. WOMAN FROM TOKYO 4. MARY LONG 5. SUPER TROUPER 6. SMOOTH DANCER Mark III 7. Burn 8. Might Just Take Your Life 9. Sail Away 10. Coronarias redig 11. Stormbringer 12. Hold on 13. Lady Double Dealer (Live, 1975) 14. Gettin' Tighter 15. Comin' Home

Disc 4

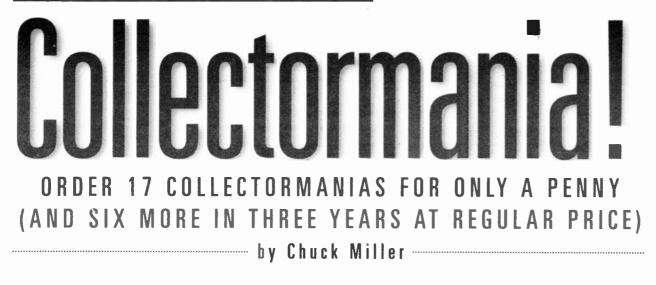
Mark II-b

1. KNOCKING AT YOUR BACK DOOR 2. PERFECT STRANGERS 3. SON OF ALERIK (7" Single Version) 4. CALL OF THE WILD 5. BAD ATTITUDE (Single Version) 6. HARD LOVIN' WOMAN (Live, 1987) 7. HUSH '88 (Live, 1988) Mark V 8. KING OF DREAMS (Single Version) 9. FIRE IN THE BASEMENT 10. SLOW DOWN SISTER 11. THE BATTLE RAGES ON 12. ANYA (Live, 1993) 13. A CASTLE FULL OF RASCALS 14. SEVENTH HEAVEN





Available at



G ene from Kentucky sent me this interesting question. "What is the difference (if any) between store-bought records and the records that were purchased from a club, i.e.: RCA/BMG and Columbia House? Besides the obvious stamp on the jacket's back, are there any advantages to collecting all three types of records?"

Ah... record clubs. Full-color advertisements in the back of magazines and comic books. Order 12 albums, eighttracks, cassettes or reel-to-reels for only a penny — and then, over the next three years, buy seven more discs at "company prices" — in the 1970s, that usually meant \$7.98 per disc. And every month you received a postcard offering a "new" release (even though it had been on the store racks for about two months). If you didn't mail the card, the record club automatically "assumed" you wanted it — and sent it to you with a bill.

Today, the record clubs have modernized their operations and are now offering CDs and videotapes over the Internet. The "postcards" have long disappeared, and ordering from a record club is a lot less complicated. But I digress...

There are some artists where a record club release is actually more collectible than a stock copy. In these cases, rarity is the key. According to the Goldmine Price Guide To Collectible Record Albums, Fifth Edition (from which all prices in today's column came). The Beach Boys' albums are available in both stock copies and through the Columbia, Capitol, RCA and Record Club of America mailing houses. Records released through those various record clubs can be worth as much - or a little more — than stock copies. The caveat here is - they have to have been part of the record clubs' offerings at the time the original stock copy was being released. A record club rechanneled stereo copy of Smiley Smile (Capitol ST-8-2891) can sell for \$150-\$300; while the stock mono copy (Brother T-9001) goes for about \$16-\$40 (and the stock rechanneled copy sells for even less, approximately \$6 to \$20, depending on whether or not Barry Turnbull's name is on the credits).

But that high value for one record does not follow with every Beach Boys record. The 1966 *Best Of The Beach Boys* (Capitol T-2545 mono, DT-2545 rechanneled) runs about \$6 to \$20 for the black "rainbow" label. The rechanneled stereo version exists in Columbia Record Club editions (Capitol DT-502545), RCA Club (Capitol R-123946) and Record Club of America (DT-602524) versions, and each of those sells for about \$4-\$10 in mint condition. That's even less than Capitol's reissue "Starline" version of the same album (as high as \$20 for the red-white "Star" Starline label).

Sometimes the record clubs "accidentally" put a different company label on the release, which, as an error copy, can be more desirable to Beach Boys collectors. *Sunflower* (Reprise RS-6382) is worth \$30-\$75 for a first-pressing orange "Reprise" label. The Capitol Record Club sold copies of *Sunflower* on Capitol SKAO-93352, and those copies are worth about \$80 to \$200 in mint condition.

That wasn't as bad as what the RCA record club did. The album *Surf's Up* (Reprise RS-6453) is worth about \$4 to \$10 for a stock copy with an intact lyric sheet. The RCA club pressed copies of *Surf's Up* with an Asylum label (Asylum R-113793), and those copies are worth about \$60-\$150 in mint condition.

For Beatles collectors, the difference in price between a stock copy and a record club copy is almost like night and

day. A mint copy of *A Hard Day's Night*, released through the Capitol Record Club, is worth approximately \$1,000-1,500 for a mono copy and \$500-\$750 for partial stereo (United Artists T-90828 mono, ST-90828 stereo). Other Capitol Record Club issues of Beatles material can be yours for a low three figures in mint condition and are highly prized by Beatles collectors for their rarity (especially since the Capitol Record Club shut down in the mid-1970s).

In fact, of the major record clubs, discs issued through the Capitol Record Club seems to be in more demand. Example: The Crystals' Twist Uptown (Philles PHLP-4000) is pricey enough as a mono stock copy (\$250-\$500), but an electronically rechanneled stereo copy through the Capitol club can sell for as high as \$1,500 in mint condition. There are exceptions to the rule, though — a Capitol club version of the Ronettes' Presenting The Fabulous Ronettes (Philles ST-90271) goes for \$200-\$400, but the stock copy — also in stereo —

If the artist or group came from another label, they received the "redline" treatment. On 8-tracks, the album cover would be reduced from 12" x 12" to 3" x 3", with the songs and titles listed in generic black print on the back of the housing. The back liner notes also had a big fat "8" on it, just in case you couldn't figure out that the cartridge goes in the little slot on the front of your stereo.

can command \$100 more. And of course being a Phil Spector production the monaural stock copy version tops them all at \$500-\$750.

But record club issues in the 1970s and 1980s are not as collectible. For example, let's look at the eight-track and cassette versions of titles record clubs used to issue. When it came to albums, the cover art and label reproduction was identical to the stock copy (with the exception of an unobtrusive "CRC" printed on the back of the disc).

But eight-tracks and cassettes were another story. Any artists from the Columbia/Epic/Portrait lineup would have their cover art exactly replicated on both the eight-track housing and on the J-card of the cassette. But if the artist or group came from another label, they received the "redline" treatment. On 8-tracks, the album cover would be reduced from $12^{\circ} \times 12^{\circ}$ to $3^{\circ} \times 3^{\circ}$, with the songs and titles listed in generic black print on the back of the housing. The back liner notes also had a big fat "8" on it, just in case you couldn't figure out that the cartridge goes in the little slot on the front of your stereo.

On cassettes, the album artwork was reduced to $2 \frac{1}{2} x 2 \frac{1}{2}$ and centered on the J-card, with liberal amounts of "white space" above and below the artwork. The spine would have the artist's name and title of the release — centered between two red lines. And as for liner notes or lyric sheets that could fold out from the J-card — they didn't exist on

World Radio History



Columbia House cassettes back then

Columbia House did, however, offer eight-tracks to their collectors as a viable listening alternative long after the major companies dropped the product line. That's why eight-track copies of Michael Jackson's *Bad* and George Harrison's *Cloud Nine* are only available with that CRC imprint.

By now, the situation has changed, and record clubs today replicate everything — liner notes, foldouts, artwork — to match the stock copies. The "Manufactured by Columbia House" or "Manufactured by RCA Record Club" still exists, but it does not improve or decrease the value of today's releases.

A good rule of thumb with collecting record club material is to consider the importance of the artist and the era. Record club issues from the 1960s can be worth more than stock copies from the same period (especially Capitol Record Club

issues from the early-to-mid-1960s). Record club issues from the 1970s or 1980s are worth less (excepting 8-tracks from the late 1980s from Columbia House). And Record Club issues from today are worth about the same as stock copies.

And of course, l always thought they were worth a penny... except for Billy Joel's 52nd Street, Rod Stewart's Blondes Have More Fun, and Meat Loaf's Bat Out Of Hell those cost me \$7.98 each, because I didn't send the damn postcards back.

Letters: This e-mail came from Kim Purnell, who commented on my recent column on space documentary records. "I have a tecord called Journey To The Moon: Recorded Live On Earth, In Space,

On The Moon (Buddah PM1001). I've never found another copy. The record features President Nixon's phone call to the astronauts on the moon, plus conversations between NASA. Cape Kennedy and astronauts Neil Armstrong and Buzz Aldrin. In between these recordings are nine original songs, many incorporating the moon recordings in them. It was produced by John Madera and Tom Sellers, produced by Madera, Sellers and Len Barry. The album was recorde l at Sigma Sound in Philadelphia. I bought it because I'm a Daryl Hall/John Oates collector, and one track, called "Nineteen Ninety-Nine!" was co written by Daryl Hall and Jim Helmer. Daryl sings backup on a lew songs here but is not credited on the record jacket. Fans will be familiar with Madera, Sellers, and Helmer. Sellers and Helmer were also in a band with Daryl called Gulliver, who released an album in 1969. I would appreciate any information anyone might have on this album (at BeanieG82@aol.com)."

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





TSA BEAUTHOL I

THED and DOW Vol.1&2 SFS 03930 Collection of 1960's San Francisco rock; eight groups produced by Matthew Katz: includes Jefferson Airplane original Marty Balin's Summer Of Love, pre-RCA Jefferson Airplane, Moby Grape, It's A Beautiful Day, Tim Hardin, Tripsichord etc. First release of Indian Puddin' & Pipe. San Francisco underground's best kept secret.

SFS 11790 IT'S A BREAUTHFUIL DAY The classic

Debut Album of the sixties, embraced by San Francisco and the Love Generation; The legendary first album featuring White Bird, One of the 10 Original San Francisco groups produced by Matthew Katz, who produced the Jefferson Airplane.

SFS 04805 The Critically

acclaimed debut album by Americas first original hard-rock band. Inspired the direction of many musicians. Including Led Zeppelin, Buffalo Springfield, Neil Young, Doobie Brothers and others Includes Omaha and Hey.

OGP Stere SFS 04830 Heart

1984 reunion featuring 14 cuts including Hard Road To Follow and Silver Wheels. Cover art by Mouse-creator of Dead and Journey album covers.

SFS 09930

The song Bogart featured in 1968 film Easy Rider; also includes Bikini Baby (Beach Pot Party) and the X-rated F_k Her. Writer/Guitarist Elliot Ingber has been seen as a hippie in many movies

Imflanden SFS 10810

One of Americas little recognized great poets His final recording. Reason To Believe, If I were A Carpenter, Unforgiven. Covered by Joe Cocker.





SFS 01298 RUELAR

New Tunes from the swingsters of song. David Z Bassist from Tripsichord got together with some friends and decided to swing. Put on your dancin' shoes 'N' swing.

MSA BEAUTUPULDAY SFS 04800 Marrying Maiden

The second release of It's A Beautiful Day, features a guest appearance by Jerry Garcia.

OGP Ster SFS 04801 Wow/Jam

Moby Grape's second albumrelease two albums on one CD; Al Kooper and Michael Bloomfield join in on the jams.



Marrying Maiden

SFS 04880 Live At Indigo Features Grape Bassist Bob Mosley

Who's played with Neil Young and been recognized as one of the top three Bassists in the rock world. All compositions written & sung by **Bob Mosley**

LIG E SFS 07880

All original compositions written and sung by Freelight; produced and arranged by Michael Pinder of the Moody Blues.

TRIPSICHORO SFS 07680 MUSIC BOX One of a group of 60's San Francisco bends whose work was copied by Hendrix & the Rolling Stones. Recognized in Europe where they listen to the music, not the politics.

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

See #63

There's Room For Two At The Top!

AUCTION DETAILS

CANNED HEAT

See #11

GRADING: Very strict! Records are graded first, followed by e if applicable

ORIGINAL ISSUE: All records are guaranteed originals and/ or guaranteed as described. If not satisfied for any reason, return for full refund including your return postage.

BIDDING: All records have a minimum bid. You may bid the BIDDING: All records have a minimum bid. You may bid the minimum and win IF no other bids are received. Most of the records will sell at a price well above the minimum bid, so you may wish to bid competitively. You may find out the current high bid on any item by phone only. If you choose to bid on any item after finding out the current high bid, you must raise the current high bid by 10% or more or pass on the item. To place bids on records: Call: (541) 476–1326, Fax: (541) 476-3523 or Write: P.O. Box 1727, Grants Pass, Oregon 97528.

CALL BACKS: On the last day of the auction, sometimes a bidder may choose to "go to war" with other bidders over a particular record(s). If you wish to engage in such a "bidding war," you must notify me before closing time of the auction. Tell me which record(s) you wish to "battle over." You must be available for a CALLBACK between 7 and 9 PM Pacific Stan-derd Time on plosing day. Lwail then control usu to use the available for a CALLBACK between 7 and 9 PM Pacific Stan-dard Time on closing day. I will then contact you to give the opportunity to "duke it out" over the records you want most either until you are "declared the winner" or until you are "knocked out of the ring." If you cannot be reached, the bid-ding will continue without you. With the exception of CALL-BACKS (as defined above), I will not disclose the winning blds until 24 hours after the close of the auction. I will not disclose the identities of any bidders or winners. No ex-ceptions. Please don't ask! ceptions. Please don't ask!

PAYMENT: Winners will receive an invoice listing records won, plus postage, insurance and shipping charges. You will be given the opportunity to purchase a printout of the winning bids for all items in the auction for an additional \$2.00. First class or air mail postage charges will be added to all winnings and computed at the placed output U.S. computed at the close of auction. U.S. residents may pay by VISA, money order, personal or bank check. You may also send cash at your own risk via registered mail. All others out-side the U.S.A. must pay in U.S. DOLLARS by VISA or Mastercard, International Money Order, check drawn on U.S. bank (with proper routing numbers only!) or by U.S. currency sent via registered mail (at your own risk). You must pay for the records you've won within 30 days. Exceptions may be made for orders over \$5,000 at my sole discretion. If you need more than 30 days to pay for your winnings, please pay computed at the close of auction, U.S. residents may pay by more than 30 days to pay for your winnings, pl for them with your credit card. NO s, please pay NO BUYERS

Rare 1950's. 1960's Rock & Roll 45's

- Steve Alaimo & Red Coats "I Want You To Love Me/Blue Skies" Marlin 6064 M- With vocal 1. group-was this his first before the Checke eases?? Label is from Miamined by Henry
- Stone MB \$20 Steve Alalmo "All Night Long/I'm Thankful Chescker 989 M- MB \$15 2
- Chad Allen "Domino/Little Lonely" Lama 7779 3
- Mint Guess Who? MB \$20 The Alley Cats "Puddin N' Tain/Feel So Good" Philles 108 Mint <u>MB \$20</u>
- Philies 108 Mint <u>MB \$20</u> Len Barry "1-2-3/Bullseye" Decca 31827 Mint Per-fect Copy of Pink Label Promo Copy of Big Hitt <u>MB \$25</u> Billy And Eddie "The King Is Coming Back/ Come Back Baby" Top Rank 2017 M- All about the King—Elvis—coming back from the army <u>MB</u> 5. 6.
- \$20 7. Johnny Burnette - "Settin' The Woods On Fire/ Kentucky Waltz" Liberty 55222 Mint Perfect White Label Promo Copy of Hit MB \$25



The Byrds - "Eight Miles High/Why?" Columbia 8 43578 Mint Perfect Mint Copy of Classic Picture Sleeve-No record MB \$30



- Glen Campbell & Glen-Airs "You You You/I Wonder" Ceneco 1356 Mint Perfect Mint Copy of 9 His First Record—pressed on tiny label from Albuquerque, New Mexico <u>MB \$200</u>
- Glen Campbell "Tum Around Look At Me/Brenda" Crest 1087 M- Before his Capitol releases <u>MB \$15</u> Canned Heat "Boogle With Canned Heat Radio Commercial" Liberty CHC-1 M- Two different 60 10.
- second radio commercials for the latest-back the Second radio commercials for the latest—back then anyhow—Canned Heat album on a two sided Liberty Promo Only 45—very slight label stain <u>MB \$50</u> Johnny Cash – "Hey Porter!/Cryl Cryl" Sun 221 VG++/M- His First Record!! <u>MB \$35</u> Johnny Cash – "Folsom Prison Blues/So
- 13
- Johnny Cash "Poison Prison Blues/So Doggone Lonescome" Sun 232 VG++ <u>MB \$20</u> Johnny Cash "I Walk The Line/Get Rhythm" Su 241 VG++ <u>MB \$15</u> Johnny Cash "Ballad Of A Teenage Queen/Big Sun
- 15.
- Johnny Cash "Ballad Of A teenage Queervisig River" Sun 283 M- MB \$15 Johnny Cash "Luter Played The Boogle/Thanks A Lot" Sun 316 M- Label ring on B-side only MB \$20 The Castells "I Do/Teadrops" Warner Brothers 16.
- 17. 5421 Mint Rare Stock copy—usually found as promo--arranged and produced by Brian Wilson— written by Wilson & Roger Christian <u>MB \$100</u> Chad & Jeremy – "I Don't Want To Lose You Baby/ Pennies" Columbia 43339 Mint Perfect Mint
- 18. Picture Sleeve Only for their first record on Columbia MB \$30 Guy Chookoorian
- 19. - "Armenian Rock/Opal From Constantinople" Lightning 5718 VG++ Cute MB \$15 Lou Christie – "Two Faces Have VAII That Glitters
- 20. Isn't Gold" Roulette 4481 Mint Perfect White Label Promo with Promo Sticker on label MB \$20 The Dave Clark Five - "Can't You See That She's Mine?" Epic 9692 Mint Perfect Mint Picture Sleeve
- only MB \$30 22.
- The Dave Clark Five "Everybody Knows I Still Love You/" Epic 9722 Mint Perfect Mint Picture Sleeve Only MB \$30 The Dave Clark Five - "I Like It Like That/Hurting 23.
- Inside" Epic 9811 Mint Perfect Mint Picture Sle Only MB \$30
- The Dave Clark Five "Over And Over/" Epic 9863 Mint Perfect Mint Picture Sleeve Only MB \$30 The Dave Clark Five "At The Scene" Epic 9882
- 25. Mint Perfect Mint Picture Sleeve Only MB \$30 The Dave Clark Five - "Try Too Hard/All Night Long" Epic 10004 Mint Perfect Mint Picture Sleeve 26
- Long" Epic 1 Only <u>MB \$30</u> The Dave Clark Five - "Please Tell Me Why/Look 27.
- Before You Leap" Epic 10031 Mint Perfect Mint Picture Sleeve Only MB \$30



- 28. The Dave Clark Five - "I've Got To Have A
- Epic 10114 M- Picture SI Reason" cpic 10114 M- Picture Sleeve only with aarely noticeable 1/2 inch stain on one side <u>MB \$30</u> The Dave Clark Five – "You Got What It Takes" 29
- Epic 10144 Mint Perfect Mint Picture Sleeve Only MB \$30 The Dave Clark Five - "You Must Have Been A 30.
- Beautiful Baby" *Epic 10179 Mint* Perfect Mint Picture Sleeve Only <u>MB \$30</u> The Dave Clark Five "A Little Bit Now" *Epic* 31.
- 32
- 10019 Mint Perfect Mint Picture Sleeve Only <u>MB \$30</u> Bert Convy "The Monsters Hop/The Gorilla" Contender 1314 M- Cute Monster Novelty Vocal MB \$20
- 33. The Couplings -"Young Dove's Cailing/I Can
- The Couplings "Young Dove's Calling/I Can See" J O 2 831 Mint Periect Mint Copy Of Big Everly Brothers Sound-a-like Hit <u>MB \$15</u> Creedence Clearwater Revival "Lookin' Out My Back Door/Long As I Can See The Light" Fantasy 645 M- Promo Copy of Big Hit <u>MB \$25</u> The Crickets "That'll Be The Day/I'm Lookin' For Someone To Love" Brunswick 55009 M- Beautiful Copy of All Time Classic <u>MB \$30</u> The Crickets "Oh Boy/I/Not Fade Away" Brunswick 55035 M. Beautiful Copy of Classic <u>MB</u> \$20 34 35
- 36. 55035 M- Beautiful Copy of Classic MB \$30 The Crickets - "Maybe Baby/Tell Me How" Brun-swick 55053 Mint Perfect Copy of Classic MB 37.
- \$35 The Crickets "Think It Over/Fool's Paradise 38.
- Brunswick 55072 Mint-Swish Beautiful Yellow Label Promo with one flaw—slight heat damage to edge of record which causes light swish for first 15 nds-therefore it's a bargain at MB \$20
- The Crickets "It's So Easy!/Lonesome Tea Brunswick 55094 M- Beautiful Copy on Bright 39.
- Vellow Promo Label <u>MB \$100</u> The Crickets "Deborat/When You Ask About Love" Brunswick 55153 Mint <u>MB \$30</u> 40.

World Radio History

- 41. The Crickets "Baby My Heart/More Than I Can Say" Coral 62198 Mint <u>MB \$25</u> 42.
- Jimmy Cross "I Want My Baby Back/Play The Other Side" Tollie 9039 Mint Classic Beatle Death Rock Novelty—Over There Was My Baby—And Way Over There Was My Baby <u>MB \$20</u> 43.
- Jimmie Cross "The Ballad Of James Bong/Play The Other Side Again" Tollie 9044 Mint Promo
- MB \$20 The Crossfires "That'll Be The Day/One Potato 44. Two Potato" Lucky Token 112 M- Early Turtles do
- Frank Dattor/Dattor Gang "Quick Draw McGraw/Cruised" Mercury 71857 Mint DJ Refers to cartoon charactor. Music is a take-off on "Willie & 45.
- The Hand Jive." MB \$20 Bobby Darin -- "Mack The Knife/Was There A Call 46.
- For Me" Atco 6147 M- Gorgeous Copy of Classic Picture Sleeve—No record <u>MB \$30</u> Dave & The Customs "He Was A Friend Of Mine/ I Ask You Why" DAC 503 Mint Great 60's Punk/ Garage sound MB \$35



- 48. Ray Heindorf "A Tribute To James Dean-Theme Hay Heindorf – "A Tribute To James Dean-Theme From Rebel Without A Cause" Columbia 40754 M-M- Theme From East Of Eden—With beautiful Picture Sleeve of James Dean <u>MB \$35</u> Tommy Dee – "Three Stars/I"II Never Change" Crest 1057 Mint Tribute Record to Buddy Holly— Ritchie Valens & Big Bopper released after the plane cresh MB \$20
- 49.
- crash <u>MB \$20</u> Carl Dobkins Jr "My Heart Is An Open Book/My
- Pledge To You" Decca 30803 Mint Perfect Pink Label Promo Copy of Big Hit <u>MB \$25</u> Rat Donner – "Bells Of Love/Loveless Life" Gone 51.
- 52.
- Rei Donner "Bells Of Love/Loveless Life" Gon 5129 Mint <u>MB \$20</u> Jean Du Shon "Talk To Me Talk To Me/Tired Of Trying" Atco 6198 VG++ Promo, Xol on B-side only, Supervised by Phil Spector <u>MB \$25</u> Bob Dylan "Subterranean Homesick Blues/Shu Belongs To Me" Columbia 43242 M- Classic Dylan—near perfect copy <u>MB \$20</u> k Blues/She 53.



- Bob Dylan Bob Dytan – "Positively 4th Street/From A Buick 6" Columbia 43389 M-/M- From old store stock-near - "Pos 55
- Perfect Picture Sleeve with very slight ring MB \$50 Bob Dylan "Highway 61 Revisited/Can You Please Crawl Out Your Wind" Columbia 43477 M-
- 56.
- Please Crawl Out Your Wind" Columbia 43477 M-Classic MB \$20 The Editors "My Son The Bed Bug/Plano Time" Dexter 101 M- Beatles Novelty Cut-In using actual Beatles Songs plus others MB \$20 The Flends "Thank You Thing/Quetzal Queke" Dan D 1 Mint Sonny Bono wrote and produced this cute ADDAMS FAMILY Television Show inspired tribute to THING MB \$20 57 58
- The Fleetwoods "Come Softiy To Me/I Care So Much" Liberty S-77188 M-/VG++ Rare True Stereo 45 MB \$50
- The Fleetwoods "Mr Blue/You Mean Everything 59. To Me" Doiton 5 M-V/G++ <u>MB \$15</u> Hale & The Hushabyes – "Yes Sir That's My Baby/ 900 quetzals" Apogee 104 Mint First Label of All 60.
- Star Session featuring Brian Wilson Jackie DeShannon Sonny & Cher and Blossoms -Pmmc
- DeShannon Sonny & Cher and Blossoms—Promo Copy MB \$50 Bill Haley & The Comets "Rock Around The Clock/Thirteen Women" Decca 29124 M- Original First Press on Old Style Lines Label <u>MB \$35</u> Bobby Helms "My Special Ange/Standing At The Edge Of My World" Decca 30423 M- Old Style Lines Label First Pressing <u>MB \$25</u> The Hollies & Tremeloes "Carrie Anne/Silence Is Golden" Epic 10180 M-M- Super neat promo only markane with a white label red vinvi record and a neat 62.
- 63. ckage with a white label red vinyt record and a ne

red and white photo sleeve. Issued to DJ's as a reser vice on two songs hitting the top of the charts at the same time from the same label. Very scarce! MB \$100



- Buddy Holly & The 3 Tunes "That'll Be The Day/ Rock Around With Ollie Vee" Decca 30434 M-64 Pink Label Promo Copy with very small hard to notice stain on label where a sticker used to be MB \$300
- Buddy Holly "Love Me/You Are My One Desire" Decca 30543 M-/VG++ Green Label Promo Copy 65 MB \$200
- Buddy Holly & The 3 Tunes "Ting-A-Ling/Girl On 66.
- My Mind" Decca 30650 Mint Promo with small neatly written #ol Pink Label <u>MB \$250</u> Buddy Holty "Words Of Love/Mailman Bring Me No More Blues" Coral 61852 M- Gorgeous stock 67 copy of his first and hardest to find Coral 45---and ves
- 68 69
- copy of his first and hardest to find Coral 45-manu yes the stock copy is much rarer than the promo <u>MB \$500</u> **Buddy Holly "Peggy Sue/Everyday"** Coral 61885 *M* Beautiful Copy of his biggest hit <u>MB \$30</u> **Buddy Holly "I'm Gonna Love You Too/Listen To** Me" Coral 61947 Mint Perfect Powder Blue Original 70.
- Promo <u>MB \$100</u> Buddy Holty "Rave On/Take Your Time" Coral 61985 M- Powder Blue Original First Press Promo Buddy MB \$100 71.
- 72
- MB \$100 Buddy Holly "Early in The Morning/Now We're One" Coral 62006 M- Powder Blue Original First Press Promo with faint sticker stain on label MB \$100 Buddy Holly "Heartbeet/Well AllRight" Coral 62051 Mint Powder Blue Original First Press Promo with slight sticker stain on label MB \$100 Buddy Holly "It Doesn't Matter Anymore/ Raining In My Heart" Coral 62075 MINT Absolutely Perfect Powder Blue Original First Press Promo MB \$125 Promo MB \$125 74
- The Hollywood Argyles "Alley-Oop/Sho' Know A Lot About Love" Lute 5905 Mint perfect copy of oig hit <u>MB \$15</u>
- The Hong Kong White Sox "Cholley-Oop/He'd Better Go" Trans-World 6906 M- Noveity takeoff 75. 76.
- on #74 MB \$20 Brian Hyland "Itay Bitsy Teenie Weenie Yellow Polka Dot Bikin/Don't " Leader 805 M- First press of classic hit MB \$20 Brian Hyland "Seeled With A Kiss/Summer Job"
- 77. ABC Paramount 10336 Mint MB \$20 The Irish Rovers - "The Unicom/Black Velvet Band" Decca 32254 Mint Perfect Pink Label 78
- Promo Copy of big hit written by Shel Silverstein MB \$20
- 79. Jack And Jim - "Tarzan And Jane/Midnie 80.
- Jack And Jim "Tarzan And Jane/Midnight Monsters Hop" Brunswick 55141 MINT Promo Novelty Tarzan Tribute MB \$25 Bobby Jackson "Wow Mar/Deep Elm Blues" Brunswick 55026 Nice VG+ Promo MB \$20 Bobby Jackson "Dinah's Party/My Teen Angel" Brunswick 55060 M- Promo Copy with Faded Xol MB \$20 81

The Jamies – "Summertime Summertime/ Searching For You" Epic 9281 M- White Label

ambitions were high and talent was low MB \$50 The Kalin Twins - "When/Three O' Clock Thrill Decca 30642 M- Old style lines label first press

Kane's Cousins - "Take Your Love And Shove It/ Support Your Local Bands" Shove Love 500 MINT Promo. Ever Seen This One??? MB \$30

LOUIE LOUIE

THE KINGSMEN

"Louie Louie/Haunted Castle"

712 M- First Label of Kingsmen Classic

128-201 (Inne Rept) (Inne 1-42

Promo on Vinyl of Classic Hit <u>MB \$20</u> Elisa Johns/Whooping Boppers – "Ambitions Are High/Leap Year" Venus 4400 Mint 1964 release and my candidate for one of the World's Worst Records—

MB \$20

MB \$20

82.

83.

84.

85.

86

The Kind

MB \$150

BARBARA ANN GIRL DON'T TELL ME

See #179

John Tefteller's World's Rarest Records Address: P.O. Box 1727, Grants Pass, OR 97528 Phone: (541) 476-1326 FAX: (541) 476-3523 Website: www.worlds.rarest.records.tefteller.com or www.tefteller.com

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

Jerry Landis - "I Wish I Weren't In Love/I'm 87 Canadian American 130 MINT White Labe

See #137

- 88
- 90.
- Loney" Canadian American 130 MINT White Label Promo of Early Release by Paul Simon <u>MB \$200</u> Jerry Landis "The Lone Teen Ranger/Lisa" Amy 875 VG++ Xol More early Paul Simon <u>MB \$50</u> Barbara Lewis "Helio Stranger/Think A Little Sugar" Atlantic 2184 Mint White Label Promo Copy of Classic <u>MB \$20</u> Bob McFadden & Dor "The Mummy/The Beat Generation" Brunswick 55140 M- Classic Monster Novelty by Rod McKuen <u>MB \$20</u> The Monkees "Last Train To Clarksville/Take A Giant Step" Colgems 1001 MINT Perfect Mint Copy of Black and White Photo Picture Sleeve—No record <u>MB \$30</u> 91
- record <u>MB \$30</u> The Monkees "Daydream Bellever/Goin' Down" *Colgems 1012 M-* White Label Promo with spoken 92
- 93
- Colgems 1012 M- White Label Promo with spoken infro Xol MB \$25 The Monkees "Mommy And Daddy/Good Clean Fun" Colgems 5005 M/M with Picture Sieeve—wol and wos on one side only MB \$30 Ricky Nelson "You're My One And Only Love/ Honey Rock" Verve 10070 M- small wol MB \$35 Ricky Nelson "Be-bop Baby/Have I Told You Label first press with gorgeous Picture Sieeve MB \$40 94 95
- <u>\$40</u> Ricky Nelson -- "Stood Up/Waltin' in School" Imperia 5483 Mint Perfect Mint Picture Sleeve Only MB \$30 96.
- Ricky Nelson "I Got A Feeling/Lonesome Town Imperial 5545 Mint Perfect Mint Picture Sleeve On 97. e Only MB \$30
- Ricky Nelson "Never Be Anyone Else But You It's Late" Imperial 5565 Mint Perfect Mint Picture 98
- Rick Nelson "Mean Old World/When The Chips 90
- 100. Are Down" Decca 31756 Mint Perfect Mint Picture
- Rick Netson "You Can't Quit/Louisiana Man" Decca 31956 M- Near Perfect Picture Sleeve Only 101. MB \$30



- 102. Rick Nelson "I'm Called Lonely/Take A City Bride" Decca 32120 Mint Perfect Mint Picture Sleeve Only MB \$30
- Weyre Newton "Comin' On Too Strong/Looking Through A Tear" Capitol 5338 Mint Small xol, Gary USHER song arranged by Terry MELCHER <u>MB \$25</u>
 The Novas "The Crusher/Take 7" Partot 45005 VG Plays great!! <u>MB \$10</u>
 Roy Orbison "I'm Hurtin'/I Can't Stop loving You" Maguret 423 M-44. Expetite Conv.with
- Monument 433 M-/M- Beautiful Copy with You Near Perfect Picture Sleeve <u>MB \$40</u> Roy Orbison – "Crawling Back/ft You Can't Say Something Nice" *M-G-M 13410 M-* Picture Sleeve 106
- Only MB \$30
- Roy Orbison "Breakin' Up is Breakin' My Heart/ 107 Wait" M-G-M 13446 Mint Perfect Mint Pictu leeve Only <u>MB \$30</u>



- 108. Roy Orbison "Twinkle Toes/Where is Tomorrow
- M-G-M 13498 VG++ Very slight damage to top seam-visable only when sleeve is turned over <u>MB \$25</u> Elvis Presley "Mystery Train/I Forgot To Remember To Forget" RCA Victor 6357 M- Rare Original Thin Silver Line First Press of his first RCA
- 45 <u>MB \$50</u> 110. Elvis Presley Elvis Presley – "That's All Right/Blue Moon Of Kentucky" RCA Victor 6380 Mint Perfect Mint Copy of Sun Classic as first pressed on RCA MB \$50
- 111. Elvis Presley "Good Rockin' Tonight/I Don't Care If The Sun Don't Shine" RCA Victor 6381 VG++ s on RCA with Thin Silver Line MB \$50

- 112. Elvis Presley "Milkcow Blues Boogle/You're A Heartbreaker" RCA Victor 6382 M- Near Perfect Copy of Sun Classic as First Pressed By RCA MB \$50
- MD sou Elvis Presley "Baby Let's Play House/I'm Left You're Right She's Gone" RCA Victor 6383 MINT Perfect copy of Sun Classic as First Pressed by RCA 113 MB \$50
- Elvis Presley "Heartbreak Hotel/I Was The One" RCA Victor 6420 M- Near Perfect First Press 114. MB \$30
- Elvis Presley ~ "I Want You I Need You I Love You/ 115. My Baby Left Me". RCA Victor 6540 VG++ Great Copy of Classic First Press <u>MB \$20</u> Elvis Presley – "Hound Dog/Don't Be Cruel" RCA Victor 6604 Mint Perfect Copy of First Press RCA
- MB \$30
- Elvis Presley "I Got A Woman/I'm Counting On 117
- You" RCA Victor 6637 Mint Perfect Copy except for pressing pimples in vinyl <u>ME \$20</u> Elvis Presley "I'm Gonna Sit Right Down & Cry/ I'll Never Let You Go" RCA Victor 6638 VG++
- Beautiful copy of one of the rarer RCA's <u>MB S30</u> Elvis Presisy "Tryin' To <u>Get To Youri Love You</u> Because" RCA Victor 6639 M- Rare Silver Linu First Press <u>MB S50</u> 119
- Elvis Press MD 2000 Elvis Presley "Blue Moon/Just Because" RCA Victor 6640 VG++ Beautiful copy of one of the rarer 120.
- 121
- Victor 6640 VG++ Beautiful copy of one of the rare RCAs' <u>MB \$30</u> Elvis Presley "Money Honey/One Sided Love Affair" RCA Victor 6641 *M* Would be perfect except for one small scuff on B-side <u>MB \$50</u> Elvis Presley "Shake Rattle And Roll/Lawdy Miss Clawdy" RCA Victor 6642 VG++ Super nice copy of rare area MB \$30 122
- Inits Flowdy" RCA Victor 6642 VG++ Super nice copy of rare one <u>MB \$30</u>
 Elvis Presley "Love Me Tender/Anyway You Want Me" RCA Victor 6643 MINT Perfect Copy of First RCA Press <u>MB \$30</u>
 Elvis Presley "Too Much/Playing For Keeps" RCA Victor 6800 MINT Perfect Original <u>MB \$30</u>
 Elvis Presley "Playing For Keeps/Too Much" RCA Victor 6800 MINT Perfect Copy of Classic Picture Sleeve—No record <u>MB \$75</u>
 Elvis Presley "All Shook Up/That's When Your Heartaches Begin" RCA Victor 6870 Mint Perfect Copy of Classic Picture Sleeve—No record <u>MB \$75</u>
 Elvis Presley "Loving You/Teddy Bear" RCA Victor 7000 Mint Perfect Copy of Classic Picture Sleeve—No record <u>MB \$75</u> 123
- 124
- 125.
- 126
- 127



- 128 Elvis Preslev "Jailhouse Rock/Treat Me Nice
- RCA Victor 7035 M- Gorgeous Copy of Classic Picture Sleeve—No record <u>MB \$75</u> Elvis Presley 'Jallhouse Rock/Treat Me Nice' 129 RCA Victor 7035 VG++ Beautiful Copy of Big Hit MB \$20
- 130
- <u>MB \$20</u> Elvis Presley "One Night/I Got Stung" *RCA Victor 7410 M* <u>MB \$25</u> Elvis Presley "I Need Your Love Tonlght/A Fool Such As I" *RCA Victor 7506 M* <u>MB \$25</u> Elvis Presley "Unchained Melody/Softly As I Leave You" *RCA Victor 11212 M* Promo of his last grant once MB \$20 131
- Leave You" HCA Victor 11212 M- Promo of his la great ones MB \$30 Elvis Relatad "Where's Elvis?/Where's Elvis? Part Two" Planet 1001 VG+ In this Novelty Cut-In Record from 1958, Elvis has been abducted by Aliens and taken to Mars. Cut-in uses actual Elvis 133 songs as well as others of the time, but was there a
- Burger King on Mars back then?" MB \$30 The Ran-delts "The Martian Hop/Forgive Me Darling" Chairman 4403 M- Promo MB \$20 Paul Revere & The Raiders "Like Long Hair/ Sharon" Gardena 116 Mint xol MB \$25 134 135
- 136
- 137
- Sharon" Gardena 116 Mint xol <u>MB \$25</u> The Righteous Brothers "Unchained Melody/ Hung On You" Philles 129 M. Near Perfect Copy of All time Classic Love Ballad <u>MB \$20</u> Sam The Sham & Pharaohs "Wooly Bully/Ain't Gonna More" X L 906 M- Very slight storage Warp with no affect on play. First Press label from Memphis before being picked up by M-G-M. <u>MB \$250</u> Sam The Sham & Pharoahs "Ju Ju Hand/Big City Lighta" M-G-M 13364 M- Beautiful Copy of Picture Sleeve only MB \$30
- 138 Picture Sleeve only MB \$30 Jack Scott -- "Found A Woman/Is There
- 139
- Something On Your Mind" Top Rank 2093 Mint One of his best and hardest to find <u>MB \$25</u> Neil Sedaka "Oh! Carol/One Way Ticket" RCA Victor 7595 M- Near Perfect Copy of Classic <u>MB \$20</u> 140 141
- Nell Sedaa "Happy Birthday Sweet Sixteen/ Don't Lead Me On" RCA Victor 7957 Mint Tiny #ol on B-side—hard to spot MB \$20



- 142. The Shadows Of The Knight "Potato Chip" Auravision No # Mint Rare Cardboard 33 1/3rd promo issue to promote—what else—potato chips MB \$50
- Kate Smith "God Bless America/In The Summer Of His Years" RCA Victor 8285 M- What can I say? 143.
- The Spokesmen "The Dawn Of Correction/For You Babe" Decca 31844 M- Promo Copy of the Big Hit MB \$25
- Big Fit MD 325 The Strangeloves "Love Love/I'm On Fire" Swan 4192 M- Promo copy of record before they 145.
- 146
- wanted candy <u>MB \$20</u> The Strangeloves "I Want Candy/It's About My Baby" Bang 501 M- Classic 60's <u>MB \$15</u> The Teddy Bears "To Know Him Is To Love Him/ 147
- Copy of Classic <u>MB \$25</u> The Teddy Bears "Till You'll <u>Be Mine/Wonderful</u> Lovesble you" *Dore 520 Mint* White Label Promo 148 rith xol on B-side MB \$30
- The Toads "Leaving it All Behind/Babe While The Wind Blows Goodbys" Decca 31847 Mint Promo written arranged and produced by Gary 149
- Promo written arranged and produced by Gary USHER <u>MB \$20</u> Tom & Jerry "Hey Schoolgirl/Dancin' Wild" Big 613 Mint Wol, Promo <u>MB \$35</u> 150.



- 151. Tom And Jerry ~ "Our Song/Two Teen-agers" Big
- 152
- form And Jerry "Our Song/I wo Teen-agers" B

 616 M- Promo, #ol IMB \$50

 Tom And Jerry "That's My Story/Don't Say

 Goodbye" Hunt 319 M- Promo Copy of early

 Simon & Garfunkel MB \$75

 Dorls Troy "Just One Look/Bossa Nova Blues"

 Attantic 2188 Mint Promo MB \$20

 Bitchia Hears "Come on Letter Go/Fermed"
 153.
- 154. Ritchie Valens "Come on Let's Go/Framed" Del
- Fi 4106 M- Original frist press with distribution stamp on label <u>MB \$30</u> **Ritchie Valens "La Bamba/Donna"** Del-Fi 4110 M- Aquamarine blue old style first press of monster
- hit MB \$25 The Who "Magic Bus/Some nes' Coming' 156 Decca 32362 M- Classic 60's MB \$15



- 157. The Yardbirds "Heart Full Of Soul/Steelyard
- 159.
- . The Yardbirds "Heart Full Of Soal/Steelyard Blues" Epic 9823 M-/M- With nice Picture Sleeve, faded word "cove" written in upper right comer <u>MB \$50</u> . The Yardbirds "I'm A MaryStill I'm Sad" Epic 9857 M- Bo Diddfey Classic updated <u>MB \$20</u> . The Yardbirds "Shapes Of Thinga/I'm Not Talking" Epic 9891 M- <u>MB \$20</u> . The Yardbirds "Over Under Sideways Down/" Epic 10035 Mint Perfect Mint Picture Sleeve only MB \$30 160.
- MB \$30 The Yardbirds - "Happenings Ten Years Ago/The 161.
- Nazz Are Blue" Epic 10094 M- <u>MB \$20</u> The Yardbirds "Little Games/Puzzles" Epic 10156 Mint <u>MB \$20</u> 162.

World Radio History

- The Yardbirds "Ha Ha Said The Clown/Tinker Tailor Soldier Sailor" Epic 10204 Mint <u>MB \$20</u>
 The Zanies "The Blob/Do You Dig Me Mr Pigmy?" ERA 1080 VG++ White Label Copy of big
- novelty hit from Movie MB \$15

Rare Surf / Insturmental 45's

- Richle Allen "Cave Man/Room 304" Imperial 5872 Mint White Label DJ Copy <u>MB \$25</u>
 Richle Allen & Pacific Surfers "Foot Stomp USA/ Skeg-Along-Pete" Imperial 5929 M- White Labe
- Promo MB \$25 Richie Allen "The Rising Surf/Surf Beater" Imperial 5941 Mint White Label Promo-Great One 167
- MB \$25
- MD 322 168. Irving Ashby "Big Guitar/Motatin'" Imperial 5485 Mint <u>MB 320</u> 169. The Astronauta "Hot-Doggin'/Every One But Me" RCA Victor 8224 M- <u>MB 320</u> 170. The Astronauta "Committee Committee Development and But
- Me^m HCA Victor 8224 M· <u>MB \$20</u>
 170. The Astronauts "Competition Coupe/Surf Party" RCA Victor 8298 Mint Perfect copy <u>MB \$20</u>
 171. The Astronauts "Main Title From Ride The Wild Surf/Around And Around" RCA Victor 8419 VG++ White Label Promo <u>MB \$20</u>
 172. The Baggys "El Surfer/El Seaguit" Pipeline 501 Mint Vocals <u>MB \$35</u>-173 Pon Barrett "Eventhedit, Stamp (Space), Meuter"

- Aron Barrett "Everybody Stomp/Spooky Movies" *Rendezvous 215 Mint* White Label Promo <u>MB \$20</u>

 The Beach Boys "Don't Worry Baby/I Get Around" *Capitol 5174 Mint* Perfect Mint Picture *Discuss actu Mint* 940

177

178

MB \$20

MB \$35

1000

191. AI Ca

194.

195.

196.

197.

198.

Sleeve only <u>MB \$50</u> **The Beach Boys – "Surfin' Safari/409**" *Capitol* 4777 *M*- Picture Sleeve only with staple hole <u>MB \$50</u> **The Beach Boys – "She Knows Me Too Weil/When I Grow Up To Be A Man**" *Capitol 5245 M*- Picture 175 176

Sleeve Only <u>MB \$50</u> **The Beach Boys – "California Giris/Let Him Run** Wild" *Capitol 5464 Mint* Perfect Mint Picture Sleeve Only <u>MB \$50</u> **The Beach Boys – "You're So Good To Me/Sloop** John B" *Capitol 5602 Mint* Perfect Mint Picture Sleeve Only <u>MB \$50</u>

John B" Capitol 5602 Mint Perfect Mint Picture Sleeve Only MB <u>\$50</u> 179. The Beach Boys - "Barbara Ann/Girl Don't Tell Me" Capitol 5561 Mint Perfect Mint Picture Sleeve Only—The Rarest One <u>MB \$150</u> 180. The Beach Boys - "Wild Honey/Wind Chimes" Capitol 2028 Mint Lime Green Promo Copy <u>MB \$50</u> 181. The Beach Boys - "Oarlin'/Here Today" Capitol 2068 M- Lime Green Promo <u>MB \$50</u> 182. The Beach Boys - "Oarlin'/Make The World" Capitol 2239 Mint Lime Green Promo <u>MB \$50</u> 183. The Bel Airs - "Mr Moto/Little Brown Jug" Arvee 5034 Mint Perfect Copy except labels are reversed

5034 Mint Perfect copy except labels are reversed

MD 320 184. The Biscaynes – "Church Key/Moment Of Truth' Northridge 1001 M- Xoi MB \$35 185. Bruce And Terry – "Carmen/ Love You Model T" Columbia 43238 M- MB \$25

Bruce And Terry - "Come Love/Thank You Baby" *Columbia 43479 Mint MB \$25*187. The Carnations - "Scorpion/Fireball Mail" *Tilt 780 VG++* Nice Rockin' Guitar <u>MB \$35</u>

188. Al Casey Combo - "Cookin'/Hot Foot" Stacy 925

Al Casey – "The Stinger/Keep Talking" United Artists 158 Mint Promo Scarce One MB \$35

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MOONDAWG

THE CHALLENGERS

The Challengers – "Moondawg/Tidal Wave" Vault 902 Mint White Label Promo <u>MB \$25</u>
 The Challengers – "Foot Tapper/On The Move" Vault 904 Mint White Label Promo <u>MB \$25</u>

3116 Mint Promo, xol MB \$25 The Crestriders – "Surf Stomp/Surfin' Fever Crystalette 756 M- Promo, xol MB \$25

Midnight" Deltone 5019 M- Classic MB \$20

Dick Dale & The Del-Tones - "Miseriou/Eight Till

The Chantays – "Pipeline/Move It" Downey 104 VG++ Tiny tol on B-Side <u>MB \$30</u> The Cornells – "Mallbu Surl'Agua Callente" Garex 102 Mint Perfect Copy <u>MB \$25</u> The Crescents – "Breakout/Pink Dominoes" ERA

V-903

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Al Casey Combo – "Cookin'/Hot Foot" Stacy 9 Mint MB \$20
 Al Casey – "Surfin' Hootenanny/Easy Pickin'" Stacy 962 Mint Red Vinyl MB \$35
 Al Casey – "Surfin' Blues/Guitar Guitar Guitar Stacy 964 VG++ Scarce One, Great Wild Guitar





- Dick Dale & His Del-Tones "Peppermint Man/ Surt Beat" Deltone 5020 M- Super Rare Promo Copy MB \$50 199.
- 200 Dick Dale & Francine York ~ "Enlistment Twiet/ Dick Dale & Francine York ~ "Enlistment Twist/ Dream Girl Waltz" U S Army 1032 M/M- Nice Blue Vinyl with Picture Sleeve <u>MB \$50</u> Dick Dale & His Dei-Tones – "The Scavenger/Wild Ideas" Capitol 5048 Mint Surf Classic <u>MB \$25</u> Dick Dale – "We'll Never Hear The End Of It/The 201
- 202
- Plastic—signed on the B-side by Dick Date "Taco Wagon/Spanish Kiss" Cougar 712 Mint MB \$20 203
- Dick Dale & His Del-Tones "You're Hurtin' Now/ 204
- Ramblin' Man" Cougar 711 Mint <u>MB \$20</u> The Dawnbeets "Midnight Express/Drifting" Amp 792 M- Wild Rockin' Guitar Instrumental from 205
- Amp 792 M- Wild Hocker Columbus Indiana MB \$100 Columbus Indiana MB \$100 206.
- 207
- 208
- 209
- Columbus Indiana <u>MB \$100</u> Jim Weller & The Deltas -- "Surfin' Wild/Church Key" Arves 5072 Mint <u>MB \$30</u> The Dodgers -- "Upturn/Sand And Sea" Top Bank 2021 M- Promo Great Rockin' Guitar <u>MB \$50</u> The Drag Kings -- "Nitro/Bearing Burners" United Artists 676 M- White Label Promo Copy <u>MB \$30</u> The Echoes -- "Tension/Sharley" No Label Given CP-6490 Mint <u>MB \$25</u> Duane Eddy & The Rebels -- "Forty Miles Of Bed Road/The Qulet Three" Jamie 1126 M-/M- With Nice Picture Sleeve <u>MB \$40</u>
- Nice Picture Sleeve MB \$40 Duane Eddy "Your Baby's Gone Surfin'/ Shuckin" RCA Victor 8214 M-/M- With Nice Photo 211
- 212.
- Shuckin'' RCA Victor 8214 M-/M- With Nice Phot Sleeve <u>MB \$30</u> The Fabulous Playboys "Cheater Stomp/ Shortnin' Bread" Catalina 1069 VG Fabulous Rocker—plays M- <u>MB \$35</u> The Fantastic Babbys "Tell 'Em I'm Surfin'/A Surfer Boys Dream" Imperial 66047 Mint Promo Yol MB \$25 213 Xol MB \$25
- 214
- 215
- Xol MB \$25 The Fireballs "Torquay/Cry Baby" Top Rank 2008 Mint Instrumental Classic MB \$20 The Fireballs "Bulldog/Nearly Sunrise" Top Rank 2026 Mint MB \$20 The Fireballs "Yacky Doo/Rik-A-Tik" Top Rank 3003 M- Tiny tol on B-side, White label promo of Rare one MB \$20 The Fireballs "Gunshot/Quite A Party" Warwick 644 M- Promo MB \$20 216.
- 644 M- Promo MB \$20 The Five Teenbeats "Time To Rock/Autum
- 218. Mood" Big Top 3062 Mint Promo Good Rocker <u>MB \$30</u> 219 The Flames "Scorched Earth/Geanle Beanle"
- Hot Spot 101 M- Great Guitar Rocker MB \$50 The Frantics "Werewolf/No Werewolf" Dotton 16 220.
- M- MB \$25 Bobby Freeman – "Let's Surf Again/Come To Me' Autumn 1 Mint MB \$20 221



- The Frogmen "Sea Haunt/Diamond Back" Tee Jay 131 M- Blue Plastic-Great Rockin' Surf 222. MB \$125
- MB \$125 The Frogmen "Underwater/Beware Below" Scott 102 M- First Label before Candix—slight storage Warp MB \$75 The Futuras "Mile Zero/Storm Surf" Arjay 115 Mint One of the Best!!! MB \$100 The Gamblers "Moon Dawg/ILSD 25" World Pacific 815 Mint Classic—Perfect MB \$75 The Gam Danes "Memoliae Ware Betweet and the 223
- 224
- 225
- The Gem Tones "Hawalian War Rock/Man With The Golden Arm" Scarlet 4219 M- MB \$40 Gene & The Esquires "Space Race/Rave On" GNP Crescendo 345 Mint Promo MB \$25 226
- 227
- 228. Gene Gray & The Stingrays "Surf Bunny/ Surfer's Mood" Linda 110 VG++ Wol MB \$25



- Phil Harvey "Bumbershoot/Willy Boy" Imperial 5583 M- Phil Spector goes Surfin' <u>MB \$150</u>
 Jimmy Hayes & Soul Surfer "Summer Surfin' Down To The Beach" Imperial 5986 Mint Promo, cell M 507.
- sol MB \$25 232. The HI Hats - "The Big Wake/Creepy" Hi Hat 123
- VG++ MB \$35 233. The Irrid
- The Irridescents -- "Swamp Surfer/Bell Ha'l" Hawk 4001 VG++ Good Rockin' Surf MB \$35 Jan And Arnie -- "I Love Linda/The Beat That Can't Be Beat" Arwin 113 M- White Label Pro 234
- Copy pressed on nice thick vinyl!! The Rarest One!!! MB \$100 Jan And Dean - "Baby Talk/Jeanette Get Your
- Hair Done" Dore 522 Mint Rare White Label 236
- Promo Copy of Monster Hit MB \$75 Jan And Dean "There's A Gir/My Heart Sings" Dore 531 Mint White Label Promo Copy MB \$40 237. Jan And Dean - "White Tennis Sneakers/Cindy
- Dore 548 Mint White Label Promo MB \$40



Jan And Dean - "We Go Together/Rosie Lane" 238. 555 M/M- With super clean Picture Sleeve

- MB \$100 Jan And Dean "Wanted One Girl/Something A Jan And Dean – "Wanted One Girt/Something A Little Bit Different" Challenge 9120 M- MB \$50 Jan And Dean – "Linda/When I Learn How To Cr Liberty 55531 Mint Linda was written in 1947 for Linda Eastman McCartney MB \$20 Jan And Dean – "Honolulu Lulu/Someday" Liberty 55613 M- Picture Sleeve Only MB \$40 Jan And Dean – "The New Girl In School/Dead Man?e Curea" Liberty 55673 M- Disture Sleeve 240
- 242. Man's Curve" Liberty 55672 M- Picture Sleeve Only. Comment from Liberty on Picture Sleeve
- suggests to cut it up to use for bookmarks-perhaps this is why this one rarely turns up! <u>MB \$50</u> 243. Jan And Dean – "Ride The Wild Surt/The Anahelm Azusa & Cucamonga Sewing" Liberty 55724 Mint
- MB \$20 Jan And Dean - "Sidewalk Surfin'/When it's
- 245
- 247
- 248.
- 249.
- Jan And Dean "Sidewalk Surfin'/When It's Over" Liberty 55727 Mint MB \$20 Jan And Dean "Batman/Bucket T" Liberty 55860 Mint White Label Promo MB \$30 Jan And Dean "A Surfer's Dream/Fiddle Around" Liberty 55905 Mint Mint MB \$20 Jan And Dean "Fun City/Fun City" Ode 66111 Mint Mono/Stereo Promo MB \$20 Jan And Dean "Like A Summer Rain/Louisiana Man" J & D 402 VG++ MB \$40 Bruce Johnson "The Original Surfer Stomp/ Pajama Party" Dei-Fi 4202 VG++ Wol MB \$20 Kipper & The Exciters "Drum Twist/Drum Twist Part Two" Torchilite 501 M- Good Rocker---Kip Tyler on Guitar MB \$35 Lenny & The Thundertones "Thunder Express/ 250.
- Lenny & The Thundertones "Thunder Express/ Alabamy Bound" Comma 444 M- Good One 251.
- MB \$50 Leon & The Burners "Whiplash/Crack Up" Josie 252.
- 945 VG++ MB \$20 The Lively Ones "Miseriou/Livin" Del Fi 4189 Mint White Label Promo MB \$20 The Lively Ones "High Tide/Goofy Foot" Del Fi 4210 VG++ Wol MB \$20 The Lively Ones "High Tide/Goofy Foot" Del Fi 253.
- The Madmen "Haunted/Side Two" Cloister 6303 255.
- Mint John Stewart & Scott Engel from Walker Brothers before the Walker Brothers MB \$35 The Magnets "Drag Race/Joker" London 10036

World Radio History

Mint Promo MB \$25



- 257.
- Manuel & The Renegades "Rev-Up/Trans-Miss-Yen" Piper 7001 Mint Classic <u>MB \$40</u> The Mar-Kets "Surfer's Stomp/Start" Union 501 M- First label before Liberty-Storage Warp with No 258. ct MB \$20
- The Marketts "Balboa Blue/Stompede" Union
- 260.
- 504 Mint <u>MB \$25</u> The Masked Demons "Hi-Surfin'/Way Out" R R E 1016 M- Great Rocker Rarel! <u>MB \$75</u> The Midnite Riders "Tiger Lily/Danger Soft Shoulders" Imperial 5799 Mint White Label Promo 261
- with date written on label MB \$20 262
- The Missels -- "Swanee River Rock/Blue Latin" Globe 004 Mint Rockin' in Logan, Ohio MB \$35 Jack Nitzsche -- "Rumble/Theme For A Broken Heart" Reprise 20225 Mint Promo MB \$20 263
- The Noblemen "Thunder Wagon/Dragon Walk" U S A 1213 M- Slight storage warp with no affect. Extremely hard to find this one clean—usually wom 264 Extremely har out. MB \$25
- The Nova-Tones -- "Walk On The Surf Side/Lost 265
- Love" Rosco 417 Mint MB \$25 The Nu Beats "Carlotta/Spring Fever" Soma 1159 VG++ Good Surf Rocker MB \$40 266
- The Parleys "Big Ben/The London Jerk" Counsel 4901 Mint Promo MB \$25
- mbone" Skylark 268 The Penetrators -- "Caravan/Tra 269
- 100 Mint MB \$25 The Persuaders "Grunion Run/Tijuana Stomp" Original Sound OS 39 Nice VG+ Promo Written and 270.
- Produced by Frank Zappa <u>MB \$25</u> The Petticoats "Surfin' Sally/Why Does Billy Play In Your Yard" Challenge 9211 Mint White Label Promo Good Guitar Vocal <u>MB \$25</u> Bobby Black
- Label Promo Good Guitar Vocal <u>MB \$25</u> Bobby Pickett "Simon The Sensible Surter/ Simon Says So What" Capitol 5063 Mint Date
- Stamped on Label <u>MB \$25</u> The Plitdown Men "Brontosaurus Stomp/ McDonald's Cave" Capitol 4414 M- Sticker Stain 272 on Label MB \$20
- The Piltdown Men "Bubbles in The Tar/Piltdo 273
- Rides Again" *Capitol 4460 M* <u>MB \$25</u> The Pittdown Men "The Great Imposter/ Goodnight Mrs. Flintstone" *Capitol 4501 M*-274. MB \$20 275
- The Piltdown Men "Fossil Rock/Gargantua" 276
- The Piltdown Men "Fossil Rock/Gargantua" Capitol 4581 Mint MB \$25 The Ragin' Storms "Knock Out/Mule Rock" Jamie 1196 M- MB \$25 The Raiders "Stick Shift/Skipping Around" Vee Jay 504 Mint White Label Promo Great!! MB \$25 Ray & His Rockin' Guitar & The Rebels "Martiynn/ Lli Moe's Blues" Caper 5194 Mint Nice Suf Guitar. Barell MB \$50 278.
- Rare!! MB \$50 The Rebel Rousers - "Night Surfin'/Thunder
- Memphis 107 VG++ And they were Surfin' in 280
- Memphis MB \$25 Digger Revell & Denver Me "Surfside/Lise Marce" Captiol 4934 Mint Date stamped on label MB \$20
- The Revels "Six Pak/GoodGrief" Lynn 1302 M-281. First Label <u>MB \$50</u> The Revels - "Church Key/Vesuvius" Impact 1 M-
- 282. MB \$25
- 283. The Rip Chords - "Hey Little Cobra/The Que Col-umbia 42921 VG Plays Great-a bargain at MB
- The Rip Chords "Wah-Wahini/One Piece Topless Bathing Suit" Columbia 43093 M- White Label Promo produced by Bruce Johnston and Terry
- Melcher MB \$25 The Rip Chords "Bunny Hil/Don't Be Scared" Columbia 43221 Mint White Label Promo MB \$25 285. 286.
- The Road Runners "Super Torque 427/Cute Little Colt" London 75062 Mint Promo MB \$25 The Roadsters "Mag Rims/Candymatic" Donna 1390 VG++ MB \$20 The Rogues "Barracuda/Jezebel" Bing 4900 Mint Promo MB \$20 287
- 288. Mint Promo MB \$20
- Big Ron & The Rhythm 4 "Shufflin' Guitar/Steel Guitar Rag" Coin 1510 Mint Great Rockin' Guitar MB \$50
- 290. Ronnie & The Del-Aires "Drag/My Funny Valentine" Coral 62404 Mint Yellow Label Promo
- MB \$35 291. The Royale Monarchs - "Hey Surf's Up/My Babe"
- Dell Star 102 Mint Vocal MB \$25 292. The Rumblers - "Boss/I Don't Need You No More
- Downey 103 M- <u>MB \$35</u> 293. The Satellites ~ "Blast Off/Double Bubble' Checker 891 Mint <u>MB \$30</u>



294. The Sea Shells - "Love Those Beach Boys/Close " Goliath 1357 Mint Rare Beach Boys To .limm Tribute MB \$35 The Sharks - "Big Surf/Spookareno" Sapien 1003 295.

Mini MB 535 The Sidewalk Surfers - "Skate Board/Fun Last Summer" Jubilee 5496 Mint MB 525 The Starfires - "Chartreuse Caboose/Billy's Blues" Pama 117 M- Great Promol MB 540 The Surfaris - "Wipe Out/Surfer Joe" Dot 1647 Mint MB 550

Mint <u>MB \$20</u> The Surf Bunnies – "Surf City High/Met The Boy I Adore" Goliath 1353 Mint Rare <u>MB \$40</u> The Surf Bunnies – "Our Surfer Boys/Surf Bunny Beach" Dot 16523 M- <u>MB \$20</u> The Techniques – "Technique Touch/Creep-A-Con-Rock" Locket 113 Mint Promo, xol B-side, vocal <u>MB \$30</u>

The Tornadoes – "Bustin' Surfboards/Beyond The

Surf" Aertaun 100 VG++ Promo MB \$20 Gary Usher & The Usherettes – "Three Surfer Boys/ Milky Way" Dot 16518 VG++ Extremely Rare MB

Gary Usher - "Sacramento/That's Just The Way I

Gary Usher – "Sacramento/That's Just The Way I Feel" Capitol 5193 Mint Xol, Slight Storage Warp, Produced by Brian Wilson <u>MB \$35</u> Gary Usher – "It's A Lie/Jody" Capitol 5403 Mint Date stamped on label <u>MB \$30</u> The Valrays – "Get A Board/Pee Wee" Parkway 880 M. Promo val Vocale MB \$20

880 M- Promo, xol, Vocais MB \$30
 307. The Ventures – "Walk-Don't Run/Home" Dotton 25 M- Nice Copy of Classic MB \$20

308. The Ventures - "No Tresspassing/Perfidia" Dolton

Angels" Dolton 327 Mint Rare One MB \$25

9deal

THUNDER STORM

VIRRA SONICS

311. The Vibra-Sonics - "Thunder Storm/Drag Race

The Vibra-Sonics – "Thunder Storm/Drag Race" Ideal No # M- Rare and Great One MB \$100 The Viceroys – "Darteil Stomp/Graany's Medley" Bolo 743 Mint White Label Promo MB \$25 The Viceroys – "Tiger Shart/Piease Please Please" Bolo 749 M- MB \$25 The Vikings – "Sneaky Surtin'/Nicotine" Athens 201 M- And they were surtin' in Nashville <u>MB \$35</u> The Vulcanes – "Moon Probe/Twilight City" Capitol 5199 Mint MB \$25

315. The Vulcanes - "Moon Probe/Twilight City" Capitol 5199 Mint MB \$25
316. The Wallers - "We're Goin' Surfin'/Shakedown" Etiquette 6 M- MB \$35
317. The Wallers - "Tall Cool One/Roadrunner" Golden Crest 518 M- MB \$20
318. Whitey White - "Hillbilly Surfer/Maggle" Big Al 703 Mint Promo Vocal Surf with Sax and Rockabilly Rhythm MB \$50
319. The White Cans - "Eander Vender/M Boll " Store

The White Caps - "Fender Vendor/Hi-Roll " Blue

River 201 Mint Slight warp no affect, xol on B-side

The Ventures - "The Ninth Wave/Damag

Goods" Dolton 78 VG++ MB \$15 310. The Ventures - "Kickstand/Theme

M/M- With very Nice Picture Sleeves MB \$50

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. e From The Wild

Trespassing

Dot 16479

Mint MB \$35

Mint MB \$20

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319.

MB \$20

\$350



DE UXE HAPPY AND WI See #392

- 320. Brian Wilson "Caroline No/Summer Means New Love" Capitol 5610 Mint MB \$35
- Love" Capitol 5610 Minit <u>MB S355</u> 321. Dick Wolfe & Wolverines -- "Sigma 7/Polaris" Admiral 104 Minit Great Two Sider <u>MB S75</u> 322. The Woodys -- "When The Saints Go Surfin' In/ Red River Valley" *California 304 Minit* White Label Descree MB 620 Piomo MB \$20 323
- Link Wray & His Ray Men "Rumble/The Swag" Cadence 1347 Mint Perfect Copy Of Classic <u>MB \$30</u> Link Wray & The Ray Men "Week End/Turnpike U S A" Swan 4154 Mint Promo, xol <u>MB \$25</u> 324.
- Link Wray & The Ray Men "The Sweeper/Run Chicken Run" Swan 4163 M- Promo—good one 325.
- MB \$35 MB 553 Link Wray & His Raymen - "The Shadow Kno My Alberta" Swan 4171 Mint Promo MB \$35 Link Wray - "Good Rockin' Tonight/i'll Do 326.
- 327. Anything For You" Swan 4201 M- BB hole. David And Gordon should buy this—in spite of the hole in the label it's a 9!! <u>MB \$35</u>
- 328. Link Wray & The Wraymen "Commanche/Lillian Epic 9321 Mint Nice One MB \$35



- 329. Link Wray & The Wraymen "Slinky/Rendezvou Epic 9343 M-/M- With Extremely rare Picture Sieevel!! "9343" written in black ink in upper right comer of Pic Sleeve on one side only!! One of The World's Rarest Picture Sleeves!! <u>MB \$300</u>
 330. Link Wray & The Wraymen – "Trail Of The Lone-some Pine/Golden Strings" *Epic 9361 M- MB*
- Link Wray "El Toro/Tijuana" Epic 9454 M- B-side 331. has stain on label and there is a slight storage warp MB \$20 The Zanies - "Chicken Surfer/London Rock
- 332 Dore 683 Nice VG+ Vocal <u>MB \$15</u> The Zircons - "Surfing In The Sunset/Going Places" Bagdad 1007 Mint Tough one!! <u>MB \$50</u> 333.

Rare 1950's R&B 45's Featuring Sweet Doo Wop Group Harmony and Fabulous Rockin'Blues



- Jesse Allen "Love My Baby/After A While'
- Duplex 9003 M- Great Rockin' Blues MB \$200 335 Jimmy Anderson & Joy Jumpers -"I Wanna
- Binmy Anderson & Joy Jumpers "I Wanna Boogle/Angel Please" Zynn 1014 M- Slight Stain on Label. First issue of a great Jimmy Reed-like Rocker, later issued on Dot. <u>MB \$50</u> The Annuals "Once In A Lifetime/Hungry I'm Hungry" Marconn 1 MI/IT Xol on B-side. Great 336.
- 337.
- doo wop ballad from Cleveland <u>MB \$150</u> doo wop ballad from Cleveland <u>MB \$150</u> Little Anthony & Imperial "Shimmy Shimmy Ko-Ko-Bop/I'm Still In Love With You" End 1060 M-Gorgeous Copy of Classic <u>MB \$20</u> Gorgeous Copy of Classic <u>MB \$20</u> 338. Little Anthony & Imperial – "Please Say You Want Me/Same" End 1086 VG++ Special promo with
- same song on both sides. This is their best ballad. Xol, wol <u>MB \$25</u> 339. Bill Baker "To The Aisle/Just To Be Near You"
- 340.
- Audicon 118 Mint Promo, xol MB \$20 Hank Ballard & the Midnighters "The Twist/ Teardrops On Your Letter" King 51711 VG++ The ariginal before Chubby Checker and yes, it is the same song and yes, it was written by Ballard. <u>MB \$25</u> Bessie Banks "Go Now/It Sounds Like My 341.
- 341. Bessie banks G Nowit Sounds Like my Baby" Tiger 102 Nice VG+ White Label Promo. This is where the Moody Blues got it <u>MB \$20</u>
 342. Don Barber & The Dukes "i'll Be Blue/Henrietta" Personality 3505 M- Rarel! <u>MB \$100</u>
- 343. Mr Bear & His Bearcats "I'm Gonna Keep My Good Eye On You/How Come" Groove 0125 M-Nice Growlin' Jump Blues <u>MB \$50</u>

- Tommy Bee & Juareztones "Claudell/Mexican 344. Stretch" ' Tuffest 103 M- Nice Chicano Doo Wop MB \$25
- MB \$25 Bee Jay & Group "I'll Go On/There's No One For Me" Clock 1743 Mint Promo <u>MB \$35</u> The Belmonts "Such A Long Way/We Belong Together" Laurie 3080 Mint Doo Wop take-off on "Teenager In Love" and "Poor Little Fool." <u>MB \$35</u> 345 346.
- Jessie Belvin "Goodnight My Love/Let Me Low You Tonight" Modern 1005 VG++ First Press MB Jessie Belvin 347.
- 348. The Billboards "With All My Heart/Around The
- 349.
- World" Vistone 2023 Mint <u>MB \$200</u> Billy & The Patios "Love is A Story/You Name it" Lite 9002 Mint Nice Ballad <u>MB \$100</u>



- Jimmy Binkley "Hey Hey Sugar Ray/Midnite Wall" Chance 1134 VG++ Jump Blues Tribute to Sugar Ray Robinson <u>MB \$350</u> Otls Blackwell "Number OOO/Fool That I Be" RCA Victor 5225 Mint Nice Jump Gambling Song 350
- 351.
- MB \$50 Otis Blackwell - "I'd Rather Kiss You Than Eat/ 352.
- 353
- Otis Blackwell "I'd Rather Kiss You Than Eat/ Jeanie" Cub 9092 M- Promo <u>MB \$20</u> Barrell House Blott & The St. Louislans "Chicks Going Crazy/Brand New Man" Chance 1136 VG++ Super Rare Red Plastic Chance 45! <u>MB \$600</u> Bobby & The Counts "Tra-La-La I'm So Happy/ Too Young" Marlee 104 M- Great New York Jump Sound <u>MB \$100</u> Eddle Bo "I'm Wise/Happy Tears" Apollo 496 Mint This is the Original Version of "Slippin' & Slidin'" and where Little Richard got it from <u>MB \$50</u> The Bon-Aires "The Shrine Of St Cecilia/ Jeannle Baby" Rust 5097 M- Promo, wol, Nice Version <u>MB \$305</u> 354
- 355.
- 356.
- 357
- 358.
- Version <u>MB \$35</u> The Bop-Chords "My Darling To You/Castle In The Sky" Holiday 2601 Mint Black Label First Press <u>MB \$150</u> Billy Boy "I Was Fooled/I Wish You Would" Vee Jay 146 M- Great Rockin' Blues <u>MB \$75</u> Danny Boy & His Blue Guitar "Wild Women/ Kokomo Me Baby" *Tifco 824 Mint* Great Blues Bocker MB \$50 359 Rocker MB \$50



- Rockin' Bradley "Lookout/I Have News For You" Fire 1007 Mint Great Black Rocker <u>MB \$50</u>
 Tiny Bradshaw "I'm A HI-Ballin' Deddy/You Came By" King 4467 M- Great Blues Jump. Early #. <u>MB \$150</u>
 Tiny Bradshaw "The Blues Came Pouring Down/Heavy Juice" King 4621 M- Classic <u>MB \$30</u>
 Sherman Brooks & The Blue Tones "Cool Deddy's Blues Always Unbanow" Co Co 137 Mint
- Daddy's Blues/Always Unhappy" Co Co 137 Mint Rare Los Angeles Label, Part of Combo M<u>B</u> \$100 Sonny Brooks & Harptones "I'm So Down-hearted/Sweetheart Darling" Tip Top 1008 M-Nice Group Sound <u>MB</u> \$300
- 365
- 366.
- Nice Group Sound <u>MB \$300</u> Clarence Gatemouth Brown "Boogle Uproar/ Hurry Back Good News" *Peacock 1617 Mint* Guitar Blues Classic <u>MB \$250</u> Clarence Gatemouth Brown "For Now So Long/ Midnight Hour" *Peacock 1633 M* <u>MB \$100</u> Gatemouth Brown "Ain't That Dandy/September Song" *Peacock 1662 M* <u>MB \$40</u> 367.

Check out my newly revised website and see some of the World's Rarest Records on display in the "Museum" section.

www.tefteller.com



- Ruth Brown "Teardrops From My Eyes/Am I Making The Same Mistake " Atlantic 919 M- First Atlantic 45, Rarest Ruth Brown! <u>MB \$350</u> Ruth Brown "Shine On/Without My Love" Atlantic 948 M- <u>MB \$75</u> Ruth Brown "Mama He Treats Your Daughter Hear (P & Blues", Atlantic 046 M, Surez Dick Elick 368.
- 370. Mean/R B Blues" Atlantic 986 M- Super Thick First Press of Classic Hit <u>MB \$75</u> See box befow. Ruth Brown – "This Little Girl's Gone Rockin'/ Why Me" Atlantic 1197 M- Visual Crackly Pressing
- 371. MB \$20
- "Speedo/Let Me Explain" JOZ 373.
- MB \$20 The Cadillacs "Speedo/Let ma 785 M- <u>MB \$50</u> The Cadillacs "You Are/Zoom" J O Z 792 M-Cadillacs "You Are/Zoom" J O Z 792 M-374.
- 375 The Cadillacs - "Broken Heart/My Girlfriend" JO
- 2 820 VG++ MB \$25 Little Caesar "Big Eyes/Can't Stand It All Alone" Big Town 106 Mint MB \$35 Little Caesar "What Kind Of Fool Is He/Wonder 377
- 378
- Little Caseser "What Kind Of Fool is Heywonder Why I'm Leaving" Big Town 110 Mint MB \$35 Choker Campbell "Last Call For Whiskey/How Could You Do This?" Atlantic 1014 M- Pittsburgh Classic MB \$100 The Cardinals "Off Shore/Choo Choo" Atlantic 1090 M- Classic MB \$50 The Cardinals "Off Shore/Choo Choo" Atlantic 379.
- 380.
- 1090 M- Classic <u>MB \$50</u> The Carlans "She's Gone/Snooty Friends" Indigo 136 Mint Classic Great Male Version of Chantels Classic "He's Gone." <u>MB \$50</u> The Carnations "Is There Such A World/Long 381 Tall Girl" Lescay 3002 Mint Wol on B-side, New
- York Classic MB \$50



- 382. The Carols "Fifty Million Women/I Got A Feelin" Savoy 896 M- Scarce Early #, Nice up tempo MB \$200 The Castaleers – "That's Why I Cry/My Baby's All Right" Planet 44 Mint MB \$25 Jimary Castor & The Juniors – "I Promise/I Know 383
- 384. The Meaning Of Love" Wing 90078 VG++ Nice group sound and yes, this is the same Jimmy Castor that hit in the 1970's as the Jimmy Castor Bunch <u>MB \$100</u>

- Wayne Chance & the High Tensions "Send He To Me/Just A Little Bit 'o Lovin'" Whirlybird 2006 Mint Great Group Sound Backing, Nice Elvis Style Ballad MB \$75 386
 - Gene Chandler "Duke Of Earl/Kissin' In The Kitchen" Vee Jay 416 M- Classic!! Nice copy of a record that rarely shows up clean. <u>MB \$25</u>



- The Channels "Flames in My Heart/My Lovin' Baby" Whirlin' Disc 109 Mint Very Slight Storage Warp, No Affect on Play, White Label Promo <u>MB \$100</u>
 The Charlots "A Sunday Morning Love/Gloria" Time 1006 M- Xol Blue Label <u>MB \$25</u>
 Ray Charles "I've Got A Woman/Come Back" Atlantic 1050 VG++ Brother Ray's Classic, faded #ol MB \$35
- MB \$35 390. Ray Charles - "What'd I say/Part Two" Atlantic
- 2031 VG++ White Label Promo MB \$25 391
- The Charms "Heaven Only Knows/Loving Baby" Deluxe 6000 Mint Perfect Copy MB \$300 The Charms "Happy Are We/What You Know About That" Deluxe 6014 M- The Hard One MB \$375 392.
- 393 The Charms - "Hearts Of Stone/Who Knows" Deluxe
- The Charms "Hearts Of Stonewho Knows" Deluxe 6062 VG++ Very slight storage warp. Classic <u>MB \$355</u> **The Chateaus** "Honest I Will/Summer's Here" Coral 62364 Mint promo <u>MB \$40</u> Clitton Chenier "Boppin' The Rock/Ay-Tete Fee" Specialty 552 M. Thick First Press of Classic 394
- 395 Rockin' Swamp Blues Zyedco Classic <u>MB \$50</u> The Chimes – "Once In Awhile/Summer Nig 396
- Tag 102 M- MB <u>520</u> Charles Christy & Group "In The Arms Of A Girl/ Young And Beautiful" H B R 473 VG++ Nice 397.
- Group MB \$35 The Chron atics - "Devil Blues/Wild Man Wild" 398
- Crest 1011 Mint MB \$35 Dec Clark "24 Boy Friends/Seven Nights" Falcon 1005 Mint White Label Promo of Great Little 399.
- Richard-style Rocker MB \$50



Dee Clark – "Just Keep It Up/Whispering Grass" Abner S-1026 Mint Very rare True Stereo 45 with 400. er S-1026 Mint Abner S-1026 Mint Very nice grey label. MB \$100



372. Vee Jay 280 G One of The Worlds' Rarest Records!!! There are less than 6 known to exist!! This is the original issue of the big hit-pressed in extremely limited quantities on Vee Jay before changing labels to Falcon then Abner. This copy looks pretty bad but plays VG. A-side label OK, B-side label more worn. Record found in Chicago basement two years ago. You can wait for a better one to show up or buy this one now. A Mint one would probably bring \$10,000 plus. MB \$3,000



NEW WORLDWIDE RELEASES: MORE MUST-HAVES THAN MUST-AVOIDS by Eddie Hammer

rtist of the Century" - a fitting and suitable " crown for the performer who moved the world, became its most famous entertainer and influenced our culture forever. This title is also the same as a new promo from Europe that dwells on the '68 comeback and music from new and future titles already announced from RCA. This is going to be a very exciting year for Elvis fans and collectors and very profitable for RCA. The liner notes for this sample heralded Elvis as the greatest recording artist of all time, as evidenced by RIAA's certifications of more than 100 new gold and platinum awards in 1992 - more than 1 billion recordings sold. I'm surprised that this promo is only available in Europe. This CD has some alternates and will be a valuable collector's item in the future. This same sampler is also available as a special issue — a tribute from Holland.

Since there are so many new titles worldwide, I'll get right to them. Ecolorado, a new company (what a name!) released *As I Leave You* and an Omaha show from 1977 with those same songs again and even with a good rendition of "Early Morning Rain." Follow the title and leave it. That Atlas company, from France, is still releasing more volumes of its *La Legende* series, and its latest albums deal

with Elvis' appearances on the Ed Sullivan shows from 1956 and 1957, films of 1960 (Wild in the Country and Flaming Star), and Romantique Songs of 1960 and 1961. All three volumes had those excellent, informative magazines with photos from the corresponding years and also copies of related movie paper and records. As you know, I also collect Elvis movie sheets and was glad to see the title lobby card for Flaming Star, as it is an expensive and rare one. When Atlas finishes this

good measure, it's a nice set. Good luck finding this limited production package.

I just got an item from Greece, a place we have not heard from in many moons - it's a promo CD, Classic Elvis (all hits) packed with a tourist book, New York. How's that for an old one? Australia's new box set, Kings Of Rock, naturally had our boy and teamed him with Jerry Lee Lewis and Mr. Pennimane. Elvis did "Long Tall Sally" and Sun ditties, while Little Richard sang "Memories Are Made Of This!" and "The Girl Can't Help It" (a great flic with Jayne) and the child-bride boy belted out "Jailhouse Rock" and "Don't be Cruel." A very odd set to say the least. Bulgaria's crazy titles this month were We Can't Dance Volume 5 and Harley Davidson --- Rock And Roll Collection Volume One, and while they contained Elvis, you really do not want to know who they paired him with - how's Julio Iglesias? A very nice tribute from Germany, Old Friend, comprised of Bill Medley's title track and Merle Haggard's homage, "From Graceland To The Promised Land" is available overseas, if you're into these things like I am (along with all my other Elvis compulsions).

The Czech Republic is on a country kick with the release of

... a must for every collector — the new limited edition shaped disc from the Eclipse Company. It is packaged in a beautiful black velvet box with that familiar pic of Elvis performing at the infamous Tupelo concert clad in a black velvet shirt that was made by Gladys. The shaped pic disc is an extended play with "Hound Dog," "Don't Be Cruel," "All Shook Up," and "Jailhouse Rock."

multivolume set, one will have practically the entire songbook and a majority of the alternate takes. I particularly enjoyed hearing "Black Star" (the original title), "I Met Her Today," "Lonely Man," and the Italian title, "Torna A Sorrento."

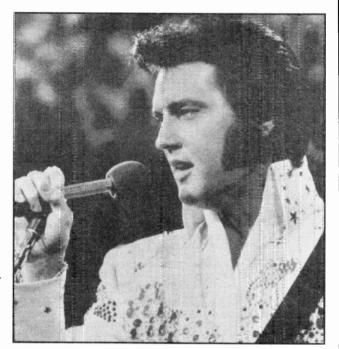
From Poland, the Selles company's newest release is a very impressive two-CD set and corresponding magazine, *Platinum Collection* and *Elvis At Burbank 6/68*. While we are all very familiar with that '68 stuff, the other album contained some oldies — "Got A Lot O' Livin' To Do" and "(You're So Square) Baby, I Don't Care" (in my Top 20 favorites — remember that pool scene in *Jailhouse Rock?*).

"Tickle Me," that super rare wax piece from South Africa is now on CD, with a picture of the U.S. extended play on the back cover. When was the last time you heard "Night Rider" and a few alternate takes? Not a great song, but it's very popular in some South American locales.

A very odd product from Europe, without a company name, was *Good Rockin' Tonight* (yes, again!) with the cover from England's EP and France's rare 10" on the front and back respectively. The complete Sun works on picture discs — can you go wrong? With credit gong to old boys of Bob Cat Records in Holland and alternate takes on "I'll Never Let You Go," and "Tomorrow Night" with the acetate of "Fool, Fool, Fool" (reported) and the intro from "Perfect For Parties" thrown in for two various artists sets Dvorana Slavy Volume 3 And 4 and Elvis Country. The all-Elvis album was a picture disc with 29 cuts from his Sun days and selections included on RCA 1254 and 1382 with a bonus of "Your Cheatin' Heart." With few Elvis releases from that part of world, try to buy it, if only for collectible purposes. The other two contained "Mystery Train" and "I Forgot To Remember To Forget" — can you go wrong? Other artists included that man in black doing one of his train songs, "Rock Island Line," Don Gibson with "Sea Of Heartbreak" and Jim Reeves' classic "Adios Amigo."

Other compilations available in Europe were two new *Heart-beat* sets/greatest love songs, a *TV Christmas Album* with a blue Elvis, and Africa's *A Perfect Love* including "Always On My Mind." Germany has a beautiful box set on Ann Margaret that included the duets from *Viva Las Vegas*: "You're The Boss" and "The Lady Loves Me" and a booklet with six pages of pictures from the film. She always was a class act and should have been Mrs. E.A.P.

The album producers from the U.K. seem to be a little mixed up, as they released two new *Heartbeat* albums in the same month — both were two-CD sets of greatest love songs. Elvis entered four titles, but I do not classify "Suspicious Minds" as a love song, do you? Well, when you see their other love song choices, maybe it is — the Monkees' "Daydream Believer," Shir-



ley Bassy's "Goldfinger," and The Hollies "He Ain't Heavy"! Those mates listen to strange music when they make love. Where is Johnny Mathis when you need him?

Italy now has "C'mon Everybody" on a picture disc, but any album that has "On Top Of Old Smokey" will never make my Top 10. Also, from my Italian friends are "Rip It Up" (the CD version of their rare extended play which used our RCA 830 cover), "Johny B. Goode" (Chuck Berry's rocker coupled with odd songs such as "Sylvia") and "Yesterday With Elvis." This last title contained studio and live cuts with some very bluesy versions of "That's All Right Mama" and "Stranger In My Own Home Town" and Elivis and Ann doing the "Unreleased" film version of "C'mon Everybody." Not a bad set. That European company, Eva, had a promo album *The Music Never Ends*, which included the best from 20 stars. It allowed Elvis to shine with "Always On My Mind" and also included Don McLean's "Vincent" and José Feliciano with "Windmills Of Your Mind." A

long time ago, I bought a rare African LP, King Of The Whole Wide World, which now comands big numbers, but you can pick it up on a European CD utilizing the same cover art and contents and save yourself a trip to your local loan office.

Back on the home front, *Gospel Greats* — 60 Beloved Songs Of Faith is now out from RCA on a special product basis (put out by Heartland Music) with Elvis' terrific version of that 1953 Orioles hit, "Crying In The Chapel."

Even the guys from *Time-Life* got into the religion bit with their continuance of the Elvis *Presley Collection in Volume 9*, *Gospel*. A great Elvis sneer cover, but why? Not too appropriate. The bonus cut, "We Call On Him" was nice but no big thing. All in all, it was a nice 32-song set, especially his version of "He Is My Everything" and "If We Never Meet Again." *Treasures, Volume*

10, was, for me, the best one yet considering it was a '50s set with "Lover Doll," "How's The World Treating You" and the bonus alternate, "I Was The One," which I have previously stated was an A-side and unappreciated. Ever hear of the "Elvis Twist?" Check It out on Bobby Wayne's album, *Hot Rod Motorcycles*.

My final bit of Elvis info this month is a big recommendation that is a must for every collector — the new limited edition shaped disc from the Eclipse Company. It is packaged in a beautiful black velvet box with that familiar pic of Elvis performing at the infamous Tupelo concert clad in a black velvet shirt that was made by Gladys. The shaped pic disc is an extended play with "Hound Dog," "Don't Be Cruel," "All Shook Up," and "Jailhouse Rock." An enclosed booklet depicts his early days, as evidenced by the photo of the Dorsey Brothers theater and the outside publicity standups. A beautiful piece! See you in a while with a review of the much-talked about *Celluloid Elvis* sets.

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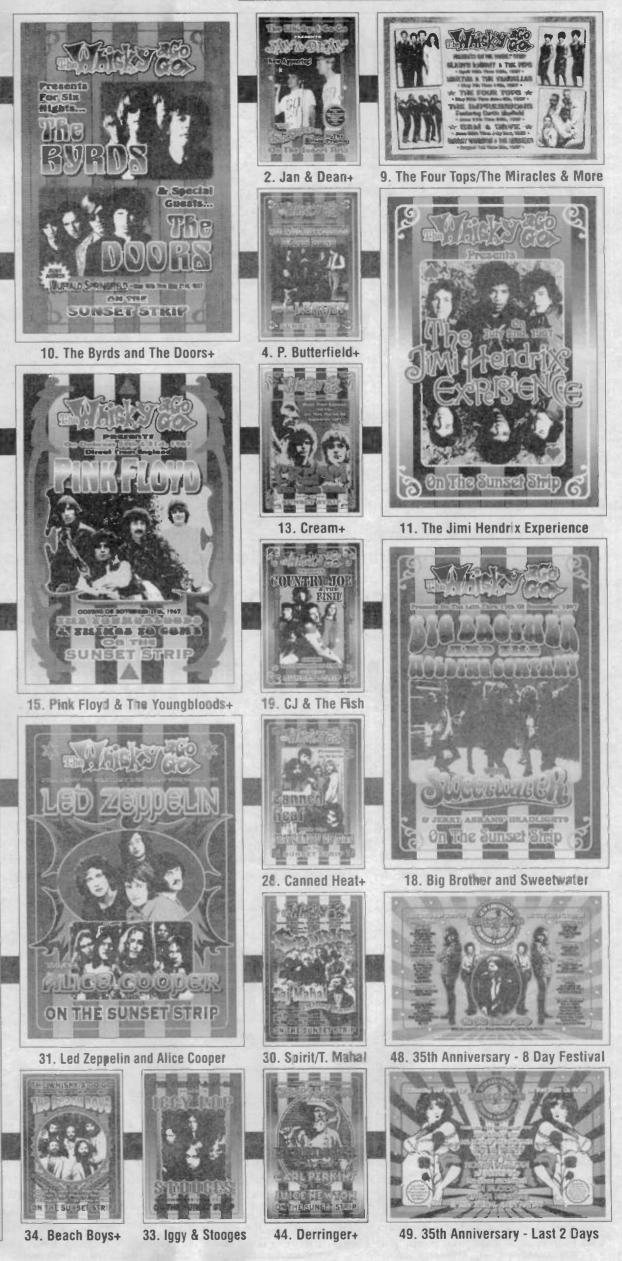
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From left: Liam Clancy, Tommy Makem, Pat "Paddy" Clancy and Tom Clancy, 1963

Raising their voices to uphold Ireland's musical tradition

by Bruce Sylvester

he irony of the Clancy Brothers & Tommy Makem — the world's most popular Irish singing group from the '50s into the '70s --- was that they'd never sought singing careers. Singing was, at first, something to do at home and parties. Then it was a means to quick bucks to sustain their struggling acting careers. Those acting talents served them well in presenting audiences beyond the Emerald Isle with the songs, poetry, children's games and, certainly, nationalism of the long downtrodden Irish race. Said Liam Clancy, "We were always trying to put on a piece of theater every time we went on stage. And it took on many forms.

The Clancy clan came from Carrick-on-Suir in County Tipperary, a central region spared the worst of the l8+0s potato famine. Their father, Robert Clancy, operated an insurance business, doing songs and recitations for after-hours fun. He married Joan McGrath (pronounced McGraw since the *th* sound was foreign to the Irish tongue). a great source of old songs. Joan had visited America in 1911 prior to marriage. Robert had intended a similar trip but grew too cautious when the *Titanic* sank in 1912. They had 11 children with five daughters and four sons — Pat, Tom, Bobby and William (Liam) surviving. Unlike Clannad's Braonáin (Brennan) family, the Clancys grew up speaking English, not Irish.

"My mother spoke a bit of Irish here and there," Bobby recalled. Certain words we took for granted and thought were English were actually Irish, but we didn't discover that until later."

"I was called the old cow's calf. I was born when my mother was 47," Liam related. "The first song I remember knowing was 'The Croppy Boy.' I was walking along the river shore one day and the tune kept coming into my head. I was singing bits of it, words, and suddenly I realized I knew a whole song. It was like having a glowing coal I was holding close to my chest. I knew a song.

"I never considered songs (what) my mother sang, like the dowdling songs. I probably knew all of 'The Frog In The Well' ('there was a frog lived in the well, hi ho sevony') because I remember one summer day running down our little back garden where my mother was taking care of her roses. I'd had the wireless on, the radio, and Burl Ives came on and sang 'Froggy went acourting and he did ride, uh huh,' and I suddenly realized the universality of folk songs. I went running down the garden, saying, 'Mummy, mummy, quick, there's a fellow singing your song. It's a different tune, different words, but it's the same song, 'Frog In The Well.'"

Liam was still a toddler in 1939 when his oldest brothers joined the Royal Air Force to fight the Axis powers. Tom was a pilot over Germany. Pat was a flight engineer in India, later journeying to Venezuela in search of emeralds. The comparatively tame shores of America eventually beckoned.

We all came over from Ireland separately." Bobby said. "Paddy had sold insurance in Cleveland so we went there and worked at all sorts of jobs - General Motors. I taught ballroom dancing there. About 1950, we drove an old jalopy all the way to New Jersey, where we played McGovern's Pub. They said, 'Are you looking for jobs?' and we said yes. They sent us to Ballantine's brewery. We went from there to Pabst Blue Ribbon and Budweiser. We stayed in the swamps a few nights and were nearly eaten by mosquitoes. On weekends we'd go to shanty pubs in New York. At one called Killarney Castle, Matty Hughes was in charge. He was delighted with us because he was a Tipperary man too. In those days, if the club manager knocked on the counter three times, it was a free drink for the musicians. He was rapping on the counter all night. We were delighted. Time went on, he started giving us sandwiches and one thing or another. Then we went on to Greenwich Village. Tom started a playhouse there, Cherry Lane Theater. We'd sing at midnight there to make money to pay for the plays. People told us we were folksingers. We didn't know what a folksinger was. We never considered folksinging to be something. They told us what we were, which was very strange. From there, one thing led to another."

A turning point came when Patrick met Diane Hamilton, the fabulously wealthy daughter of Harry Guggenheim (so-called father of American aviation). Pat wanted to start a record label to put out roots music. Ardent folkie Diane offered backing. Thus was born Tradition Records, which would put out the initial Clancy/Makem LPs as well as influential works by Odetta and Lightnin' Hopkins.

The label's first venture. The Lark In The Morning, stemmed from a 1955 field recording trip to Ireland, where Hamilton and her enormous friend Catherine Wright taped Joan Clancy and family's trad repertoire in a cake-and-tea-filled marathon lasting into the

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(Clancys from page 56)

wee hours of the morn. Hamilton wanted Bobby to accompany her on the next step of her odyssey — to find Kerry fiddler Padraig (pronounced por'-rig) O'Keefe.

"When we were leaving our house, Liam was sitting at the door and I thought it was very bad form not to bring him with us," Bobby said. "I asked my mother could he come. And he did. And he never turned back."

Crossing into Northern Ireland, they sought the legendary Sara Boyle Makem in Keady, also meeting her youngest son Tommy. Sara's husband Peter was a scrutcher (a processor of flax for linen) by day and musician by night.

"My mother was an internationally known song source," said Tommy. "She was what's known in the business as a song source. Collectors came from all over the world to collect songs from her. One of the first folk programs I ever heard was 'As I Roved Out' on BBC World Service Radio. My mother sang its signature tune. She recorded hundreds of songs in their archive."

Of course, Sarah taught her children songs. In Tommy's first public performance at age five, he did sprightly "Little Beggarman" (with nonsense word *skinamarinkadoodle* to typily Irish folk), which would later open his first solo LP, *Songs Of Tommy Makem* (Tradition, 1961). In first grade at a school run by the De la Salle Christian Brothers, he learned American folk songs such as "Shenandoah." As a choir boy at St. Patrick's church, he learned Gregorian chants and motets.

Despite being Catholic in Ulster, he avoided Northern Ireland's worst religious discrimination.

"It was there, but it was hidden," he recalled. "If you were applying for a job or whatever, they never asked your religion, but they would ask what school you attended. And then they'd know your religion and political affiliation. There was certainly very strong discrimination in jobs and housing, but I never suffered from it because Keady was very strongly a nationalist town."

At 14, Tommy was a bookkeeper in a garage, later writing sports and gossip columns for *Armagh Observer*, while moonlighting in bands and stage productions. At age 20, he turned down a chance to join Old Vic, though (as with the Clancys) acting, not music, was his dream.

In 1955 he came to the U.S. to chase that dream, settling in with Boyle cousins in Dover, N.H., (where he still lives) to take a printing job. In March 1956, a printing press fell on his hand, requiring six operations over two years and precluding his playing his sprightly pennywhistle or Uillean pipes.

When the Boyles took him to New York for the '56 St. Pat's parade, he looked up Bobby and Liam's older brothers, Tom and Pat, who invited him to a party/midnight concert at their Circle In The Square Theater in Greenwich Village. The \$30 he made that night seemed like manna from heaven. When Liam migrated to New York, he and Makem made \$45 per week each on the off-Broadway stage following their dreams, but on the side they picked up \$125 apiece weekly singing at Gerde's Fifth Peg in the Village.

Sometimes they were a duo, sometimes a quartet with Pat and Tom (or maybe Bobby), just to pay the bills.

"Not only were we unaccustomed to singing together, but I hardly knew my brothers," Liam later acknowledged. "They had left home when I was only a nipper."

Their act still had no name when Chicago's Gate of Horn beckoned. Said Makem, "We considered The Moonshiners, The Blacksmiths, The Druids, even The Chieftains. We couldn't agree at all. When we got to the club, the marquee said, 'The Clancy Brothers & Tommy Makem.' That's how we got our name."

Their forte was upping the bravado compared to their predecessors' deliveries of songs about love, drink and love of drink. Unlike later Irish trad-based acts like Bothy Band, Nomos and Altan, CB&TM didn't delve into Irish folk's jigs, airs and reels, despite Makem's pennywhistle skills.

"We were not clever instrumentalists," Bobby explained. "There are much better musicians around than we are, so why not let them do it? The words were more important to us. Our parents were that way. Maybe they passed it on to us."

Despite Pat Clancy owning a record label, the quartet put out no LPs of their own until two 1959 theme albums on Tradition — the rousing Come Fill Your Glass With Us: Irish Songs Of Drinking And Blackguarding and the intense The Rising Of The Moon: Irish Songs Of Rebellion — both sung mostly in English. On the drinking LP, "Finnigan's Wake" —

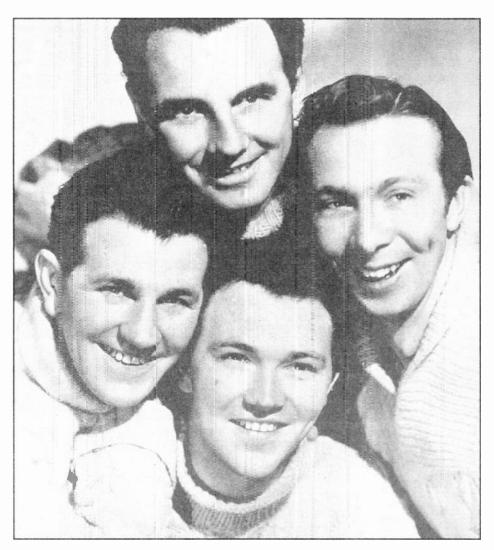
an old Irish music hall piece on a funny funeral/brawl — had inspired James Joyce's novel of that title. Droll "Mick McGuire" had been recorded as "Let Mr. Maguire Sit Down" by James Mullan in 1932. Makem turned lickety-split "Johnny McEldoo" into a tongue twister. Bob Dylan, who periodically adapted Clancy songs, later used the pensive finale, "Parting Glass," as the basis for "Restless Farewell."

Said Bobby (who returned to Ireland prior to the *Rising* sessions), "Rebel songs were important to us at the time. After 600 years of English domination in Ireland, you're bound to be that way. If you weren't, there'd be something the matter with you, 1 think."

"The Foggy Dew" revised an older song by that name to tell of Ireland's 1916 Easter Uprising, with Jack Melady's harp adding a refined note to the lyric's blood. The notes by Pat — which acknowledge his own IRA membership — give background to the songs, some of which, we're told, had been illegal to sing or even whistle in Ireland into the 1920s.

Bobby described his family's long-ago IRA activities: "Paddy and Tom were members at that time. I was too young. I was a messenger boy for their guns and little notes and things like that. I cleaned the guns. Their part was bigger. They went out into the quarries and did the shooting and all that for practice. This was before the IRA was considered to be a bad thing. It wasn't like it is now. Now you see a different branch of the IRA."

Back in America, though they were older than the folk revival's biggest stars, CB&TM were vital members, when, as Liam said, "It



became respectable again for so-called respectable people to sing working-class songs."

"Work Of The Weavers" and "Bold Tenant Farmer" on Tradition's 1961 Clancy Brothers & Tommy Makem reflected this. Sea chantey "Paddy Doyle's Boots" fit the rhythm of shipboard work. Learned from Grandmother Clancy, "Brennan On The Moor" celebrated a popular highwayman hanged 12 miles from their home. Closing track "Johnny I Hardly Knew You" zeroed in on war's human destruction - a theme the four would often return to. Dylan later said on 1991 video The Story Of The Clancy Brothers & Tommv Makem (Shanachie), "Legendary people they used to sing about --- Brennan on the moor, Roddy McCorley - I wasn't aware of them when they existed, but it was as if they existed vesterday."

Folkloric field recordings as well as studio sessions were Tradition's aim. In 1956, Diane, Liam and singer Paul Clayton traveled around Virginia and North Carolina to tape grass-toots musicians such as guitarist Etta Baker for Instrumental Music Of The Southern Appalachians. Here Diane's interest in Liam wasn't only musical. "She wanted to marry me. I wasn't having any, but she didn't consult me about it."

Fortunately, the Hamilton-Clancy partnership survived unrequited love. In 1962, Diane returned to Carrick-on-Suir to tape Robert and Joan's 21 grandchildren (with occasional adult support) on So Early In The Morning Irish Children's Songs, Rhymes & Games. The immaculately remastered CD suggests the kids were born musical. Along with "Frog In The Well" (which little Liam had been amazed to find on the radio), the 46 tracks reveal how hard Irish life could be, portraying infant mortality. death by hanging, fleas and the British/Irish conflict. Later adult Clancy LPs would reprise the funnier and more grotesque gems such as "Ahem, ahem, me mother has gone to church. She told me not to play with you because you're in the dirt. It isn't because you're dirty, it isn't because you're clean. It's because you've got the whooping cough and eat margarine."

By the modest standards of late-30s and early-60s folk boom indie labels, Tradition thrived under the Clancys' leadership. Among its artists, neither Odetta nor Carolyn Hester reported much direction from them.

"Their idea was more or less just to turn the machines on," Hester recalled. "Of course, Tom Clancy was a wild man. You never knew when he d come over and give you a big bear hug or pick you up off the ground and shake you up. He was very encouraging."

Peggy Seeger, who long ran a British folk club with Ewan MacColl, fondly recalled, "The Clancys were delightful people. One night when they were doing a concert in town, they rolled into the club during interval time in their own show and sat down at our table. They were already a couple of seats over, but they were totally all there they knew how to be drunk. And they proceeded to entertain the entire club for the entire 20 minutes of the interval. They were absolutely marvelous conversationalists. I adored being around them."

Meanwhile, major labels were noting the folk revival. Columbia had missed out on '50s rock 'n' roll since A&R honeho Mitch Miller didn't like it and thought it was just a passing fad anyhow. Not wanting to make the same mistake twice, Columbia moved in on folk, bravely signing folk patriarch Pete Seeger, despite his network blacklisting in the wake of McCarthyism. When folk madonna Joan Bacz spurned their contract

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(Clancys from page 58)

offer for little leftist indie Vanguard, they turned to Hester for a female singer.

"I told Paddy and Tom, 'I'd love to make more records for you, but I've got an offer from Columbia," she recalled. "'It seems like I have to do it, but I'm torn.' They said, 'You should go ahead with Columbia because we got an offer from them too, so let's all go over."

Besides leaving their own indie label for a mighty major, a burgeoning touring schedule kept the Clancys from Tradition's day-to-day operations.

The label was sold to the Everest Group, which, in the 1990s, sold it to Rykodisc, which has remastered most of its Makem and Clancy family LPs onto CDs.

Recorded before a studio audience of 200 with Pete Seeger on banjo and Bruce Langhorne on guitar, the quartet's 1961 Columbia debut, *A Spontaneous Performance*, partly repeated their Tradition songs. This might not have mattered to new fans since Tradition's distribution was so limited.

Hearty And Hellish was also taped live in 1961, reprising Tradition songs along with a sarcastic "God Bless England," Britain ever bearing their humor's brunt. An old Belfast street song provided the title track to 1962's The Boys Won't Leave The Girls Alone, which closed with "Old Woman From Wexford" (sometimes called "Marrowbones") in which a wife gets her just desserts when she tries to drown her husband.

The cover shows CB&TM in their trademark white Aran sweaters. Liam recalled, "Our manager, Marty Erlichman, said, 'I got you guys on *The Ed Sullivan Show* for St. Patrick's Day, but we need an identifying uniform. I don't know what it is.' We went back to Ireland for Christmas," Liam recalled.

"Having been to America when she was a young girl, our mother knew how bitter its winters could be, so she'd knitted sweaters for Paddy, Tom and me. Then she said, 'Poor Tommy Makem. He'll be frozen as well as my lads. I might as well knit one for him.' So we arrived back at Idlewild Airport — before it was Kennedy Airport — wearing them. Marty met us there, saw those sweaters and said, 'That's it! We've got it!' He was so excited, he was like a child. So we wore them on *The Ed Sullivan Show* and they became synonymous with the group."

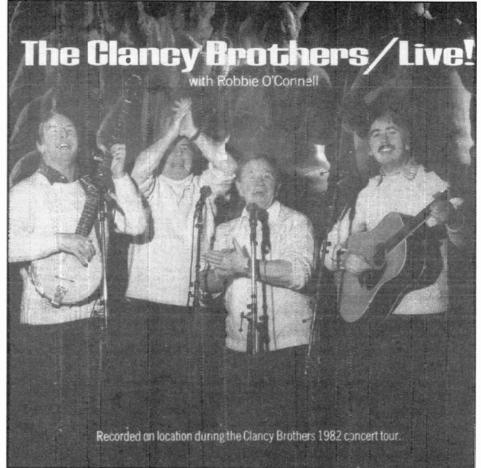
A 1961 Sullivan appearance was a godsend for the four. They were scheduled to do but one song, but when an ailing main act canceled at the last minute, they were drafted to fill in, gaining 16 minutes of invaluable exposure in living rooms across America.

Principles could be more important than careers in the '60s.

"I was never concerned with commercialism," said Liam. "I was only glad to make a living. There were things I just wouldn't do. Reynolds Yarn offered us a quarter of a million dollars advance against a royalty on every sweater sold if we'd lend our name to the manufacture of Aran sweaters. That was a lot of money in the early '60s. We had a meeting about it. I said, 'If we start sponsoring mass manufacture of sweaters, it's going to take the living away from a lot of people out in the poorer villages of Connamara and Clare, where their only livelihood is making sweaters."

The altruistic folk community was torn by ABC's blacklisting of Pete Seeger on its popular *Hootenanny* show. Some folkies wouldn't play on the show despite the goldmine of publicity it offered. The Clancys (who steered clear of U.S. politics) went on without Makem, who joined Baez and Dylan in the boycott.

Like Pete Seeger, CB&TM often recorded best with a concert crowd to relate to. Taped November 3, 1962, *In Person At Carnegic Hall* (with Bill Lee — Spike's dad — on bass) opened with auto theft as a political act in the characteristically Brit-bashing "John-



son's Motor Car," a resurfacing motif on a delightful 11-minute medley of children's rhymes. From the pen of Brendan Behan's brother Dominic, "Patriot Game" chillingly presented Irish nationalism through a teenager's eyes. The whispered commitment fits the lyric far more than volume could have. Soon Dylan would adapt the song into scathingly anti-nationalist "With God On Our Side."

Decades later, Liam reflected, "'Patriot Game' was a very difficult song. It was told as a short story by a young boy who had been indoctrinated into the game of patriotism. I could never quite make out whether Dominic Behan was expressing his own opinion in lines like 'I don't give a damn if I shoot down police. They're lackeys of war, never guardians of peace,' or if he was just writing a fiction about a young boy's mind that's been warped by nationalism.

"But to me it doesn't really matter because in my philosophy, the two great dogs of war are nationalism and religion. People whose so-called convictions close off the drawers of their minds to the greater world become dangerous people. I find it very frightening to come across people who can't open their minds to the broader humanity."

The early '60s brought a surge of Gaelic pride as America elected its first Irish Catholic president, John F. Kennedy. In a "Dinner With The President" sponsored by the Anti-Defamation League of the B'nai Brith, CB&TM joined Judy Collins. Josh White and others to perform at The White House.

"I had written a song called 'We Want No Irish Here,'" recalled Makem. "When the Irish landed during the famine, there would be placards saying 'Workers wanted. No Irish need apply.' And the song said we worked hard on the railways, in the police, in the army fighting, and eventually one of our lads made in to the White House. Kennedy loved it. The evening was televised. There were shots of him laughing like mad when we were singing it. We got to meet him after the show."

In early 1964 came The First Hurrah with the rowdy "Rocky Road To Dublin" and the tender parting ballad "Leaving Of Liverpool." That fall, Belfast's Ulster Hall was the scene of the taping of Ireland's first stereophonic LP: Recorded Live: The Clancy Brothers And Tommy Makem In Ireland!, whose "Lament For Brendan Behan" honored his death that year. The quartet's taste for the comically grotesque glistened on "They're Moving Father's Grave To Build A Sewer" (with barbershop harmony) and the gleefully macabre "Wella Wallia."

The poised, restrained solo *Liam Clancy* (Vanguard) once again combined Clancy standards with traditional laments of prison ("Royal Canal"), factory labor ("Ten And Nine") and forced marriage leading to early widowhood ("Lang-A-Growing"). Liam has fond memories of Vanguard head Maynard Solomon.

"He was one of the great soulful visionaries of the recording companies. He had a passion. He wouldn't record anybody he didn't sincerely love. I said, 'I'm not ready to record. I'm too immature. I don't have the vision in my head yet.' He replied, 'I don't want your final album. I don't want you to wait until you're 60 to record alone. Let's do it now.'

"We recorded in an old ballroom with perfect acoustics. Luke Kelly, a great singer from The Dubliners, was with us. He's dead now. I was careful because I had to record, but Luke had had a few pints. About two in the morning in the middle of a song, Maynard comes out and says, 'Cut. Cut. Luke's snoring is ruining the whole thing."

The quartet then put out Isn't It Grand Boys, whose roaring title track reveled in black humor: "Look at the mourners. Bloody great hypocrites. Isn't it grand, boys, to be bloody well dead. Let's not have a sniffle, let's have a bloody good cry. And always remember the longer you live, the sooner you

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(Clancys from page 60)

bloody will die."

Next came *Freedom's Sons* (recorded live in Dublin), whose "Medley Commemorating The 50th Anniversary Of The Easter Uprising of 1916" included passages by Scan O'Casey and William Butler Yeats.

In Concert (taped March 18, 1967) reprised "Mick McGuire." Domestic murder/suicide turned into an Irish product endorsement on the spoken "William Bloat." That December, CB&TM went back to the studio for Home Boys Home. "New South Wales" wryly looked at Irish émigrés in Australia: "Here we are in New South Wales shearing sheep as big as whales." The album also introduced Makem's mournful classic "Four Green Fields," using a sad old woman as a metaphor for partitioned Ireland, the fields being its provinces.

Three final Columbia LPs followed. Sing Of The Sea (1968) stretched to the Congo River. Christmas (1969) featured the four Clancy boys — without Makem — going back to "Christmas In Carrick." "The Wren Song" shows the Irish children's custom of going door-to-door at Christmas seeking pennies "to bury the wren." Finishing the Columbia contract was Flowers In The Valley, whose "Jennifer Gentle" sounded like a producer's attempt to create an Irish clone of Simon & Garfunkel's "Scarborough Fair."

Makem jumped ship in 1969.

"We were in a very comfortable groove full halls," he recalled. "You'd go out and do your songs that you'd been doing for years and the reaction was always terrific, but there was no challenge for me. I decided to go out and challenge myself."

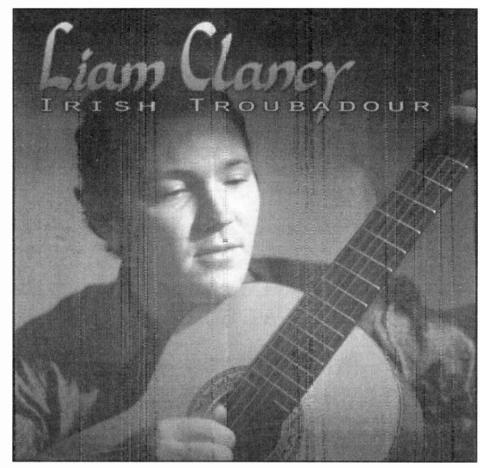
TV series in Scotland, Canada and the two Irelands followed. Lou Killen replaced him on Save The Land (Audiofidelity, 1972), which moved from the contemporary environment-friendly title track to traditional "Bonnie Ship The Diamond." The next year the quartet treaded water with a two-LP *Greatest Hits* (Vanguard), never mind that they'd never had a hit single.

Meanwhile, the lure of acting was disrupting the group. Tom's impressive stage credentials stretched back to Orson Welles' production of *King Lear* and costarring with Helen Hayes in Eugene O'Neill's A Touch Of The Poet.

"Around 1972, Tom got very involved in acting again," said Liam. "He got an agent in Hollywood who found him good moneymaking parts in *Charlie's Angels* and *The Incredible Hulk*. He put his acting in front of the group. We were booked for a tour of Australia. The posters were up, the tickets were all sold. Tom said, 'I'm not going. I've got a part in a TV show.' Because he refused to go, Paddy refused to go. I quit."

Brother Bobby replaced Liam while Tom alternated between singing and acting in Law And Order, Little House On The Prairie and others.

Clancy nephew Robbie O'Connell (who now plays with Liam and Liam's son Donal as Clancy O'Connell Clancy) made it a totally family quartet on *Live!* (Vanguard, 1982), recorded not in Ireland but at a Westchester, N.Y., dinner theater. The soothing "John O' Dreams" typifies the well-chosen repertoire. Years earlier the Clancys probably



wouldn't have sung the ghostly comedy "Ann Boleyn" even though she too (like the heroes in "Rebellion Of 1916") was killed by the English crown.

On May 20, 1984, at the Avery Fisher Hall in New York's Lincoln Center, Tom, Pat, Liam and Makem reunited for their first show together in 15 years. Standard-laden *Reunion* (Shanachie) preserves the concert. Amid the following 28-city tour, the video *Reunion Concert* (Shanachie) was taped at Ulster Hall in Belfast. Of course, they're all in white sweaters. Makem and Liam — the comparative youngsters — carried much of the load.

The two had been playing together again for years anyway. Liam has said that sibling rivalry between his elder brothers had encouraged him and Makem to bond within the quartet, though Makem maintained, "There was no rivalry between any of them. Everybody did their part. All brothers might have a row, but it never lasted more than two minutes."

In 1975, Liam and Makem had wound up sharing a concert in Cleveland, liked the result and regrouped as a duo through 1988, with Shanachie Records happily moving into Irish music by releasing their albums stateside. Their repertoire (like Pete Seeger's) veered between trad balladry and recent compositions - many sappy, some hardhitting, such as Stan Rogers' down-but-notout seafarer tale, "Mary Ellen Carter," on We've Come A Long Way. Contemporary highlights of 1986 retrospective The Makem & Clancy Collection include Chicagoan Mike Smith's sensitive lunacy portrait "The Dutchman," Scot-turned-Australian Eric Bogle's "Willie McBride" and "The Band Played Waltzing Matilda." Also covered by The Pogues and June Tabor, "Matilda" is in the voice of a limb-lacking survivor of World War I's disastrous landing at Gallipoli who'd prefer death to decades as a cripple.

"It's probably the most important song I've ever sung," said Liam. "I didn't sleep for three nights, I was so excited by its vision and strength."

"Matilda" and "The Dutchman" reappear — along with a Baudelaire poem — on *The Makem & Clancy Concert* recorded in Dublin in 1977. But be warned that when Shanachie converted the two-LP concert to a CD, they forgot to delete the words "double album set" from the cover. Despite what the cover says, it's just one CD.

Delving into TV production together, Liam and Makem also won an Emmy nomination for a music series they did for New Hampshire public broadcasting.

Solo on Shanachie, Makem has almost become the "Bard of Armagh" of whom he sings on From The Archives. Tommy Makem's Christmas offers the Afro-American "Children Go Where I Send Thee," Native American rhythms on "The Huron Carol" about Christianizing the Indians, plus, from Scotland's Robert Burns, "Auld Lang Syne." On his recent The Song Tradition, the backless bodhran drum sounds ominously prophetic on "Men Of No Conscience" and turns light as the pennywhistle on "Uncle Dan," a "Finnigan's Wake"-like tale of an emigration celebration escalating into a drunken bloodbath.

He also wrote Tommy Makem's Secret Ireland (St. Martin's Press, 1997), a charming travelogue filled with poetry. history, ancient mythology and black-and-white photography. The mythology and history — besides clueing us in as to the origin of band names such as De Danaan and Wolfe Tones — digs deep into the Gaelic past.

He'd like to create a one-man show of mythology and poetry. "The tradition of poetry in Ireland goes back to 1200, 1500, 1800 B.C. and the fifth invasion of Ireland by the Milesians, from whom we Celts are descended. There were terrible storms in the world, and a number of people drowned trying to reach land in Ireland. Only three of Mil's sons survived: Heber, Heremon, and Amergin, the poet. Some of his poetry is still extant today."

Cultural preservation is important to him

"I'm on a wee bit of a mission. I've presented Ireland as I know it. I'm interested in where we come from, who we are, where we're going. I'm very averse to anything that would try to take from that culture or damage it in any way. Trying to mix rock 'n' roll and Irish music doesn't mean anything in either context. It's not rock and it's not Irish music. A bodhran is fine, even percussion, but whenever I hear a set of drums have anything to do with Irish music, it irritates me tremendously.

"The music is so powerful in itself. It's survived over centuries without being battered to death. Some of the stuff 1 hear today is horrendous. There can't be any revisionists allowed to tamper with the culture."

More than 30 discs from the extended Clancy and Makem clans are now in print, reaching back to field recording, *Lark In The Morning.* On Legacy/Columbia's double CD *Ain't It Grand Boys*, there are 32 previously unissued tracks, including a "Hava Nagela" excerpt on pennywhistle and an "American Medley" with Irish snatches dropped into Leadbelly's "Rock Island Line." Vanguard's brand-new Irish Troubadour repackages Liam's 1965 solo album (which was already on CD) with nine heretofore unreleased tracks including the chestnut "The Water Is Wide" and a cover of Ewan MacColl's "Dirty Old Town."

Clan Clancy's most recent new CD, Older But No Wiser (Vanguard, 1995) featured Paddy, Bobby, Liam and O'Connell on trad songs, cabaret classics ("Lily Marlene," "Those Were The Days") and Dylan's "Ramblin' Gamblin' Willie" (based on the Clancys' "Brennan On The Moor") and "When The Ship Comes In," which they sang at his 30th anniversary bash on Oct. 16, 1992, before the cast adjourned to Tommy Makem's Irish Pavilion for a post-concert party.

O'Connell, who's put out a number of acoustic singer-writer discs, lives in Massachusetts, as does Bobby's daughter Aiofe (pronounced ee'-fa), who sings a rock-folk hybrid. Makem — a U.S. citizen since 1987 — is proud of his sons Rory, Conor and Shane, who as Makem Brothers put out Who Fears To Speak (Red Biddy, 1997) commemorating the 1798 uprising.

"It (music) runs in the family like a wooden leg," crowed their dad.

Tom died of cancer at 67 on Nov. 7, 1990, in Cork. Cancer also felled Paddy, age 76, on Nov. 11, 1998, back home in Carrick-on-Suir, where he bred cattle on his farm. At his funeral, the congregation sang such Clancy standards as "Jug Of Punch." Liam led friends and family in singing "The Parting Glass" at the burial.

Liam, who's now writing his memoirs, philosophized, "There was a great creative gene running through the Clancy and McGrath families' gene pools. Words were so important to us — music, the telling of songs, of chronology, of genealogy. It was part and parcel of our background. One minor part of what's happening with the whole creative gene within both families is the success of The Clancy Brothers and Tommy Makem. It was a commercial interlude in what will go on and on in a noncommercial way. It was only incidental in the big river of our creativity."

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(Mott from page 20)

to combat his alcohol dependency. Just 38 years old, Stevens would never catch another studio on fire.

Despite advance orders of 8,000, the best Mott The Hoople had ever achieved, *Brain Capers* was a no-hoper from the start. So was the band's next single, an uninspired version of Neil Young's "Downtown." And while a BBC session on Oct. 25 gifted DJ Pete Drummond with fine versions of "The Moon Upstairs," "Darkness Darkness" and "The Journey," Mott The Hoople themselves were fast running out of ideas.

The group's mood was blackened even further when they found themselves on the receiving end of a serious slapping from their Island Records stablemates Traffic. In interviews, Hunter had never shied away from commenting upon the label's apparent preferential treatment of Steve Winwood and Co. (particularly when it came to recording budgets). Now Winwood seemed to be getting his revenge, with a song called "Low Spark Of High Heeled Boys," mocking precisely the kind of rock and working class herocs that Mott The Hoople had set themselves up as.

At the time, Mott The Hoople were distinctly unamused. As time went by, however, their attitude mellowed. "He might have been [talking about us], but we don't know that," Hunter cautioned when the subject was raised in a radio interview last year. "I asked him about it years later, and he's a lovely bloke. He's like a college professor, very very nice, and he just smiled...."

The group's latest tour ended in late November 1971, but of course they'd be back on the road again in the new year around the U.K. through January and February, across to Switzerland in March, then back around Britain in April, headlining their Rock 'n' Roll Circus tour, with fireeaters, jugglers, music hall veteran Max Wall as a very surprising opening act, and a more conventional support band, Hackensack. All they had to do was grit their teeth and keep on keeping on. But that, it seemed, was something they just weren't going to be able to do.

Hunter explained the band's predicament. "My mate Miller Anderson was in Keef Hartley's band at that time, and they were slipping because they'd never had hit records [although] they'd had a lot of people go to see them, and now we were in the same situation. Everywhere we went we sold out, but we knew it took hit records to sustain that attention; we knew it'd just fall off without a hit. So it was really worrying. We were trying to do it, and we really didn't know how.

"The strange thing was, we were making money on the records. We weren't doing as badly as people thought. They didn't chart, but they kept selling. We were losing money on the live gigs, because we had all these ideas of what we wanted to do and it cost so much. So we were losing money there. And because Island had us for publishing, agency, management, we couldn't get any money. Because the money we were losing live, they were rolling over to the records. I got a check one morning for 10 grand for the records, and it was canceled about two hours later by the gig section of Island, to go against that debt. So the records were doing well, it was the gigs — which were selling out — which were costing the money."

The end of Mott The Hoople came in Switzerland, slogging around a hastily arranged circuit while back home, Island Records dispatched terse reminders of the group's failure — cut back on the lighting, cut back on the PA; oh, and we've got you a gig tomorrow night in a converted gas holder in Zurich. It was there, on March 26, 1972, that Mott The Hoople broke up.

Buffin recalled, "Somebody played a wrong note, there was a push and a shove, nothing very much, but a bit of snarling, followed by 'There's better things to do in life than play fucking gigs in places like this.' So it was decided, 'That's it. We'll flounce off and not be a group anymore.'" The following day, the five band members went to the movies to see a John Wayne film. They were — a month's worth of outstanding commitments around the U.K. notwithstanding finally free.

"We got home," Watts recalled, "and I thought, 'Well, it's all over now, what do I do?' So I rang David Bowie."

This was not such a momentous event as it sounds; in the spring of 1972, in terms of

meet me, and I was nervous to meet him. We went round to [manager] Tony DeFries' place in Chelsea, and David played part of 'All The Young Dudes' on acoustic guitar. He'd got all the chorus words, but he hadn't got some of the verse words, but you could tell it was a great song."

From DeFries' Gunther Grove house, the party moved on to an art exhibition, and then to the Inn On The Park for a meal. Watts himself wasn't quite sure what was going on; DeFries barely said a word all evening, and the bassist got the distinct impression that he wasn't particularly interested in any of it. But once they sat down to dinner, DeFries started talking. "He was saying things like, 'What are we going to do with my new group?' and 'We'll get you off Island Records for a start.'

"I came home and phoned the rest of the lads and asked them if they wanted to hear the song. We still had some gigs to fulfill, so we hadn't actually broken up, and when they heard the song, they thought it was amazing. David came to see us at Guildford Civic Hall [on April 9], met everyone, and we fixed up a recording date. We came off Island and were suddenly on CBS. David was going to produce our album. DeFries had fixed it up and said not to worry. It was a new lease of ("Momma's Little Jewel"). The year-old "One Of The Boys" followed them in, and for a while, according to Hunter, Bowie thought it ought to be the band's first single. "I said, 'You've got to be fucking joking!'" Hunter recollected, but while the song ended up a mere B-side in Britain, it would become the follow-up to "All The Young Dudes" in America.

New songs, too, were bursting through the malignant "Sucker," Allen's grinding "Soft Ground," Ralphs' "Ready For Love"/"After Lights" showcase, the impenetrably riff-heavy "Jerkin' Crocus," the jokey "Henry And The H-Bombs."

Through May and June 1972, Bowie oversaw some 20 recording sessions. "All The Young Dudes" aside, he was also keen for them to tackle a song by another of his recent protégés, Lou Reed's "Sweet Jane," and even invited Reed down to the studio to lay down a guide vocal. A tape of the resultant performance still circulates today, Reed singing along with Mott The Hoople's prerecorded backing track and sounding considerably happier with the lyric than Hunter would when his turn came. Still, both as an album opener and, later in the year, as an American 45, "Sweet Jane" worked well. The whole album did.

Furniture was embedded in the walls, and great blobs of tomato ketchup oozed from orifices that the building never knew it had. According to one legend, (Guy) Stevens walked into the studio at one point and announced things just weren't sounding as good as they could. "What we need," he said, looking around the control room and pausing while the band tried to second-guess his technical requirements, "what we need is... to catch the place on fire." Then he piled up the chairs, desks and amplifiers, drenched them in even more ketchup, and set them alight.

bottoms on seats or even sales in stores, Bowie was barely even as well known as Mott The Hoople themselves were, he was a one-hit wonder from three years before who'd had a few nice reviews for his last album, *Hunky Dory*. Maybe Ziggy Stardom would be hitting him hard and fast within the next few weeks, but when he picked up the phone to Watts, he was no one.

But he'd sent the band a demo a year or so before, and though Mott The Hoople just couldn't imagine themselves ever wanting to actually record "Suffragette City," Watts wanted to thank him for the thought, tell him the news about the band's sad demise, "and ask him if he knew of any jobs going anywhere. We got talking for an hour, an hour and a half, and I was telling him about the group. He said, 'Look, I've got a song I've half-written, let me ring you back in an hour or two. I have to speak to my manager.'

"He rang back and asked if I'd like to go and listen to the song. I said I didn't know how the rest of the group would feel, but I'd come over. In fact, he came and picked me up in a battered old Jag. He was nervous to

life."

"Everything was wrong," Bowie later reflected of Mott The Hoople's sad state. "They were so down when I met them. They were being led in so many different directions because of the general apathy of their management and recording company. Everybody was so excited about them when they first came out, but because they didn't click immediately, it fell away.

"When I first saw them, I couldn't believe a band so full of integrity and a really naive exuberance could command such enormous followings and not be talked about." He admitted that he was fully expecting to have to nursemaid the band through the entire album, to "contribute a lot of material. Now they're in a wave of optimism, and they've written [almost] everything on the LP."

Back in January, the band had started demoing new material at Basing Street studios, and a couple of these songs were dusted off for a second look — "Ride On The Sun" (now renamed "Sea Diver" and gifted with a fabulous Mick Ronson string arrangement) and "Black Scorpio" "Before we teamed up with Bowie, we were all a bit thick," Hunter confessed. "We didn't understand the techniques of the studio. [But] this time, we were working with someone who had this basic knowledge and could tell the engineers exactly what he wanted."

"All The Young Dudes," Mott The Hoople's first single for CBS, was released on July 28, 1972. It was apparent from the moment Ralphs' guitar chimed in the opening refrain while Allen's stately Hammond rode almost unheard, but certainly not unfelt beneath the melody, that this was the perfect song for the summer. The phenomenon of glam rock was in full swing, and from Gary Glitter baring his chest and eulogizing "Rock 'n' Roll" to Alice Cooper predicting the downfall of organized education as we know it, the British rock scene was blazing with an intensity it had not known in five years.

That was the fire that "All The Young Dudes" tapped, as it so utterly transcended its running time to capture the mood of the

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(Mott from page 64)

times like no other song ever did. Indeed. bookend "All The Young Dudes" with Mott The Hoople's final single, 1974's "Saturday Gigs," and the entire schism of British rock and pop through this one golden era is preserved in all its living, breathing purity.

"All The Young Dudes" crashed to #3 on the chart, even as the band continued working on the album that would be released in September. Though the album's peak of #21 was somewhat disappointing compared to what Mott The Hoople were used to, it was a mega-smash all the way. But while there was little doubt that its success was in no small way attributable to Mott The Hoople's association with Bowie --- who himself had broken through in a very big way that same summer - All The Young Dudes really was not that far removed from the Mott The Hoople of old. Of course it missed Stevens' hand at the helm, but what it lacked in mad abandon it gained in cohesion and discipline.

Bowie did not, then, reinvent, or even revamp, Mott The Hoople — that much was evident when the group returned to the BBC studios in early October to record what would become their final radio session, for DJ Bob Harris. They taped fiery versions of four album tracks, "Ready For Love" (which the BBC's own records strangely retitled "Ready For Me"), "Jerkin' Crocus" (similarly mislabeled as "Jerking Crows"), "Sweet Jane" and "One Of The Boys." One listen to that performance and any suggestion that Mott The Hoople had somehow been transformed went flying right out of the door.

What Bowie did do was catalyze the individual elements that made up the group, exploring avenues opened up by the band's own ideas but making sure that the band read the signposts as well. All they had to do was remember that they really were as great as he insisted they were. "The first afternoon we met," Watts said, "Bowie said to me... 'In the '70s, you are going to be enormous.' And it made me feel great, because I thought we were buggered."

It was with great reluctance, of course, that Mott The Hoople felt themselves being squeezed into the glam bag. With the exception of Watts, who had always boasted a sartorial flair to match his flamboyant name, the rest of the group were (as Buffin once delightfully put it) "hoary old bastards" who really did not fit in with the air of studied androgyny and camp that was the new movement's favorite party trick.

But they succumbed anyway. While their old underground following burned its denim jackets in protest, furious that good ol' Mott The 'Oople had sold out to the painted Lucifer of Bowie and bubblegum, the band started plotting its follow-up single, another Bowie composition called "Drive In Saturday."

What a record that could have been. No matter how many great records Bowie has made, he's written no more than a handful of truly great songs — "All The Young Dudes" was one, "Life On Mars?" was another, and "Drive In Saturday" was an unimpeachable third. Of course he would have been mad to give it away, but if he had, Mott The Hoople's next masterpiece would have been assured. Sanity prevailed. "I tried to get 'Drive In Saturday' because I didn't think he was doing it as well as we could," Hunter explained later. "I had this real different kind of arrangement for it. Listening to the song now, God knows what was in my mind, because I can't see what we could have done with it. But anyway, he wouldn't give it to me." Instead, Bowie suggested Hunter see if he could come up with a suitable single of his own.

Hunter obliged and turned up a song called "Honaloochie Boogie"; Bowie listened, suggested a tentative lyric change, then another and another. The single's eventual writing credit remained Hunter's alone, but he still admits (and the demo version featured on the Mott The Hoople boxed set proves) that Bowie's input went beyond a single line or two.

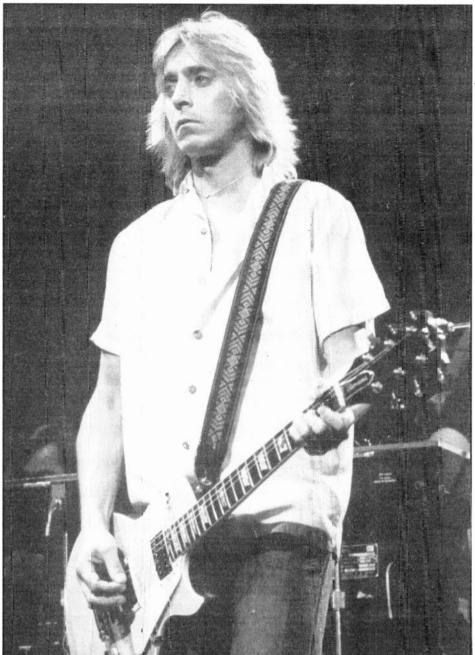
In fact, Bowie had a lot to say on the subject of Mott The Hoople. It was he, Hunter later revealed, who first addressed what he perceived to be the weak links in the group's makeup — revelations that led to the departures of both Allen and Ralphs; it was he, too, who pinpointed the void around which the band's power structure revolved, a void into which he suggested Hunter hurriedly step.

"Bowie said to me one night that I had to take over Mott The Hoople because it was too diplomatic. They could never get a 'yes' or 'no' out of us, because you had to ask five people. They couldn't even get 3-2, let alone 5-0." Staff at Bowie's Mainman management office at this time agreed. DeFries was accustomed to dealing with artists on a one-to-one basis. With Mott The Hoople, however, even the simplest decision required calls to all five members of the group in turn, then a wait while they all called each other to discuss the matter further. "He even had to deal with the drummer," one observer noted. "And Tony hates drummers."

He also hated waiting around. Maybe Hunter had already communicated Bowie's ideas to his bandmates, maybe he hadn't. But DeFries had had enough. Mott The Hoople had never signed management contracts with him and so, early in the new year, shortly after the band returned home from a triumphant American tour, their relationship with Mainman came to a quiet, and reasonably dignified, close. DeFries turned the full weight of his attention back to Bowie; Mott The Hoople found a new manager in Fred Heller, and Hunter took center stage anyway.

Allen's departure came just around the same time as DeFries'. The band was backstage at the Glen, in Llanelli, discussing the future. "By this time," Allen recalled, "David had taken off, and Tony DeFries was too busy to do anything for us, so nobody knew which way to go. So for some reason, I said, 'Best if I leave the band and you sort it out amongst yourselves.' Just like that. It's ridiculous — after all that work!" The following night, Jan. 19, 1973, "Phally" played his final gig with the band, at Sheffield University.

His departure did not, of course, come completely out of the blue; it had, in fact, been at least partially engineered by Hunter. "[Bowie] said that Phally was a pain," Hunter admitted the following year. "He said Phally'd have to go. It wasn't because he wasn't up to it, but because me and Phally



Mick Ronson, 1979, post-Hoople

were sparking. [And] everything he said was what I'd already thought." Allen, Hunter continued, "was a very intense, scary guy. We'd get into arguments, that kind of stuff. He had me by the throat more than once. I was afraid of him."

Bowie's instincts were correct in other ways, however. Of all the band members, Allen was the one who felt the most uncomfortable about the way in which Mott The Hoople had finally "made it," clambering aboard a passing bandwagon with someone else's song, someone else's vision. He told Bowie that as well, when they went out to buy a pizza one night during the album sessions. Bowie simply replied, "I know what you mean."

Now the chance to remedy those misgivings was at hand, and Allen was bursting with songs for the band. "Soft Ground," after all, had been generally considered one of the *Dudes* album highlights. "Second Love," on *Brain Capers*, was a longstanding band favorite as well, and "Nightmare," a song Mott The Hoople recorded shortly before they headed off to America, should have been a cert for their next album. But was that it? Was that the best he could expect, a one-off Ringo Starr sideshow shoehorned onto each new record? Apparently it was.

"I'd started writing and coming in with fresh ideas, and I don't think it was going down too well. And I felt that I should do a bit of singing now. But we'd reached the point where it was important that everything was right, and I couldn't see a way that I was going to progress." So he quit.

Recruiting organist Mick Bolton in his stead, then adding former Love Affair pianist Morgan Fisher as well, Mott The Hoople did not even allow themselves time in which to mourn Allen's departure. Work on their next album, *Mott*, was due to start shortly; there were more shows around Britain, touring with the Sensational Alex Harvey Band. and another American sojourn booming. But emotions were faring anyway.

Hunter recalled, "I wanted to lead the band because I was pissed off with the sloppy, slipshod way we were going. Pete and Buff were OK — they were all for it But Mick was dead against it" — in fact, his actual words were "fuck you."

Hunter wouldn't let the issue drop, though, and with perhaps a little less forethought than might have been deemed wise, Hunter decided to broach the topic of the band's leadership once more, during the recording of "Violence," the fraught, fierce, fiery heart of the new album. The outcome was inevitable. "We had a fight, and that was probably the crunch between Mick and I. But it would be the crunch between anyone. Try listening to that [song] for three days —



World Radio History

New Releases

ANI DIFRANCO Up Up Up Up Up Up Righteous Babe (RBR013-D)

Productivity isn't a problem for super folkie Ani DiFranco. In less than a decade, DiFranco has released more than a dozen recordings, her reputation for outspokenness and nonconformity increasing with each one. But one wonders if Up Up Up Up Up Up Up might not mark the end of an artistic cycle for the openly bisexual indie goddess. While the hallmarks of her appealing anti-style haven't disappeared, DiFranco now wants to be known for more than a ferocious strumming hand and an adrenaline-soaked vocal technique.

Consequently, although Up... kicks off with "Tis Of The," a cutting (and rather obvious) folk-centered message tune about America's war on the poor and the non-white, much of the disc drifts into unfamiliar territory. For one thing, this is DiFranco's first fully realized project with a band. Most tunes are filled out with keyboards, drums and bass, and the penchant for multitracking she displayed on her trip-hop-influenced collaboration with Utah Phillips, *The Past Didn't Go Anywhere*, has been translated into smooth, lightly grooving arrangements that blend easily with bring-the-beat consciousness of contemporary turntablism.

But more important, Up Up Up Up Up Up marks the emergence of DiFranco the chanteuse. She stills plays the prolix, irrepressible firebrand from time to time (see the thoroughly funky "Jukebox"), but the centerpiece here is the quasi-ballad "Come Away From It," a long, plaintive treatment of the emotional death that is hard-core drug addiction. The tune is addressed to an addict, but the profound feelings of helplessness that DiFranco tears from some deeply bruised piece of her heart are those of a lover or a friend. Instead of righteous indignation, she gives us a full measure of pain, as processed guitars and woozy, melancholic organ fill the background of the mix. It's a wrenching tour de force, and - troubling as it is - it's among the very best things DiFranco has

committed to tape.

Compared to this rich soul bleat, perfectly listenable material such as the bittersweet banjo tune "Angry Anymore" the gently syncopated title track and the cool, vaguely "Everest" jazzy come across as merely interesting

experiments in style. Which I guess is another way of saying that DiFranco's decision to reinvent herself in a band format has mostly produced small successes. This isn't the sort of disc that's likely to get her commercial radio play; it's also unlikely to catapult her back on the covers of the major music magazines.

But that's okay. If DiFranco had stuck with the firebrand thing much longer, she surely would have been lampooned by cynical critics and abandoned by the soft middle of her enormous cult audience. Instead of sticking with what got her here, she's taken the more dangerous route of the artist/quester. Maybe that won't help her become a bigger pop star, but it's certain to do something for her soul. — Tom Laskin

(Please see New Releases page 97)



VARIOUS ARTISTS The Ultimate St. Patrick's Day Celebration Columbia/Legacy (CK 65217)

Put this gem-filled platter on the ol' stereo and the green beer will be aflowin' til the wee hours of the morn.

Legacy has pulled together an outstanding selection on this comp, which includes some wonderful St. Patrick's Day memories in the liner notes written by Liam Clancey, youngest of the brothers featured in this issue of Goldmine. The obvious St. Pat's suspects are on this 14-track disc: "The Unicorn" by The Irish Rovers, "When Irish Eyes Are Smiling" and "Rose Of Tralee," both sung by Morton Downey, and "Danny Boy," sung by Frank Parker. Other traditional singers include The Clancy Brothers ("Mountain Dew," "Galway Bay" and "The Rising Of The Moon"), Paddy Reilly ("Dirty Old Town"), Gallowglass Ceili Band ("The Plough And The Stars") and The Dubliners ("Whisky In The Jar" and "The Pub With No Beer").

This is a great primer for those not familiar with traditional Irish music and a must for any St. Pat's celebrations.

- Greg Loescher

VARIOUS ARTISTS Thousands Are Sailing: Irish Songs Of Immigration Shanachie (78025)

In the wake of the Irish potato famine's 150th anniversary, Thousands Are Sailing arrives just in time for St. Pat's day. Fourteen tracks from 10 acts within Shanachie's vast Celtic catalog include native Irish (Planxty), mixed nationalities (Boys Of The Lough) and Irish Americans (Cathie Ryan of Cherish The Ladies). The disc's opening track is its showstopper - Solas' airy-voiced Karan Casey's scathingly political "Shamrock Shore" from her solo CD, Songlines. Poised Ryan's "Erin's Lovely Home" ends on the coffin ships with emigres "falling like leaves" and heaved overboard to watery graves. A dream - a staple of folk balladry - begins De Danaan's homesick "Rambling Irishman," featuring sonorous young Dolores Keane.

Emotional restraint marks the vocals. No overblown theatrics here. The lyrics speak for themselves. Alongside the trad ballads, Liam Clancy delivers folk-based "Fare Thee Well" by Bob Dylan, who'd in turn based songs on Clancy material. Planxty's "Green Fields Of America" (previously issued as "Green Fields Of Canada") shows long-ago immigrants' hopes: "\$10 a week isn't very bad wages."

Even without much annotation, the CD grippingly presents the tragedy of hordes driven from their homeland — a worthy story — but it's not the only tale if Irish immigration. For balance, De Danaan's jovial "I'm Leaving Tipperary" would have shown Ireland's other emigres: my adventuresome great-grandparents who excitedly finished their wedding party by boarding the ship; my neighbor's grandmother who, in 1912, partied so heartily on what she expected to be her last night in Erin that she overslept the next morning and the Titanic sailed without her.

Today, buoyed by Ireland's new economic strength Karan Casey's ballad longs for, some emigrants are actually returning to the old sod. Songs of these Paddies await a future album.

- Bruce Sylvesier

LIAM O'FLYNN The Piper's Call Tara (3037)

Ireland's foremost Uilleann piper, Liam O'Flynn, has gathered an outstanding cast of Celtic musicians on his newest album. The influential piper has influenced many diverse artists including The Everly Brothers, Kate Bush, and Enya. Dire Straits' guitarist Mark Knopfler lends his chops on this new disc. But don't be fooled by the influences or rock guitarist's help, O'Flynn's music is true to Irish tradition yet wanders into interesting new nooks and crannies as well, holding any listener's attention throughout the album.

— Greg Loescher

PAUL WINTER AND FRIENDS Celtic Solstice Living Music (01048-81529-2)

A blend of New Age and traditional Celtic, world music lovers will like this, although traditional Celtic fans may find the new age elements a bit too much, especially on the first two songs. But things pick up on the third cut, "Hollow Hills," and the ensemble kicks in to some more traditional fare. Winter developed the Paul Winter Consort to bring new ensemble adventures together, gaining nine Grammy nominations and winning two with the combination of musical genres, banking primarily on Winter and Summer Solstice themes. One of



his albums was also produced by George Martin, of Beatles fame. All of this background does help Winter bring Celtic Solstice a sense of cohesiveness, despite the somewhat dichotic mixture of traditional and modern music that would have easily exploded in the hands of a lesser composer. — Greg Loescher

HESPERUS EARLY MUSIC ENSEMBLE Early Roots

Maggie's Music (MMCD220)

This recording would be of more interest to traditional Celtic music lovers, or those wishing to explore the genre more deeply. An astounding array of reels, jigs, marches, and strathspreys greet the listener. The musicians on this album — Tina Chancey, Scott Reiss, and Grant Herried — are seasoned musicians who have performed at the Smithsonian and the Folger Shakespeare Library. Joining the trio are three-time U.S. National Scottish Fiddle Champion Bonnie Rideout and Irish fiddler Philippe Varlet. An outstanding disc and a must buy.

- Greg Loescher

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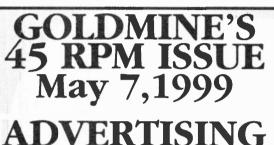


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Unit space ads are an affordable option for the small dealer or for the private collector who has a few items to sell. They are based on 8-1/2 x 11 sheets that you create. They are "camera ready," in other words, the ad will look in print exactly how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

The two types of ads are:

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

FOR A BETTER UNIT SPACE AD . . .

- 1. Use white paper
- 2. Have a new ribbon on your typewriter or printer; avoid low toner on a laser printer.
- 3. Make sure the paper is vertically oriented. We cannot publish a horizontal unit space ad unless you want the reader to turn the magazine sideways to look at it. Most readers won't bother to do that.
- 4. Mail it to us; don't fax it. Faxes can leave unwanted markings that make your ad hard to read.
- 5. Clearly identify whether your ad is a set sale or auction.
- Avoid mixing the two in the same ad; if you must, have separate sections for set-sale and auction items.
- 6. Include your name, address, and telephone/fax number (and when you will be available to take calls on the ac) 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.
- 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.)
- 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.
- 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

- 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.
- Send the winners their items promptly upon payment. (It's OK to wait for checks from 4. 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.

on our GOLDMINE

UNIT SPACE AD RATES

GOLDMINE has two sizes of unit space ads:

1. Regular - your ad is reduced to one-ninth of one of our pages.

2. Super - your a	d is reduced to one-fourth of one	or our pages.
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Full page	\$423.00		\$423		
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Contract rates are available	e, which earn	advertisers lower	rates.	Call	anyone
advertising staff for a comp					,

TELEVISION - MOVIES - NOVELTY RECORDS

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 Decrease of the state of t Slow And Easy Records 1351 N. Orange Dr. Unit 205 Los Angeles, Ca. 90028 Ph. (323) 463-9508 FAX: (323) 463-9502 EMail: Supercords@Prodigy.net **Slow And Easy Records**

Al Norris, 3207 Geteabury CL, Houston, TX 7/082, (281)656–6285 SET SALE Please call or write to reserve a file cords are overs are seeled or near mont to mint unless otherwise noted Postage 1st cleas – 3330 first LP, 570 each additional EJ, or violational and the cords are seeled or near mont to mint unless otherwise noted Postage 1st cleas – 3330 first LP, 570 each additional EJ, or violational and the cords are seeled or near mont to mint unless otherwise noted Postage 1st cleas – 3330 first LP, 570 each additional EJ, or violatical and the cords are seeled of Retes outside U S given upon notification. Please cell after 3:00PM CT. Free 100 page catago upon request. 1 BOB DYLAN – 'Bring It All Beck Home 'CBS (UK)(MONO)LAMINATED CVR M/M \$66 KINNS G CRIMSON – 'helende' POVDOR (JAPAN) W/OB I & Insert M/M \$35 KINNS – 'face To haoe'REPRISE (MONO)(1980) COH 83 846 KINNS – 'face To haoe'REPRISE (MONO)(1980) COH 83 846 KINNS – 'face To haoe'REPRISE (MONO)(1970) SS \$46 KINNS – 'The KINNS'(2LP)'PTC (UK)(MONO)(1970) SS \$46 KINNS – 'The KINNS'(2LP)'PTC (UK)(MONO)(1970) SS \$45 KINNS – 'The KINNS'(2LP)'PTC (UK)(MONO)(1970) SS \$45 LI ALVIN LEE – 'detroir Diseave'I RECORDS (1980)W/Song SIKR are S8 \$15 LI ALVIN LEE – 'detroir Diseave'I RECORDS (1980)W/Song SIKR are S8 \$15 LI ALVIN LEE – 'detroir Diseave'I RECORDS (1980)W/Song SIKR are S8 \$15 LI ALVIN LEE – 'detroir Diseave'I RECORDS (1980)W/Song SIKR are S8 \$15 LI ALVIN LEE – 'detroir Diseave'I RECORDS (1980)W/Song SIKR are S8 \$15 LI ALVIN LEE – 'detroir Diseave'I RECORDS (1980)W/Song SIKR are S8 \$15 LI ALVIN LEE – 'detroir Diseave'I RECORDS (1980)W/Song SIKR S8 \$20 LI ALVIN LEE – 'detroir Diseave'I RECORDS (1980)W/Song SIKR S8 \$20 LI ALVIN LEE – 'detroir Diseave'I AAMI (1990)W/Song KIKR are S8 \$15 LI ALVIN LEE – 'detroir Diseave'I AAMI (1990)W/Song KIKR are S8 \$15 LI ALVIN LEE – 'detroir Diseave'I ALVIN (LI BI'S)(GREAT COVER) W/OB & Linear LI ALVIN LEE – 'detroir Diseave'I ALVIN (1997)W/SONG SIKR \$15 S0 LOVIN SPOONFUL – 'What's but prise LI MIXAMA SUTRA (1980) COH \$5 \$20 LI A

28 MAMAS & PAPAS - 'Monterry' International Pop Festival'DUNHILL(1971)COH SS \$20 29 MAN - 'Live A1 The Padget Room'UA (UK) (1972) M/M \$35 50 MAN - 'Revelation'PYE (UK)(1969) 53 \$46 31 MAN - 'Mavinum Dartinese' UA(UK)(1972) M/M \$35 32 MANFRED MANN - 'Mighty Garvey'FONTANA (UK)(1968) MM \$35 33 MANFRED MANN - 'There areas O'The Unappected'CoL (1979)(CANADA) 55 \$15 34 FRANK MARINO - 'Tales O'The Unappected'CoL (1979)(CANADA) 55 \$15 35 MARPARED MANN - 'There areas O'The Unappected'CoL (1979)(CANADA) 55 \$15 36 MARPANA LOBE - 'referent Moodese DECCA (MONO)(UK)(1964) M/M \$45 37 MIRAH REP - 'Look A' Voursei'RMONXE(JAPAN)(1972)W/OBI & insert M/M \$50 39 YES - 'Time & A Word'ATL(JAPAN)(DIFF. CVR From U.S.)W/OBI & insert M/M \$50 40 YES - Yes Abum'ATL(JAPAN)(DIFF. CVR From U.S.)W/OBI & insert M/M \$50 40 YES - Yes Abum'ATL(JAPAN)(DIFF. CVR From U.S.)W/OBI & insert M/M \$50 40 YES - Yes Abum'ATL(JAPAN)(WOBI & insert M/M \$45 43 YES - 'Goleg For The O'R'ATL (JAPAN) W/OBI & insert M/M \$45 43 YES - 'Goleg For The O'R'ATL (JAPAN) W/OBI & insert M/M \$45 44 YES - 'Goleg For The O'R'ATL (JAPAN) W/OBI & insert M/M \$45 **SLNE ANDERVICE**

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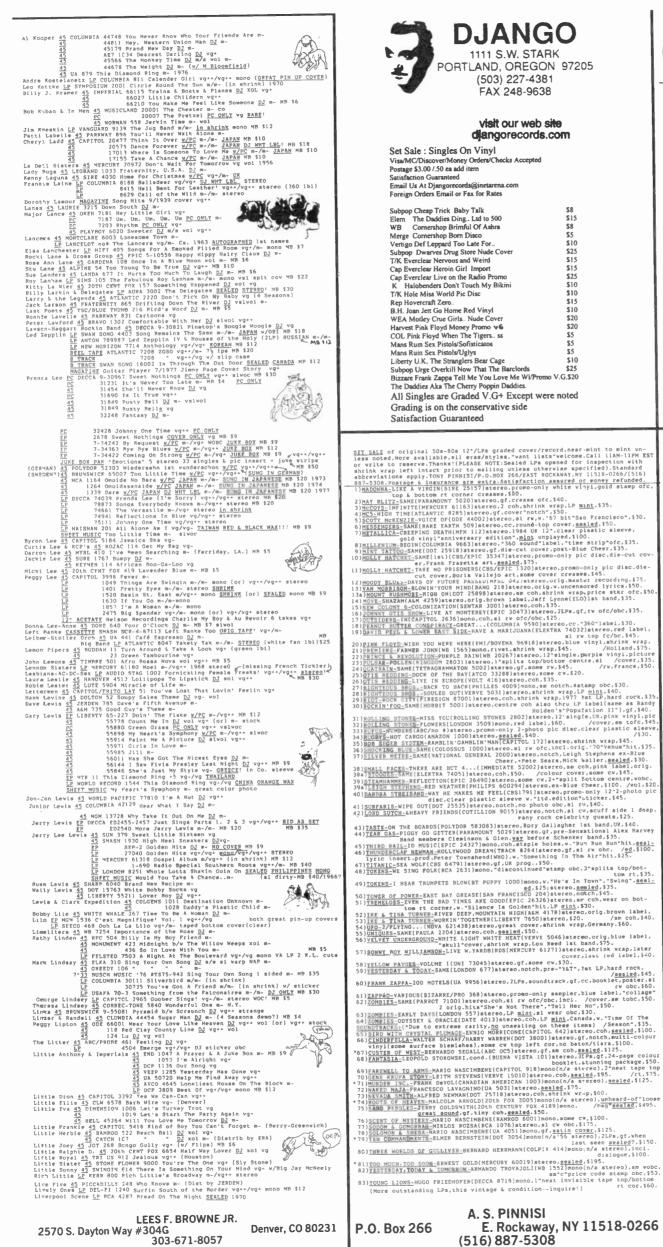
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GOLDMINE #487

ITEM No. INFO

SE-4384

C048-9067 CL-2451

CL-2654

1075 LL-3451 LL-3375 CL-2403

E-4347 KL-1363 GNP-2023 T-5044

 SE-4384
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 LP-103
 Mono

 LN-24162
 Mono

 R4316
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 33-309
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 ABCS-647
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 ST2906
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 R-6326
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 EKS-74001
 Promo

 MCA-3029
 Ong. Cover

 Cl2698
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March 26, 1999

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8 AI BION COUNTRY BAND 7 ALCATRAZZ 8 ALLMAN BROTHERS	BATTLE OF THE FIELD DISTURBING THE PEACE WIN LOSE OR DRAW	CGLP 4420 ST-12385 CP 0156	10 CARTHAGE 10 COH, CAPITOL
9 ALGUIN 10 AMERICAN PATROL, THE	NOBODY CAN WAIT FOREVER THE SIG BRASS OF	CP 0158 APL1-1061 WS 1680	10 GF STKR,CAPRICORN 10 RCA 10 WARNER, STEREO
11 ANDERSON, CASEY 12 BASIE & PETERSON	GOIN' PLACES NIGHT RIDER	EKS-7192 2310-843	15 ELEKTRA STEREO 10 PABLO
13 BASIE, COUNT 14 BASILE, JO	HOLLYWOOD BASIE'S WAY MY WORLD	RS 912 CS 9431	10 COMMAND, GF 10 COLUMBIA, STEREO
15 BEATLES 18 BEGLEY ED 17 BELAFONTE, HARRY	1982-1988 FAVORITE AMERICAN POEMS	SKBO 3403 TC 1207	15 CAPITOL LOGO STKR 10 CAEDMON
18 BELEW, ADRIAN 19 BELEW, ADRIAN	AT THE GREEK THEATRE LONE RHINO TWANG BAR KING	LOC-6009 IL 9751 90108-1	10 RCA, MONO, GF 10 COH, ISLAND 10 COH, ISLAND, GF
20 BELL + ARC 21 BENNETT, TONY	BELL + ARC YESTERDAY I HEARD THE RAIN	C 31142 CS 9878	10 COLUMBIA.DEMO attr 10 COLUMBIA
22 BENSON, GEORGE 23 BER TERRY	LIVIN' INSIDE YOUR LOVE THROUGH THE EYES OF	285K 3277 WPS-21876	10 CON, WARNER , 2LP 10 WORLD PACIFIC
24 BETTERS, HAROLD 25 BLAIR, JOHN	RAM-BUNK SHUSH WE BELONG TOGETHER	R5-6195 C717 5004	10 REPRISE, STEREO 10 CC, CT)
26 BLOOD, SWEAT & TEARS 27 BLOOD, SWEAT & TEARS 28 BLOTTO	4 BRAND NEW DAY	KC 30590 AB-1015	10 COLUMBIA 10 ABC, DIE CUT COVER
29 BLOTTO 30 BLUE OYSTER CULT	ACROSS AND DOWN COMBO AKIMBO ON YOUR FEET OR ON YOUR KNEES	WE 505 BLP 004 PG 33371	10 BLOTTO RECORDS 10 CC, BLOTTO REC. 10 COLUMBIA, 2 LPS
31 BOA 32 BOFILL, ANGELA	SCHIZOID ANGIE	BWL 1-0790 GRP 5000	10 WOODEN NICKEL 10 CC, ARISTA
33 BOFILL, ANGELA 34 BOONE, DANIEL	ANGEL OF THE NIGHT RUN TELL THE PEOPLE	GRP 5501 PYE 12108	10 CC, ARISTA 10 PYE
35 BOOTH, TONY 36 BOOTSY'S RUBBER BAND 37 BORDON, LUIS	WORKIN' AT THE CAR WASH BLUES THIS BOOT IS MADE FOR FONK-N	87-11352 85K-3295	10 CAPITOL 10 CON, WARNER, STKR
38 BOW WOW WOW 39 BOW WOW WOW	LIGHT & LATIN WHEN THE GOING GETS TOUGH THE LAST OF THE MOHICANS	BN 26208 AFL1-4570 CPL1-4314	10 EPIC, STEREO 10 CON, RCA
40 BOWIE, DAVID 41 BOWIE, DAVID	CHRISTIANE F	ABL1 4239 CPL1-2030	10 CON, RCA 10 CON, RCA 10 RCA,w/stkr.promo stamp
42 BRAND, OSCAR 43 BREAD	BAWDY SONGS. VOL III LOST WITHOUT YOUR LOVE	AF LP 1824 7E-1094	10 MONO 10 COH, ELEKTRA
44 BRECKER BROS. 45 BROMBERG, DAVID	BACK TO BACK WANTED DEAD OR ALIVE	AL 4081 KC 32717	10 ARISTA GF 10 COLUMBIA
46 BROTHERS FOUR 47 BRUBECK, DAVE	LET'S GET TOGETHER BRANDENBURG GATE REVISITED	C8 9816 C5 8763	10 COLUMBIA 10 COLUMBIA STEREO
48 BUFFALO, NORTON 49 BURNS & SCHREIBER 50 BURTON & CUNICO	DESERT HORIZON IN ONE HEAD AND OUT THE OTHER STRIVE, BEEK, FIND	SW-11847 C5 9170	10 CAPITOL, NFS STAMP 10 COLUMBIA, STEREO
51 BUTLER, JERRY 52 BUTLER, LARRY	SUITE FOR THE SINGLE GIRL TAKE ME	PAS 6013 M6-87881 LP-12354	10 FAMILY, PROMO STKR 10 CON, MOTOWN 10 LIBERTY STEREO
53 BYRD, CHARLIE 54 BYRD CHARLIE	BYRDLAND MORE BRAZILIAN BYRD	CS 9392 CS 9492	10 COLUMBIA STEREO 10 COLUMBIA STEREO 10 COLUMBIA STEREO
55 BYRD, CHARLIE 56 CALDERA	CHARLIE BYRD DREAMER	CC8 8002 ST-11952	15 DIRECT TO DISC,45 rpm 10 CAPITOL. COH
57 CALDERA 58 CALE JOHN & T RILEY	TIME AND CHANCE CHURCH OF ANTHRAX	8W-11610 C 30131	10 CAPITOL 15 COLUMBIA
59 CALLOWAY CAB 60 CAMARATA	Cab Calloway 188 Snow white & the 7 dwarfs	PIP 6801 8V-4023	10 PIP RECORDS 10 MONO BUENA VISTA
61 CAMBRIDGE, GODFREY 62 CAMBRIDGE, GODFREY	TOYS WITH THE WORLD READY OR NOT	FLS 15108 FLM 13101	10 EPIC, STEREO 10 EPIC, MONO
63 CAMBRIDGE, GODFREY 64 CAMBRIDGE, GODFREY	READY OR NOT THEM COTTON PICKIN' DAYS IS OVER	FLS 15101 FLS 15102	10 EPIC, STEREO 10 EPIC, STEREO
65 CAMERON, ROBERT 66 CANADIAN SWEETHEARTS 67 CARAVELLI	FOR THE FIRST TIME SIDE BY SIDE/POP & COUNTRY LALALA	LN 24302 LN 24243	10 EPIC MONO 10 EPIC, MONO
68 CARLOS, ROBERTO 69 CARPENTERS	IT'S TIME FOR LOVE MADE IN AMERICA	CS 9690 E8 1912 SP 3723	10 COLUMBIA, STEREO 10 COLUMBIA STEREO 10 A&M
70 CARPENTERS 71 CARR, IAN	PASSAGE OUT OF THE LONG DARK	SP 4703 ST-11910	10 CON, A&M 10 CAPITOL
72 CARR, IAN 73 CARR, PETE	IN FLAGRANTI DELICTO NOT A WORD ON IT	8T-11771 BT 89518	10 CAPITOL, NES STAMP 10 COH, BIG TREE
74 CARROLL, DAVID 75 CASS, MAMA	HEY, LISTEN BABY-LET'S DANCE BUBBLE GUM, LEMONADE	8/8095 D6 50055	10 MAINSTREAM STEREO 10 DH, DUNHILL
76 CASS, MAMA 77 CATO, CONNE 78 CHANDERS, OLI 1990	DREAM A LITTLE DREAM WHOEVER FINDS THIS, I LOVE YOU	DS 50040 ST-11605	10 DUNHILL 10 CAPITOL, NFS STAMP
76 CHANDLER, DILLARD 79 CHARLES, RAY 80 CHIEFTAINS	THE END OF AN OLD SONG A PORTRAIT OF RAY	FA 2418 ABCS-625	10 FOLKWAYS 10 ABC STEREO
81 CHIEFTAINS 82 CHIEFTAINS	THE YEAR OF THE FRENCH	79025 79038 79060	10 SHANACHIE 10 SHANACHIE 30 SHANACHIE
63 CHIEFTAINS 84 CHIEFTAINS	LTVE!	ILPS 9501 ILPS-9385	10 ISLAND 10 CC, ISLAND
85 CHIEFTAINS 86 CHILLIWACK	10 OPUS X	79019 BJUL1-7786	10 SHANACHE 10 CON, RCA
87 CHINNOCK, BILL 88 CIRCLE	BADLANDS PARIS-CONCERT	NCR-002 ECM 1018/10	10 CC, NORTH COUNTRY 10 ECM
89 CLAPTON, ERIC 90 CLAPTON, ERIC 91 CLAPTON, ERIC	461 OCEAN BOULEVARD SLOWHAND	RS-1-3023 RS-1-3030	10 CC. RSO 10 CC. RSO
92 CLARK GUY 93 CLARKE, STANLEY	CROSSROADS GUY CLARK	635 261-1 86K 3241	35 6 LP BOX SET 10 WARNER BROS.
94 CLARKE, STANLEY 95 CLIFFORD, LINDA	JOURNEY TO LOVE MODERN MAN LET ME BE YOUR WOMAN	NE 433 JZ 36303 R6-2-3902	10 NEMPEROR 10 NEMPEROR 10 RSO. 2 LPS
96 CLINTON, GEORGE 97 COLTRANE, ALICE	GEORGE CLINTON BAND ARRIVES TRANSCENDENCE	ABCD-831 BS 3077	10 RSO, 2 LPS 10 CC, ABC 10 WARNER BROS,
98 COMO, PERRY 99 COOK, DOUG	WHEN YOU COME TO THE END. LATE NIGHTS & BAR FIGHTS	LPM-1885 RHR 5520	10 BAGGY BEAL, RCA 10 ROCKING HORSE
100 COOPER, DANA 101 COREA, CHICK	DANA COOPER RETURN TO FOREVER	EK8-75082 ECM 1022	10 CC, ELEKTRA 10 ECM
102 COREA CHICK 103 COSBY, BILL 104 COSMOLOGY	THE LEPRECHAUN BILL COSBY COSMOLOGY	PD 6062 73066 VSD 79394	10 POLYDOR 10 UNF
105 COURTNEY, DAVID 105 COVV, HENRY	OAVID COURTNEY'S FIRST DAY HENRY COW	VSU 79394 UA-LA553-G VR 13-107	10 COH, VANGUARD 10 CC, UNITED ARTISTS 10 VIRGIN
107 CRABBY APPLETON 108 CROSBY,STILLS,NASH&YOUNG	ROTTEN TO THE CORF DEJA VU	EK8-74105 SD19118	10 CC, ELEKTRA 10 COH, ATLANTIC, STKR
109 CROSBY,STILLS,NASH&YOUNG 110 CUCUMBERS THE	DÊJÂ VU THE CUCUMBERS	SD-7200 NO NUMBER	
111 DALTO JORGE 112 DANIELS, BILLY	CHEVERE SECOND TIME AROUND MY BEBT TO YOU		20 ATLANTIC, GF 10 FAKE DOOM RECORDS
113 DAVIDSON, JOHN 114 DAVIS ANTHONY 115 DAVIS, RICHARD		UA-LA871-G JGM 5032	10 FAKE DOOM RECORDS 10 CC, UNITED ARTISTS 10 JUBILEE, MONO
116 DAVY DICK	SONG FOR THE OLD WORLD	JGM 5032 CS 9448 IN 1036	10 FAKE DOOM RECORDS 10 CC, UNITED ARTISTS 10 JUBILEE, MONO 10 COLUMBIA, STEREO 10 CC, INDIA NAVIGATION
117 DAVY DICK	SONG FOR THE OLD WORLD THE PHILOSOPHY OF THE SPIRITUAL STRONGER THAN DIRT	JGM 5032 CS 9448 IN 1036 CST 9003 CS 9537	10 FAKE DOOM RECORDS 10 CC, UNITED ARTISTS 10 JUBILEE, MONO 10 COLUMBIA, STEREO 10 CC, INDIA NAVIGATION 10 COBBLESTONE 10 COLUMBIA STEREO
117 DAVY DICK 118 DENVER, JOHN	SONG FOR THE OLD WORLD THE PHILOSOPHY OF THE SPIRITUAL STRONGER THAN DIRT YOURE A LONG WAY FROM HOME ONE. WORLD	JGM 5032 CS 9448 IN 1036 CST 9003 CS 9537 CS 9345 AFL1-5811	10 FAKE DOOM RECORDS 10 CC, UNITED ARTISTS 11 JUBILEE, MONO 10 COLUMBIA, STEREO
117 DAVY DICK 118 DENVER, JOHN 119 DENVER JOHN 120 DIAZ HORACE	SONG FOR THE OLD WORLD THE PHILOSOPHY OF THE SPIRITLIAL STRONGER THAN DIRT YOUTRE A LONG WAY FROM HOME ONE WORLD IT'S ABOUT TIME OWIE LAND BOSSA NOVA	JGM 5032 CS 9448 IN 1036 CST 9003 CS 9537 CS 9345 AFL1-5611 AKC 1-4740 LN 24067	10 FARE DOOM RECORDS 10 CC, UMRED ARTISTS 10 COLUMES, MONO 10 COLUMBLA, STEREO 10 COLUMBLA, STEREO 10 COLUMBLA, STEREO 10 COLUMBLA, STEREO 10 COLUMBLA STEREO
117 DAVY DICK 118 DENVER, JOHN 119 DENVER, JOHN 120 DIAZ, HORACE 121 DISTEFANO, GIUSEPPE 122 DOHERTY, DENNY 123 DOHALOSON, LOU	SOND FOR THE OLD WORLD THL PHIL GOSHY OF THE BRITITIAL STRONGLR THAN DIRT YOURE A LONG WAY FROM HOME ONE. WORLD TIS ABOUT TIME DIRTLAND BOSSA NOVA THI SOULO TIME DIRTLAND BOSSA NOVA THI SOULO TIME A DIFFERENT SCENT	JGM 5032 CS 9448 IN 1036 CST 9003 CS 9537 CS 9345 AFL1-5611 AKC 1-4740 LN 24087 6C 1297 DS 50096 SD 9005	10 PAKE DOCIM RECORDS 10 CC, UNED ARTISTS 10 CC, UNED ARTISTS 10 CC, UNEDA ASTERED 10 CCU, UNEDA STERED 10 COU, UNEDA STERED 10 RCA, FLEDAC 10 RCA, FLEDAC 10 FIPC STERED 10 COULIND
117 DAVY DICK 118 DENVER JOHN 120 DIAZ HORACE 121 DISTENAVO GIUSEPPE 122 DOHERTY DENNY 123 DONALOSON LOU 124 DONNY & MARIE 125 DOVY & MARIE	SOND FOR THE OLD WORLD THE PHIL GOSPHY OF THE BRITITIAL STRONGLR THAN OINT YOU'RE A LONG WAY FROM HOME ONE. WORLD TIS AROUT TIME DIRFLAND BOSSA NOVA THE SOLUT TIME DIRFLAND BOSSA NOVA THE SOLUT ONAPLES WATCHA GONNA DO A DIFFERENT SCENE WINNING COMBINATION BEST OF VOL 2	JGM 5032 CS 9448 IN 1036 CS 9003 CS 9037 CS 9345 AFL1-5811 AKC 1-4740 LN 24087 0C 1297 DS 50096 SD 9905 PD 1-6127 D-5006	10 FAKE DOCIM RECORDS 10 CC, UNED ARTISTS 10 CC, UNED ARTISTS 10 COL, UNED, ASTRETO 10 COL, UNEA, STEREO 10 RCA, FELDEC 10 FIPIC MONO 11 PHOLINIAIL 10 COL, UNEA 10 COL, UNEA 11 COL, UNEA 12 COL, UNEA 13 COL, UNEA 14 COL, UNEA 15 COL, ULLON 16 COL, VICOR 10 COLANDA
117 DAVY DICK 110 DENVER JOHN 120 DIAZ HORACE 121 DISTERANG GIUSEPPE 122 DOHERTY DENNY 123 DONJOSON LOU 124 DONIN'S MARIE 125 DOVE RONNE 125 DOVE RONNE 126 DUBLINERS 127 DURES POKKELAND	SOND FOR THE OLD WORLD THL PHIL GOENY OF THE SIMITIAL STRONGLR THAN OINT YOURE A LONG WAY FROM HOME ONE. WORLD TIS AROUT TIME DIVELAND BOSSA NOVA THL SOLU TO NAPLES WATCHA GONNA DO A DIFFERENT SCENE WINNING COMBINATION BEST OF VOL 2 MORE OF THE HARD STUFF WE GOTTA SHOUT!	JGM 8032 CS 9448 IN 1036 CS 9043 CS 9345 CS 9345 AFL1-5811 ARC 1-4740 LN 24087 BC 1297 DS 50066 SD 9905 PD 1-6127 D-5006 BN 26365 CS 8842	10 FAKE DOCIM RECORDS 10 CC, UNED ARTISTS 10 CC, UNED ARTISTS 10 CC, UNEDA ASTERED 10 CC, UNEDA STERED 10 COLUMBA STERED 10 RCA. FLEDEC 10 FIPC MONO 11 FIPC STERED 10 COLUMBA, STERED 10 COLUMBA, STERED 10 COLUMBA, STERED
117 DAVY DICK 118 DENVER, JOHN 119 DENVER, JOHN 120 DIX, HORACE 121 DISTERANO, GLUBEPPE 122 DOHRINGENE 120 DOHRINGENE 120 DOHRINGENE 120 DURLINGENE 120 DURLINGENE 1	SOND FOR THE OLD WORLD THL PHILOSOPHY OF THE SIMITLIAL STRONGLR THAN DIRT YOURE A LONG WAY FROM HOME ONE. WORLD TIS AROUT TIME DIRE LAND BOSSA NOVA THL SOLUT ON APPLES WATCHA GONNA DO A DIFFERENT SCENE WINNING COMBINATION BEST OF VOL 2 MORE OF THE HARD STUFF PRIME CUTS RICK OF YOUR MUDDY BOOTS	JGM 8032 CS 9448 IN 1036 CS 9035 CS 9037 CS 9345 AFL1-5811 AKC 1-4740 ULN 24087 UC 1297 DS 50096 SD 9905 PD 1-8127 D-5006 BN 20365 CS 8842 T-448 T-515	10 FAKE DOCIM RECORDS 10 CC, UNED ARTISTS 10 CC, UNED ARTISTS 10 CC, UNEDA ASTERED 10 CC, UNEDA STERED 10 COU, UNEDA STERED 10 RCA, TELDEC 11 FPIC MONO 12 CPILLION 13 CATULION 14 COULINA 15 DIAMOND 16 COULINGA, STERED 10
117 DAVY DICK 118 DENVER, JOHN 119 DENVER, JOHN 120 DIAL HORACE 121 DISTEFANO GIUSEPPE 122 DOHENYT DENNY 123 DOHAUSON LOU 124 DONNA & MARIE 125 DOVE ROHNE 125 DOVE ROHNE 126 DOVE ROHNE 126 DEDLAM RANDY 128 EDDE GRAMME 139 EDDE MARIENELAND 139 EDDE MARIENELAND 131 EDISON TOM	SOND FOR THE OLD WORLD THE PHILOSOPHY OF THE SIMITLALL STRONGLER THAN DIRT YOURE A LONG WAY FROM HOME ONE. WORLD THE AROUT TIME DIRE LAND BOSSA NOVA THE SOLUT TIME DIRE LAND BOSSA NOVA THE SOLUT ON APPLES WATCHA GONNA DO A DIFFERENT SCENE WINNING COMBINATION BEST OF VOL 2 MORE OF THE HARD STUFF WE GOTTA SHOUT! PRIME CUTS GICK OF FYOUR MUDDY BOOTS SHIP OF LADOR	JGM 8032 CS 9448 IN 1036 CS 9037 CS 9345 AFL1-3811 AKC 1-4740 UN 24087 9C 1-247 UN 24087 PD 1-6127 DS 50098 BN 26365 CS 8642 T-448 T	10 FAXE DOCIM RECORDS 10 CC, UNERD ARTISTS 10 CC, UNERD ARTISTS 10 CC, UNERD ARTISTS 10 CC, UNARA STERED 10 COLUMBRA STERED 10 FPIC MONO 11 FPIC STERED 11 COTILION 11 COTILION 11 COLUMBRA, STERED 11 COTILION 11 COTILION 11 COTILION 12 COTILION 13 COLUMBRA, STERED 14 COLUMBRA, STERED 15 COLUMBRA, STERED 16 COLUMBRA, STERED 17 COLUMBRA, STERED 16 COLUMBRA, STERED 17 COLUMBRA, STERED 16 COLUMBRA, STERED 17 COLUMBRA, STERED
117 DAVY DICK 110 DENVER, JOHN 110 DENVER, JOHN 120 DIAY, HORACE 121 DISTEFANO GLUBEPPE 122 COHERTY DENNY 123 DOHALDSON LOU 124 DOHN'S MARIE 125 DUVER COHNE 127 DUVER SOF DIXELAND 128 EDELMAR RANDY 128 EDELMAR RANDY 128 EDECHAR RANDY 138 EDECEMAR RANDY 139 EDGEVOOD 131 EDISON, TOM 132 ELFETRE LIGHT ORCHESTIAN 134 FESEK, DAVD	SOND FOR THE OLD WORLD THE PHIL GOSHY OF THE BRIRTLALL STRONGLR THAN DIRT YOURE A LONG WAY FROM HOME ONE. WORLD TIS AROUT TIME DIVIE LAND BOSSA NOVA THE SOLUT ONAPLES WATCHA COMMA DO A DIFFERENT SCHA WINKING COMBINATION BEOTO YOU, AND STUFF MORE OF THE HARD STUFF MORE OF THE HARD STUFF MORE OF YOUR MUDDY BOOTS SHIP OF LADOR TOME DISONTS GREATEST HITS DISCOVERY MINGRS ALOUD DAVID SEEK	JGM 8032 CS 9448 IN 1036 CS 9537 CS 9537 CS 9537 CS 9545 AFL1-8511 AKC 1-4740 UN 24087 0C 1297 DS 50090 SD 9905 SD 990	10 FAVE DOCIM RECORDS 10 CC, UNED ARTISTS 10 CC, UNED ASTEREO 10 COBLESTONE 10 COLUMBS STEREO 10 COLUMBS STEREO 10 COLUMBS STEREO 10 RCA TELDEC 11 PPIC MONO 12 COLUMBS STEREO 10 COLUMBS STEREO 10 COLUMANTISTEREO 10 COLUMANTISTEREO 10 COLUMANTISTEREO 10 COLUMANTASTEREO 10 <t< td=""></t<>
117 DAVY DICK 118 DENVER, JOHN 119 DENVER, JOHN 119 DENVER, JOHN 120 DIAL, HORACE 121 DISTE/ANG GUISEPPE 122 DOHENY DENNY 122 DOHENY DENNY 122 DOHENY DENNY 125 DOVE ROHIE 128 DOVE ROHIE 129 DUBLINFRS 127 DURES OF DIXELAND 128 EDBE GRAEMF 136 EDBEWOOD 131 EDISON, DMT FORCHESTHA 131 EDISON, RUNDY 137 FANTACY HILL 136 FANTACY HILL 136 FANTACY HILL	SOND FOR THE OLD WORLD THE PHIL GOSHY OF THE BRIRTLALL STRONGLR THAN DIRT YOURE A LONG WAY FROM HOME ONE. WORLD TIS AROUT TIME DIVIE LAND BOSSA NOVA THE SOLUT TIME DIVIE LAND BOSSA NOVA THE SOLUT ON PLES WATCH ACOMMA DO A DIFFERENT SCEN BEST OF VOL BEST OF VOL BEST OF YOUR MUDOY BOOTS SHIP OF LADOR WICK OF YOUR MUDOY BOOTS SHIP OF LADOR TOME DISONS GREATEST HITS DISCOVERY MINORS ALOUD DAVID SSEA	JGM 8032 CS 9448 IN 1036 CS 9637 CS 9537 CS 9345 AFL1-5811 ARC 1-8740 LN 24067 6C 1297 DS 50096 SD 9905 PD 1-8127 D-5006 BN 20365 CS 8442 T 448 T 45 15 Z 30871 UAS 6547 HZ 45769	10 FAXE DOCIM RECORDS 10 CC, UNERD ARTISTS 10 CC, UNERD ARTISTS 10 CC, UNERD ARTISTS 10 CC, UNERD ARTISTS 10 CC, UNARA STERED 10 COLUMBRA STERED 10 COLUMBRA STERED 10 COLUMBRA STERED 10 COLUMBRA STERED 10 FPC MONO 10 FPC MONO 10 FPC MONO 11 COLUMBRA STERED 10 FPC MONO 11 FPC STERED 10 COLUMBRA, STERED 110 COLUMBRA, STERED 111 COLUMBRA, STERED 111 COLUMBRA, STERED 111 COLUMBRA, STERED COMON STERED 112 VENED CARTIST STEMARED
117 DAVY DICK 118 DENVER, JOHN 119 DENVER, JOHN 119 DENVER, JOHN 120 DIX, FORACE 121 DISTE/ANG GIUSEPPE 122 DOHRITY DENNY 123 DOHALDSON LOO 120 DURLINF RS 124 DURLINF RS 125 DURLINF RS 125 DURLINF RS 126 DURLINF RS 127 DURLINF RS 128 DURLINF RS 128 DURLINF RS 130 EDGEWOOD 131 EDISON, TOM 132 ELECTRICLIGHT ORCHESTIKA 133 EMMONS, BUDDY 133 EMMONS, BUDDY 135 FANTACY HILL 127 FFATHER 128 FFATHER 136 FFATHER 136 FFATHER 137 FFATHER	SOND FOR THE OLD WORLD THE PHIL GOSHY OF THE BRITHLAL STRONGLR THAN DIRT YOURE A LONG WAY FROM HOME ONE. WORLD TIS AROUT TIME DIVIE LAND BOSSA NOVA THE SOLUT MAL DIVIE LAND BOSSA NOVA THE SOLUT ON APLES WATCH ACOMMA DO A DIFFERENT SCHM WINNING COMBINATION BEST OF VOL BEST OF VOL BEST OF VOL WE GOT THE HARD STUFF WORLD FOR THE HARD STUFF FOR THE STORE STUFF STUFFOR ALOUD DISCOVERY MINORS ALOUD DAWD ESECK FANTACY HIL FIRST STEP FRIENDE BY FEATHER WE GOT RWYTHM	JGM 6032 CS 9448 IN 1036 CS 9045 CS 9037 CS 9037 CS 9037 CS 9045 CS 90	10 FAXE DOCIM RECORDS 10 CC, UNED ARTISTS 10 CCU, UNED ASTERED 10 COULMED STERED 10 COULMED STERED 10 COULMED STERED 10 RCA, TELDEC 10 PRO STERED 10 COULAURD STERED 110 THAT 111 THAT 112 STERED DORING MEMORY 113 TAR 114 STERED DORING MEMORY 114 STERED DORING MEMORY 114 STERED DORING MEMORY 114
117 DAVY DICK 118 DENVER, JOHN 119 DENVER, JOHN 120 DIX, HORACE 121 DISTEFANO GIUSEPPE 122 DOHENT DENNY 123 DOHALDSON LOU 120 DOHENT DENNY 123 DOHENT DENNY 124 DOUELINFRS 125 DOUELONFRS 126 DOUELONFRS 127 DURES DECLANAN RANDY 128 EDDE GRAEMF 130 EDGEWOOD 131 EDISON, TOM 132 ELECTRICLIGHT ORCHESTNA 133 EMAIONS, BUDDY 134 FRANKEN, BUDDY 135 FRANKEN, STORER 136 FRANKEN E STOLER 136 FRANKEN E STOLER 136 FRANKEN E STOLER 136 FRANKEN E STOLER 136 FRANKEN E STOLER 137 FRANKEN	SOND FOR THE OLD WORLD THE PRIL GOENY OF THE SIMITUAL STRONGLR THAN DIRT YOURE A LONG WAY FROM HOME ONE. WORLD TIS ABOUT TIME DIRTLAND BOSSA NOVA THE SOLOT TIME DIRTLAND BOSSA NOVA THE SOLOT NAPLES WATCHA GONNA DO A DIFFERENT SCEN BEST OF VOL BEST OF VOL BEST OF VOL WE GOTTA SHOUT PRIME CUTS ICKS OF FOOD MUDDY BOOTS ICKS OF FOOD MUDDY BOOTS TOME DISONG GREATEST HITS DISCOVERY MINORS ALOUD DAVID SEEK FANTACY HIL FIRIST STEP FRIENDE BY FEATHER WE GOT REVENDE FOR THE SOLUTION SATURDS BY FEATHER WE GOT REVENDE SATURDS WINGHT FIEDLER YOWNA SA DOLISH	JGM 6032 CS 9448 IN 1036 CS 9045 CS 9037 CS 9037 CS 9037 CS 9045 CS 90	10 FAXE DOCIM RECORDS 10 CC, UNERD ARTISTS 10 CC, UNERD ARTISTS 10 CC, UNERD ARTISTS 10 CC, UNERD ARTISTS 110 CC, UNARA STERED 111 COBLESTONE 111 COBLESTONE 111 COBLESTONE 111 COBLESTONE 111 COBLESTONE 111 COLUMBRA STERED 111 COLUMBRA STERED 111 COTILION
117 DAVY DICK 118 DENVER, JOHN 119 DENVER, JOHN 119 DENVER, JOHN 120 DIAL, HORACE 121 DISTEFANO, GIUSEPPE 122 DOHENTY DENNY 123 DOHALDSON LOU 124 DOHENTRS 124 DURENTRS 127 DURES OF DIXELAND 128 EDDE GRAEME 130 EDDEWNOO 131 EDISON, TOM 132 ELECTRIC LIGHT ORCHESTMA 133 EMMONS, BUDDY 134 FRARMEN, BUDDY 135 FANTACY HILL 136 FRANKER & TECHER 138 FRENER, EDDEK	SOND FOR THE OLD WORLD THE PHIL GOENY OF THE SIMITUAL STRONGLR THAN DIRT YOURE A LOWEWY OF THE SIMITUAL STRONGLR THAN DIRT YOURE A LOWE WAY FROM HOME ONE. WORLD TIS ABOUT TIME DIRTLAND BOSSA NOVA THI SOUL OF NAPLES WATCHAGONNA DO A DIFFERENT SCEN BEST OF YOU REST OF YOU? WORLD FOR THE HARD STUFF PRIME CUTS SIGN OF THE HARD STUFF PRIME CUTS SIGN OF TABOR HOME SALOUD DAMO ESECK FANTACY HIL FIRIST STEP FRIENDE BY FEATHER WE GOT RESCH FANTACY HIL FIRIST STEP FRIENDE BY FEATHER WE GOT REVTMIN SATURDAY MICHT PEDLER YOUNG A FOOLISH HEART'F OWNER SALOUS	JGM 0022 CS 9448 IN 1038 CS 9448 CS 9448 GS 9023 JGS 9025 JGS 9025	10 FAXE DOCIM RECORDS 10 CC, UNERD ARTISTS 10 CC, UNERD ARTISTS 10 CC, UNERD ARTISTS 10 CC, UNERD ARTISTS 110 CC, UNARA STERED 111 COBLESTONE 111 COBLESTONE 111 COBLESTONE 111 COBLESTONE 111 COLUMBRA STERED 111 COLUMBRA STERED 111 COLUMBRA STERED 111 COLUMBRA STERED 111 COLUMBRA 111 COLUMARA 111 COL
117 DAVY DICK 118 DENVER JOHN 119 DENVER JOHN 119 DENVER JOHN 120 DIX/ RORACE 121 DISTERANO GIUSEPPE 122 DOHENT DENNY 122 DOHENT DENNY 123 DOHAUSON LOU 124 DOHNA MARIE 120 DUKI PRESE 120 DUKI PRESE 121 DUKI PERSE 121 DUKI PERSE 122 DUKI PERSE 123 DUKI PERSE 123 DUKI PERSE 124 DOHNA RANDY 125 EDEE GRAEME 135 EDGEWOOD 134 F8SEX, DAVID 135 FANTACY HILL 136 FANTACY HILL 136 FISHER, EDDIE 147 FISHER, EDDIE 147 FISHER, EDDIE 147 FISHER, EDDIE 147 FISHER, EDDIE 147 FISHER, EDDIE	SOND FOR THE OLD WORLD THE PRIL GOSPHY OF THE BRIRTLAL STRONGER THAN DIRT YOU'RE A LONG WAY FROM HOME ONE. WORLD THE AROUT TIME DIVIT LAND BOSSIN DO'A DIVITE LAND BOSSIN DO'A DIVITE LAND BOSSIN DO'A MATCHA GONA DO A DIFFERENT SCENE WINNING COMBINATION BIEST OF VOL 2 WINNING COMBINATION BIEST OF VOL 2 WINNING COMBINATION BIEST OF VOL 2 MORE OF THE HARD STUFF WE GOTTA BHOUT FRIME CUTS DISCOVERY MICHAGE OF YOUR MUDDY BOOTS INCKR SALOUD DAVID ESEK FRIENDE BY FEATHER FIRENDE BY FEATHER WE GOT RIVTRIG STUTIED WORLT FIELDER WATCHAG ONCH THEDLER WINNING CONCISH CANTACKY MIL FIRENDE BY FEATHER WE GOT RIVTRIG ANTIACKY MICH THEDLER WINNING FOOLISH WINNING CONCISH	JGM 8032 CS 9448 IN 1038 CS 9434 IN 1038 CS 951 CS 9334 IN 1038 CS 9347 CS 9347 IN 1038 CS 9347 IN 1038 CS 9347 IN 1038 IN 10 IN 1038 IN 1008 IN 1008	10 FAXE DOCIM RECORDS 10 CC, UNER ARTISTS 10 CC, UNER, STERED 10 CC, UNAR, STERED 10 COLUMBA, STERED 10 FPIC MONO 10 FPIC MONO 11 FPIC STERED 11 COLUMBA, STERED 11 FPIC STERED 11 COLUMBA, STERED 11 COLUMBA, STERED 12 COLUMBA, STERED 13 COLUMBA, STERED 14 COLUMBA, STERED 15 COLUMBA, STERED 12 COLUMBA, STERED 13 COLUMBA, STERED 14 PRODIGA, STAMP 15 PRODIGA, STEREO, COLH 10 PRODIGA, STEREO, COL 10 CON, MERCORY 10 PRODIGA, STEREO, COL 10
117 DAVY DICK 118 DENVER JOHN 119 DENVER JOHN 119 DENVER JOHN 120 DIAL FORACE 121 DISTEFANG GUISEPPE 122 DOHN'N BURNY 122 DOHN'N EMARTE 128 DOVE ROHNE 128 DOVE ROHNE 128 DOVE ROHNE 129 DUBLINFRS 129 DUBLINFRS 120 DUBLINFRS 120 DUBLINFRS 120 DUBLINFRS 120 DELMAN RANDY 128 EDBC GRAEME 130 EDBCWOOD 131 EDISON, TOMIT ORCHESTHA 131 EDISON, TOMIT ORCHESTHA 133 FANTACY HILL 137 FEATHER 138 FFRIANTE & TEICHER 139 FFRIANTE & TEICHER 139 FFRIANTE & TEICHER 139 FFRIANTE & TEICHER 139 FFRIANTE & TEICHER 140 FISHER, EDDUE 141 FLISHER, EDDUE 141 FLISHER, EDDUE 144 FLUESHTONES 145 FORD THINESSEE ENNIE 149 FORTUNES	SOND FOR THE OLD WORLD THE PHIL GOSHY OF THE GRITHUAL STRONGLR THAN DIRT YOURE A LONG WAY FROM HOME ONE. WORLD TIS ABOUT TIME DIVIET LAND BOSSA NOVA THE SOLID TO MAPLES WATCH AND BOSSA NOVA THE SOLID ON MAPLES WATCH AND BOSSA NOVA DIVIET SCHM MORE OF THE ARD STUFF WE GOTA SHOUT NORE OF THE ARD STUFF MINORS ALOUD DAVID SEEN SATURDS BY FEATHER FRINT STEP FRIENDE BY FEATHER FARTACY HILL WE GOT IN YOUR MUDDY BOOTS SHIP OF LABDR TOME EDISONS OREATEST HITS DISCOVERY WE GOT ON YOUR BUDDY BOOTS SHIP OF LABDR TOME EDISONS OREATEST HITS DISCOVERY WE GOT RYTTMI SATURDS BY FEATHER FRIENDE BY FEATHER FRIENDE BY FEATHER FRIENDE BY FEATHER MINORS THAT LOVERS PLAY STILL SHAMD. MEXING ALOUD DAVID SEEN STILL SHAMD. MEXING THE COOLSH HEREFARER HERE FUE COMES THAT LOVERS PLAY STILL SHAMD.	JGM 0022 CCS 9448 IN 1036 CCS 9043 CCS 9037 CCS 9037 CCS 9037 CCS 9036 CCS 9037 CCS 9046 S0 9047 LN 24067 DL 1426 DL 1427 DL 1426 DL 1426 DL 1427 DL 1427 DL 1426 DL 1427 DL 1	10 FAXE DOCIM RECORDS 10 CC, UNER ARTISTS 10 CC, UNER, STERED 10 CC, UNAR, STERED 10 COLUMBIA, STERED 110 COLUMBIA, STERED 110 COLUMBIA, STERED 111 COLUMBIA, STERED 111 COLUMBIA, STERED 111 COTILLON 111 COTILLON 111 COLUMBIA, STERED 111 COTILLON 111 COTILLON 111 COLUMBIA, STERED 111 CON, MERCURY 111 PRODIGA, MES STAMP
117 DAVY DICK 118 DENVER JOHN 119 DENVER JOHN 119 DENVER JOHN 120 DIAL FORACE 121 DISTEFANG GIUSEPPE 122 DOHENT DENNY 123 DOMAIDSON LOO 120 DOHENT DENNY 128 DOVE ROHNE 128 DUXENFRS 129 DUXENFRS 129 DUXENFRS 120 DUXENFRS 120 DUXENFRS 120 DELMAN RANDY 128 EDEE RARME 130 EDEEWAOD 131 EDISON, TOM 132 ELECTRC LIGHT ORCHESTRA 133 ENSONY, TOM 135 ESSONY, TOM 135 ESSONY 136 FRANKES, BUDOY 136 FRANKES 136 FRANKES 137 FRANKE 138 FREDLER, ARTHUR 147 FISHER, EDUE 147 FISHER, EDUE 147 FISHER, EDUE 147 FORTUNES 147 FORTUNES 148 FRESH 149 GALPER, NAL	SOND FOR THE OLD WORLD THE PHIL GOSHY OF THE SIMITUAL STRONGLR THAN DIRT YOURE A LONG WAY FROM HOME ONE. WORLD TIS ABOUT TIME DIVIE LAND BOSSA NOVA THI SOULD YOURD AUTORIA DIVIE LAND BOSSA NOVA THI SOULD YOURD AUTORIA DIVIE LAND BOSSA NOVA THI SOULD YOURA WIRKING COMBINATION BUT MINORS COMBINATION SOUTH SOULD SOUTA SHOUT FOR OF THE AND SOUTH SOUT	JGM 0022 CCS 9448 IN 1036 CCS 9043 CCS 9037 CCS 9037 CCS 9037 CCS 9037 CCS 9037 CCS 9045 EV 9045 EV 9045 CCS 9045 EV 9	10 FAVE DOCIM RECORDS 10 CC, UNED ARTISTS 10 CC, UNEA, STERED 10 CC, UNEA, STERED 10 CC, UNEA, STERED 10 COLUMBIA, STERED 10 RCA, TELDEC 11 PHC MONO 12 PHC MONO 13 CC LOWNOR 14 COLUMBIA, STERED 15 COLUMBIA, STERED 16 COLUMBIA, STERED 17 THA 17
117 DAVY DICK 118 DENVER JOHN 119 DENVER JOHN 119 DENVER JOHN 120 DIX/ RORACE 121 DISTEFANO GIUSEPPE 122 DOHENT DENNY 123 DOHALDSON LOU 124 DOVE ROHNE 128 DUXE ROHNE 130 EDGEWOOD 131 CDISON, TOM 132 ELECTRIC LIGHT ORCHESTMA 133 EMAONS, BUDOY 134 FASTR, BUDOY 135 FANTRA 136 FARTANTE & TEICHER 136 FERLER, ADTHUR 147 FISHER, EDDIE 143 FISHER, EDDIE 144 FLESHTORES & JILL 144 FRESH 149 GAL/ERE MAL	SOND FOR THE OLD WORLD THE PHIL GOSHY OF THE SIMITUAL STRONGLR THAN DIRT YOURE A LONG WAY FROM HOME ONE. WORLD TIS ABOUT TIME DIVIE LAND BOSSA NOVA THE SOL OF NAPLES WATCH AND BOSSA NOVA THE SOL OF NAPLES WATCH AND BOSSA NOVA THE SOL OF MAPLES WATCH AND BOSSA NOVA THE SOL OF MAPLES WATCH AND BOSSA NOVA THE SOL OF MARKEN WINNES COMBINATION BOTTA SHOUT YOURD A THE ARD STIFF WE GOT R WITH AND BOSSA SATURDAY NACH THEOLER SATURDAY NACH THEOLER SATURDAY NACH THEOLER SATURDAY NACH THEOLER YOUNG A FOOLISH HEART THE COMES HERE COMES THAT RAINY DAY MASTER JACK FREE YOUNG SONGROWED SONGROWE	JGM 0022 CCS 9448 IN 1038 CCS 9448 IN 1038 CCS 9443 JGM 024 CCS 9434 JGM 024 CCS 9434 JGM 024 CCS 9434 JGM 024 CCS 9434 JGM 024 CCS 9444 CCS 9005 CCS 9406 SCS 9405 SCS 9406 SCS 9406 SCS 9406 SCS 9405 SCS 9405 S	10 FAXE DOCIM RECORDS 10 CC, UNERD ARTISTS 10 CC, UNERD ARTISTS 10 CC, UNERD ARTISTS 110 CC, UNERD ARTISTS 111 CC, UNARD STERED 112 COLUMBRA STERED 113 COLUMBRA STERED 114 COLUMBRA STERED 115 COLUMBRA STERED 116 COLUMBRA STERED 117 COLUMBRA STERED 118 COLUMBRA STERED 119 COLUMBRA STERED 110 COTILION 111
117 DAVY DICK 118 DENVER JOHN 119 DENVER JOHN 119 DENVER JOHN 120 DIAL FORACE 121 DISTEFANO GIUSEPPE 122 DOHEN DENNY 122 DOHALDSON LOU 122 DOHEN TERSELLAND 124 DONVE ROHINE 125 DOLE ANART 126 DOLE ANART 127 DEDLIAM FRANCY 128 EDDE GRAMME 128 EDDE GRAMME 129 EDDE GRAMME 129 EDDE GRAMME 129 EDDE GRAMME 130 EDELIAM FRANCY 131 EDISON TOM 132 ELECTRIC LIGHT ORCHESTIAN 133 ERMANDS, BUDOY 134 FSSEX, DAVD 135 FANTACY HILL 136 FARTACY HILL 136 FFRANTE & TEICHER 138 FFEDER, ARTHUR 147 FJSHER, EDDE 147 FJSHER, EDDE 147 FJSHER, EDDE 147 FJSHER, EDDE 147 FJSHER, EDDE 147 FJSHER, EDDE 147 FJSHER, EDDE 148 FRESH 149 FGRTUNES 149 FGRTUNES	SOND FOR THE OLD WORLD THE PHIL GOENY OF THE SIMITUAL STRONGLR THAN DIRT YOURE A LONG WAY FROM HOME ONE. WORLD TIS AROUT TIME DIVIE LAND BOSSA NOVA THE SOLOT TIME DIVIE LAND BOSSA NOVA THE SOLOT ON AND COMPACE WINNING COMBINATION BEST OF VOL NAPLES WINNING COMBINATION BEST OF VOL HAD STUFF MORE COTTAILS HAD STUFF FAILTACY HILL FRANTACY HILL FRANTACY HILL FRANT HAD STATUTING SATURDS BY FEATHER WE GOT RYTTING SATURDS WITH AND STATUTING SATURDS WITH AND STATUTING MORE STAT	JGM 8032 CS 9448 IN 1038 CS 9448 IN 1038 CS 9531 CS 95	10 FAXE DOCIM RECORDS 10 CC, UNER ARTISTS 10 CC, UNER, STERED 110 CC, UNARA, STERED 111 COLUMBA, STERED 111 COLUMAN 111 COLUMAN <t< td=""></t<>
117 DAVY DICK 118 DENVER JOHN 119 DENVER JOHN 119 DENVER JOHN 120 DIAL FORACE 121 DISTEFANO GIUSEPPE 122 DOHENT DENNY 123 DOHALDSON LOU 124 DOHEN DENNY 124 DOHEN FE 125 DUKENTES 127 DUKES DEF DIXELAND 128 EDEE GRAEME 138 EDELMAN RANDY 128 EDEE GRAEME 139 EDEEVAN RANDY 132 ELECTRIC LIGHT ORCHESTMA 133 EMAKONS, BUDDY 134 FERANTE A TECHER 135 FANTACY HILL 135 FANTACY HILL 136 FERANTE A TECHER 138 FERANTE A TECHER 138 FERANTE A TECHER 138 FERANTE A TECHER 147 FEDLER, ADTHUR 147 ELSTRICE, DOIE 147 FENER, EDDIE 147 FORT ANDRES 148 FORTURES 147 FORT ANDRES 148 FORTURES 147 FORT ANDRES 148 FORTURES 147 FORT ANDRES 148 FORTURES 149 FENERE 149 FENERE 149 FERSTEL 149 FERSTEL 149 FERSTEL 149 FERSTEL 149 FERSTEL 149 FERSTEL 149 FERSTEL 149 FERSTEL 141 FERSTEL 141 FERSTEL 141 FERSTEL 145 GORT ANDRES 145 GORT FENERE 145 GORT FENERE 146 FERSTEL 147 FERSTEL 148 FERSTEL 148 FERSTEL 149 GORT MENES 140 GORT MENES 141 GORT FENERE 141 FERSTEL 151 GORT FENERE 151 GORT MENES 141	SOND FOR THE OLD WORLD THE PHIL GOSPHY OF THE BURNTLULL STRONGER THAN DIRT YOURE A LONG WAY FROM HOME ONE. WORLD THE AROUT TIME DIMIT LAND BOSSIN NOVA DIMIT LAND BOSSIN DISCOVERY MICKING ALOUD DAVID ESEK ATTURDAY NOVALT NELLER YOUNG FOOLISH COMED SING FOOLISH NEARER THE CROSS SING SO THAT LOVER PLAY STILL SHARIN MASTER JACK DIMIT DIA BOSSIN NEARER THE CROSS HERE DOMES THAT RAINY DAY MASTER JACK A TRCK OF INFE TALL SELLING ENGLAND BY THE POLIND COMTA DE ME.	JGM 0002 CS 9448 IN 1036 CS 9043 IN 1036 CS 9037 CS 90	10 FAXE DOCIM RECORDS 10 CC, UNED ARTISTS 10 CC, UNED ARTISTS 10 CC, UNED ARTISTS 10 CC, UNED ARTISTS 10 CC, UNABA, STERED 11 COBLIANS, STERED 12 COBLIANS, STERED 10 COBLIANS, STERED 11 COLUMBIA STERED 12 COLUMBIA STERED 10 COLUMBIA STERED 11 COLUMBIA STERED 11 COLUMBIA 11 COTILION 12 COLUMBIA, STERED 13 DH OUNHIL 14 COTILION 15 COLUMBIA, STERED 16 COLUMBIA, STERED 17 COLUMBIA, STERED 18 COLUMBIA, STERED 19 COLUMBIA, STERED 10 UNITED ARTIST staneo 10 FROCKGAL, MS STERED 10 CON, MECORS 10 COL, MARON 10 COL, MARON 10 C
117 DAVY DICK 118 DENVER JOHN 119 DENVER JOHN 119 DENVER JOHN 120 DIA/ FORACE 121 DISTE/ANG GUISEPPE 122 DOHENT DENNY 122 DOHENT DENNY 122 DOHENT DENNY 122 DOHENT DENNY 122 DOUELINFRS 122 DUELINFRS 122 DUELINFRS 122 DUELINFRS 123 EDEC GRAEME 138 EDELMAN RANDY 138 EDELMAN RANDY 138 EDELMAN RANDY 139 EDEC RAEME 130 EDELMAN RANDY 139 EDEC RAEME 130 EDELMAN RANDY 139 FANTACY HILL 139 FRATACY HILL 130 FRATACY HILL 131 FRATACY HILL 131 FRATACY HILL 131 FRATACY HILL 132 GLASE PROFES 134 FISHER EDUE 135 GLASE PROFES 135 GLA	SOND FOR THE OLD WORLD THE PHIL GOSHY OF THE BRINTLALL STRONGLR THAN DIRT YOURE A LONG WAY FROM HOME ONE. WORLD THE AROUT TIME DIVIE'LAND BOSSA NOVA THE SOLOT TIME DIVIE'LAND BOSSA NOVA THE SOLOT NAME ADIFFERENT SCHM ADIFFERENT SCHM NORE OF THE HARD STUFF WE GOTTA SHOUT PRIME CUTS NORE OF THE HARD STUFF WE GOTTA SHOUT PRIME CUTS SCHOP YOUR MUDDY BOOTS SHIP OF LABDR TOM EDISONS OREATEST HITS DISCOVERY NINOKS ALOUD DAWD ESSEA FARTACY HILL SCHOP WORT PREDER FARTACY HILL SATURDAY HOMET PREDER FARTACY HILL HEART THE GUERILA BAND SONGO F THE FREE OUT THERE FORGAMOL SONGO F THE FREE OUT THERE FORGAMOL SY THE POUND I GOTTA DE MICHEL RUFF DUO MISHIMA A STEINGO F HITS	JGM 0002 CCS 9448 IN 1036 CCS 9434 IN 1036 CCS 9037 CCS 9	10 FAXE DOCIM RECORDS 10 CC, UNED ARTISTS 10 CC, UNED ARTISTS 10 CC, UNED ARTISTS 10 CC, UNED ARTISTS 10 CC, UNABA, STERED 11 COLUMBIA, STERED 12 COLUMBIA, STERED 10 COLUMBIA, STERED 11 COLUMBIA, STERED
117 DAVY DICK 118 DENVER JOHN 119 DENVER JOHN 119 DENVER JOHN 120 DIX/ RORACE 121 DISTE/ANO GIUSEPPE 122 DOHENT DENNY 123 DOMAIDSON LOU 120 DOHENT DENNY 123 DOVE ROHNE 128 DOVE ROHNE 128 DOVE ROHNE 129 DUKINF RS 127 DUKES OF DIKLEAND 128 EDEE GRAEME 130 EDGEWOOD 131 EDISON, TOM 132 ELECTRIC LIGHT ORCHESTKA 133 EMAONS, BUDDY 135 ESAT, DAVID 136 FARTARE SIDOY 137 FARTARE 138 FRARAVE A TICKER 139 FRAVE 139 FRAVE 139 FRAVE 139 FRAVE 139 FRAVE 139 FRAVE 139 FRAVE 139 FRAVE 141 FISHRE, EDVIS 143 FISHRE, EDVIS 143 FISHRE, EDVIS 144 FLESHTORES 145 FORD, TENNESSE ERNIE 145 FORD, TENNESSE ERNIE 145 FORD, TENNESSE ERNIE 145 GOR, FENESS 154 GENESS 154 GENESS 154 GENESS 154 GENESS 154 GENESS 154 GENESS 154 GENESS 154 GENESS 154 GENESS 154 GENESS 155 GORO RA POWER 155 GORO RA POWER 156 GOROR ROBBY 159 GOLOREN HET STRUGG 159 GOLOREN HET STRUGG	SOND FOR THE OLD WORLD THE PHIL GOSPHY OF THE BRITHLIAL STRONGLR THAN DIRT YOURE A LONG WAY FROM HOME ONE. WORLD THE ABOUT TIME DIVIE'LAND BOSSA NOVA THE SOLOT TIME HE ABOUT TIME DIVIE'LAND BOSSA NOVA HE STOL YOU ZIMATION HE SOLOT HE HADD STUFF WE GOTTA SHOUT PRIME CUTS SOLOTAS SOLOTA SOLOTA DIVIE'LAND BOSSA NOVA TO LEDISONS OREATEST HITS DISCOVERY HE SOLOTA SOLOTA SOLOTAS HE SOLOTAS HE HE SOLOTAS HE HE SOLOTAS HE HE SOLOTAS HE HE	JGM 0022 CS 9448 IN 1038 CS 9448 IN 1038 CS 9448 ST 9005 ST 905 ST 9	10 FAXE DOCIM RECORDS 10 CC, UNER, ASTERED 10 CC, UNER, ASTERED 110 CC, UNER, ASTERED 111 COL, UNER, STERED 112 COL, UNER, STERED 112 COL, UNER, STERED 113 COL, UNER, STERED 114 COL, UNER, STERED 115 COL, UNER, STERED 116 COL, UNER, STERED 117 COL, UNER, STERED 118 COL, UNER, STERED 119 COL, UNER, STERED 110 COL, UNER, STERED 111 COL, ING, STERED 112 UNITED ARTISTS stanteo 113 COL, ING, STERED, COL 114 UNITED ARTISTS stanteo 115 COL, ING, STERED, COL 116 COL, INGR, STERED, COL 117 MURSONG 118 COL, INGR, STERED
117 DAVY DICK 117 DENVER, JOHN 119 DENVER, JOHN 110 DENVER, JOHN 120 DIX, HORACE 121 DISTERANO, GIUSEPPE 122 DOHENT, DENNY 123 DOHA, DSON, LOO 123 DOHA, DSON, LOO 124 DOHENT, DENNY 125 DOHENT, DENNY 126 DOHENT, DENNY 127 DURES, DENNE 128 DOUE, DOHENT, DENNY 128 DOUE, DONENT, DENNY 128 DOUE, DONENT, DENNY 129 DURES, DENNE 120 DELMAR, DENNY 128 EDDE GRAEMF 130 EDDEWOOD 131 EDISON, TOM 132 EMAONS, BUDOY 135 EAMONS, BUDOY 136 FARTARY, BAUCH 137 FEATHER 138 FARTARY E TEICHER 139 FARTARY E TEICHER 139 FARTARY E ADDIE 141 FESHER, EDDIE 142 FISHER, EDDIE 143 FORTMER E ANDUR 144 FLESHTORES A JILL 145 ORD, TENNESSEE ERNNE 151 GAREELD 151 GAREELD 152 GUENE A BEBBIE 153 GUENERS 154 GOENES	SOND FOR THE OLD WORLD THE PHIL GOSHY OF THE BRINTLALL STRONGLR THAN DIRT YOURE A LONG WAY FROM HOME ONE. WORLD THE AND UDSSA NOVA THE SOLOT TIME UNITLAND UDSSA NOVA THE SOLOT MARE UNITLAND UDSSA NOVA THE SOLOT MARE UNITLAND UDSSA NOVA THE SOLOT HAND A DIFFERENT SCHM WERT OF THE LAND SUFF WE GOTA SHOUTY NEGROFTA SHOUTY NICK OF YOUR MUDDY BOOTS SHIP OF LABOR TOM EDISONS OREATEST HITS DISCOVERY WE GOT RYTTHM SATURDAY NICHT FREDLER SATURDAY NICHT FRED SATURDAY NICHT FREDLER SATURDAY NICHT FRED SATURDAY NICHT FRED SATURDAY NICHT FRED SATURDAY NICHT FRED SATURDAY NICHT FRED SATURDAY NICHT FRED SATURDAY NICHT FRED SATURD	JGM 0002 CS 9448 IN 1038 CS 9448 IN 1038 CS 9404 ST 9005 ST 90	10 FAXE DOCIM RECORDS 10 CC, UNER, ASTERED 10 CC, UNER, ASTERED 110 CC, UNER, ASTERED 111 COL, UNER, STERED 112 COL, UNER, STERED 112 COL, UNER, STERED 113 COL, UNER, STERED 114 COL, UNER, STERED 115 COL, UNER, STERED 116 COL, UNER, STERED 117 DH, DUNHIL 118 COTILLION 119 COTILLION 110 COTILLION 111 COTILION 111 COTILION 111 COTILION 111 COTILION 111 COTILION 111 COTILION <td< td=""></td<>
117 DAVY DICK 117 DENVER, JOHN 119 DENVER, JOHN 120 DIX, HORACE 120 DIX, HORACE 121 DISTERANO, GIUSEPPE 122 DOHERT, DENNY 123 DOHALDSON, LOU 123 DOHALDSON, LOU 123 DOHERT, DENNY 123 DOHERT, DENNY 123 DOHERT, DENNY 124 DOHERT, DENNY 125 DOHERT, DENNY 126 DOELAGARAM 127 DURES DELMAN RANDY 128 EDDE GRAEME 130 EDGEWOOD 131 EDISON, TOM 132 EMAORS, BUDOY 134 FRSEX, DAVID 135 FAMTACY HILL 137 FRATHER, ARTHUR 138 FRATANY HILL 138 FRATANY HILL 138 FRATANY HILL 138 FRATHER, EDDIE 141 FISHER, EDDIE 142 FISHER, EDDIE 143 FLAMIN GROOMES 144 FLESHTONES 145 ORD, TENNESSE ERNHE 146 FORTUNES 147 FORTUNES 148 GAUER HA 149 GAUER HA 149 GAUER HA 149 GAUER HA 149 GAUE	SOND FOR THE OLD WORLD THE PHIL GOSPHY OF THE BURNTLULL STRONGER THAN DIRT YOURE A LONG WAY FROM HOME ONE. WORLD THE AROUT TIME DIVITION DOSAN HOVA DIVITION COMMON DO A DIFFERENT SCENE WINNING COMBINATION BEST OF VOL 2 WINNING COMBINATION BEST OF VOL 2 MORE OF THE HARD STUFF WE GOTTA BHADD STUFF WE GOTTA BHADD STUFF WE GOTTA BHADD STUFF WE GOTTA BHADD STUFF RICK OF Y YOUR MUDDY BOOTS IGKK OF Y OUR AND OF STUFFER THE COMBINE WE GOT RNYTHM STUFFER THE CONSIST INCOME FOUNDER INCOME ALCONS STULL SHADN MASTER JACK FRESH TOMIGHT HECOMERT INCERS SELING ENGLAND BY THE POLIND IGOTTA BE MICHELLS SELING ENGLAND BY THE POLIND IGOTTA DE MICHELLS MODE IN JAPAN MODE IN JAPAN MODE IN JAPAN	JGM 0022 GCS 9448 IN 1036 GCS 9434 IN 1037 GCS 9434 IN 1038 GCS 9434 IN 1038 GCS 9434 IN 1038 GCS 9434 IN 1038 GCS 9444 IN 1038 GCS 9444 IN 1038 GCS 9444 IN 1038 IN 2038 IN	10 FAXE DOCIM RECORDS 10 CC, UNED ARTISTS 10 CC, UNED, ASTERED 10 CC, UNABA, STERED 110 COLUMBA, STERED 110 COLUMBA, STERED 111 COLUMBA, STEREO 111 PRODIGAL, MS STAMP 111 PRODIGAL, STERED
117 DAVY DICK 117 DAVY DICK 118 DENVER, JOHN 119 DENVER, JOHN 120 DIX, HORACE 121 DISTERANO, GLUBEPPE 122 DOHERTY DENNY 123 DOHALDSON, LOU 124 DOHERTY DENNY 125 DOHERTY DENNY 126 DOWLINERS 127 DURES DELMAN RANDY 128 EDGE GRAEME 130 EDGEWAD 131 EDISON, TOM 132 ELECTRIC LIGHT ORCHESTMA 133 EMAKONS, BUDDY 134 FERRANY HIL 135 FARTACY HIL 136 FERRANY HIL 137 FERLER, ADTHUR 147 FEBLER, ADTHUR 148 FERLER, EDGE 141 FESHTE, EDGIE 142 FISHER, EDGIE 143 FERLER, ADTHUR 144 FLESHTORES 145 ORD, TENNESSE ERNE 146 FORTUNES 147 FOUR JACKS & ALIL 148 FORTUNES 149 GRENS 154 GEREIS 154 GEREIS 154 GEREIS 155 GOLOGN & POWER 156 GOLOGNAR ESHY 157 GLASS, PHILIPS 158 GOLO	SOND FOR THE OLD WORLD THE PHIL GOSPHY OF THE BRITTLULL STRONGER THAN DIRT YOURE A LONG WAY FROM HOME ONE. WORLD THE AROUT TIME DIMIT LAND BOSSIN NOVA DIMIT LAND BOSSIN HARD STRONG DIMIT DIMIT LAND BOSSIN DIMIT LAND BOSSIN DIMIT LAND BOSSIN DIMIT LAND BOSSIN DIMIT LAND BOSSIN DIMIT LAND BOSSIN DIMIT LAND DIMIT LAND DIMIT LAN	JGM 8032 CG 9448 IN 1038 CG 9448 IN 1038 CG 9404 JGM 9404	10 FAXE DOCIM RECORDS 10 CC, UNED ARTISTS 10 CC, UNED ARTISTS 110 CC, UNED ARTISTS 110 CC, UNABA, STERED 111 COLUMBA, STERED <
117 DAVY DICK 117 DENVER, JOHN 119 DENVER, JOHN 110 DENVER, JOHN 120 DIAL, HORACE 121 DISTE/ANO, GUISEPPE 122 DOHENT, DENNY 123 DOHENT, DENNY 124 DOHENT, DENNY 125 DOHENT, DENNY 126 DOHENT, DENNY 127 DURES, DENNE 128 DOLE GRAEMF 130 EDGEWOOD 131 EDISON, TOM 132 ELECTRC, LIGHT ORCHESTHAN 133 EMBORNS, BUDOY 134 FRANKY, MUL 137 FRANKY, MILL 138 FRANKY, MILL 139 FRANKY, MILL 138 FRANKY, EDDIE 141 FISHER, EDDIE 143 FLANK, EDDIE 143 FLANK, EDDIE 144 FLESH CONES 143 FORTUNES 144 FLESHELDIE 145 GARGEN & AJILL 146 GALPER, INAL 150 GARGEN & SOLORY 151 GAREELDI 151 GAREELDI 151 GAREELDI	SOND FOR THE OLD WORLD THE PHIL GOSHY OF THE BRINTLALL STRONGLR THAN DIRT YOURE A LONG WAY FROM HOME ONE. WORLD THE AROUT TIME DIVIE'LAND BOSSA NOVA THE SALOUT TIME DIVIE'LAND BOSSA NOVA THE SALOUT TIME UNIT CHAR DISSA NOVA THE SALOUT TIME DIVIE'LAND BOSSA NOVA HELAND BOSSA NOVE OF THE HARD STUFF WE GOTTA BHOUT SALOUD DISCOVERY MINORE OF THE HARD STUFF NOVA ALOUD BOSCOVERY MINORS ALOUD DISCOVERY MINORS ALOUD DISCOVERY MINORS ALOUD DISCOVERY MINORS ALOUD DISCOVERY MINORS ALOUD DISCOVERY AND THE BALENT HELAND FEATHER WE GOT RIVTDAN SATURDAY MOLT PREDUCE THE MOLEY BE FLATHER HELAND HELAND FLACK FREIDISONS OF THE FLATHER HELAND HELAND FLACK FREIDISONS OF HITS GREATEST HITS DISCOVERY A TRICK OF THE TALL SCHIGK OF THE TALL SCHIGK OF HETS GREATEST HITS MOVE IT TO THE MUBIC GOD DOLLS LIVE AT LAST MADE HARD HELMIG HELAND HELAND FLE MICHEN HELAND FLE MICHEN AND THE MICHEN A	JGM 6032 CS 9448 IN 1036 CS 9548 CS 9404 IN 1036 CS 9537 CS 95	10 FAXE DOCIM RECORDS 10 CC, UNED ARTISTS 10 CC, UNED ARTISTS 10 CC, UNED ARTISTS 10 CC, UNABA, STERED 10 CC, UNABA, STERED 110 COLUMBIA, STERED 110 COLUMBIA, STERED 111 COLUMB
117 DAVY DICK 118 DENVER JOHN 119 DENVER JOHN 120 DIX/ RORACE 121 DISTE/ANO GUISEPPE 122 DOHENDER JOHN 122 DOHENDER JOHN 123 DOHALDSON LOO 123 DOHALDSON LOO 123 DOHALDSON LOO 123 DOHALDSON LOO 123 DOHENDEN LOO 124 DOHENDER DENNE 125 DOHE AND RAMENDY 128 EDDE GRAEME 130 EDGEWOOD 131 EDISON, TOM 131 EDISON, TOM 132 ELECTRC LIGHT ORCHESTIKA 133 EMMONS, BUDOY 134 FRAINARY HILL 137 FANTREY HILL 137 FANTREY HILL 138 FRAINARY E STOCHER 139 FRAINARY HILL 139 FRAINARY HILL 139 FRAINARY HILL 139 FRAINARY HILL 130 FRAINARY HILL 131 FLISHRE, EDDIE 141 FISHRE, EDDIE 142 FISHER, EDDIE 143 FORTARAES & AJILL 144 FLESHTORES & AJILL 149 GALPER, HAL 150 GARGE RORAES & AJILL 149 GALPER, HAL 151 GAREIEL	SOND FOR THE OLD WORLD THE PHIL GOSHY OF THE BRINTLALL STRONGLR THAN DIRT YOURE A LONG WAY FROM HOME ONE. WORLD THE AROUT TIME DIVIE'LAND BOSSA NOVA THE SOLOT TIME DIVIE'LAND BOSSA NOVA THE SOLOT TIME DIVIE'LAND BOSSA NOVA THE SOLOT TIME DIVIE'LAND BOSSA NOVA THE SOLOT HE HARD STUFF WATCH CONTA COMMA DO A DIFFERENT SCHM HER CONTS HER STUFF PRIME CUTS SCHORE THE ARD STUFF WE GOTTA SHOUT PRIME CUTS SCHORE THE ARD STUFF WE GOTTA SHOUT SCHORE SCHORE SCHORE SCHORE THE ARD STUFF WE GOTTA SCHORE SCHOR	JGM 0022 CS 9448 IN 1038 CS 9448 IN 1038 CS 9448 ST 9405 ST 94	10 FAXE DOCIM RECORDS 10 CC, UNERD ARTISTS 10 CC, UNERD ARTISTS 110 JUBILEE, MONO 110 CC, UNERD ARTISTS 111 CCU, UNERD STORE 111 COULMERD STEREO 111 COTILLION 111
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4.	Jay & Americans	she cried (uss-6222)"ist ip never shows up in STEREC''NM/NM
5.	Jimmy Reed	rockin with reed (v;-1008)"Sealed for a long time"****Seale
5.	Leaves	hey joe (surrey-3005) "this is not only rare on the surrey
		label but its also a WHITE LABEL PROMO" ***********************************
7.	Little Richard	greatest hits (v)1p-1124) "WHITE LABEL PRONO" ***********************************
8.	Mamas & Papas	If you can believe your eyes and ears (ds-50006)=ORIGINAL
		TOILET COVER, PLAINLY REVEALS TOILET, ALSO ITS STEPEO" M-/M-
9.	Mahalia Jackson	just as 1 am (apollo-479)"RARE PIECE ON THIS LARE! "VG++/VG+
С	Platters	only you (federal-65:)"STILL IN PLASTIC"************************************
1.	Platters	platters (mg-20146)":at 1p on mercury,1956
2.	Paul Revere & Raide	rs. in the beginning (jr1-7004) "WHITE LABEL PROMO" *** VG ** /X
з.	Flamingos	flamingo serenade (end-304)'ORIGINAL, nice copy"*********.
4.	Ricky Nelson	Country fever (d1-4827) "WHITE LARET, PROMO" ***********************************
κ.	Ricky Nelson	another side of rick (d1-4944; bb, factory sealed ****** Seale
5.	Ricky Nelson	in concert (41-75162) "nice gatefold, factory sealed" *** Seale
۰.	Sam Cook	tribute to a lady (keen-2004)"RARE WHITE LABEL PROMO" FK/NM
з.	Shelly Fabares	shelly (scp-426)"RARE TRUE STEREO, JOHNNY ANGEL'''' *****-/M-
э.	Sugerloaf	don,t call us, will call you(c1-1000) "FACTORY SEALED" ** Seale
	Yardbirda	
		* * * * * * * * * * * * * * * * * * * *
7L E	ASE BID ACCORDINGLY	SOME OF THESE I.P. S WERE SOLD THE THEM THE MUCH HORMAN
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CAL STATE 3200	ANDY BELVIN & GROUP	WITH ALL MY HEART	M
CAMELOT *28	JIMMY PIPKIN & BOSS FIVE	I'M JUST A LONELY GUY ("v"or flipside)	м
CAMEO 234	PETE ANTELL	NIGHT TIME	VG++
CAMEO 378	EXCEPTIONS	DOWN BY THE OCEAN	M
CAPITOL 4935	BOBBY RAY & CADILLACS	I SAW YOU (nice uptempo)	M
CAPITOL 4586	LETTERMEN	THAT S MY DESIRE (it surts uptempoince)	VG++
CAPITOL 4168 CAPITOL 3127	JOHNNY OTIS SHOW	TELEPHONE BABY (rocker)	M
CAPITOL 3127	FIVE KEYS	THE VERDIÇT	VG+
ICARD 901 (multi)	EDSELS AZTECS	SHADDY DADDY DIP DIP	M
CARLTON 450	TOMMY FREDERICK & HI-NOTE	TEENAGE HALL OF FAME (scuff plays better then	VG
CARLTON 488	VIC DONNA & PARAKEETS		M-
CHANCELLOR 1110	FIVE SATINS	MY LIFE IS IN YOUR HANDS (small wol, nice)	М-
CHECKER 920	IDEALS	THE MASQUERADE IS OVER (water stain of flip) KNEE SOCKS	VG++
CHECKER 928 (D.J.)	CALVAES		м
CHEER 1000 (BLACK)	FIVE DISCS	ANNA MACORA (floi, It stain of)	VG++
CHESS 1818	CORSAIRS	I'LL NEVER LET YOU GO (scutts & scrts dnap) FLL TAKE YOU HOME	VG M
CHESS 1815	CQUINS	MY ONLY LOVE (1 scuth)	M-
CHESS 1717	MOONGLOWS	I'LL NEVER STOP LOVING YOU	VG+
CHESS 1605 (sil top)	MOONGLOWS	STARLITE	VG+
CHESSMEN 3300	THE CHESSMEN	YOU'LL CRY ALL OVER AGAIN (nice balled)	M
CLAUWELL 004 (vinvl)	INFASCINATIONS	I'M SO IN LOVE (kol)	M
CO and CE 231 (D J)	THE FOUR CHAPS	TRUE LOVERS	VG+
COFD 506	CRESTS	16 CANDLES (small print)	M
COLPIX 617	MARCE (S	MERRY TWISTMAS	M-
COLUMBIA 42162	808 and JERRY	DREAMY EYES (sol nice balled)	M-
COLUMBIA 42227	ADVENTURERS	ROCK AND ROLL UPRISING (It scuffs)	VG+
CONGRESS 225 (wh)	ELGINS	HERE IN YOUR ARMS (wol)	VG+
CORAL 62392 (promo)	DEMENSIONS	DON'T CRY PRETTY BABY (It scuffs, sol)	VG++
CORAL 62444 (promo)	DEMENSIONS	ONCE A DAY	N
CORSICAN 0058 (ylo)	GRADUATES	WHAT GOOD IS GRADUATION	VG++
COURIER 114 (D.J.)	FRATERNITY MEN	LITTLE STAR (It scutt)	M-
CANADIAN 1600	BRADFORD DENNIS	THE WING OF AN ANGEL (dyanmita)	M
FLICK 002	JMMY VON CARL & GROUP	THIS DOESN'T SEEM REAL (great, min bid \$50)	VG++
VEE JAY 417 (D J)	PRESTON FOSTER & RHYTHM ACE		M
ACME 714 (large pl)	LOVE LETTERS	WALKING THE STREETS ALONE (Ibis reversed)	VG
FORTUNE 551	MELVIN DAV'S & NITE SOUNDS	WON'T BE YOUR FOOL (promo)	м
ANGLETONE 530 THOR 325	FABULOUS FABULIERS PARKTOWNES	SHE IS THE GIRL FOR MEAFOUND MY BABY	M
MONEY 215	TURKS	STOP, LOOK AND LISTEN (It scuffs)	VG++
JVPITER 212	FRAN & FLO	I'M A FOOL	VG++
JERRY-0 103	WILLIE LOGAN & THE PLAIDS	YOU WALKED OUT THE DOOR (great)	VG to VG+
LARRY-0 101	CHARLES MCCLINE & THE PLAIDS		м
CROSLEY 201	SPIEDELS	YOU CONQUORED ME (xol)	68-
POP-LINE 346	DE-LIGHTS	I'M COMIN' HOME	VG++
LOST-NITE 111	PERFECTIONS		M
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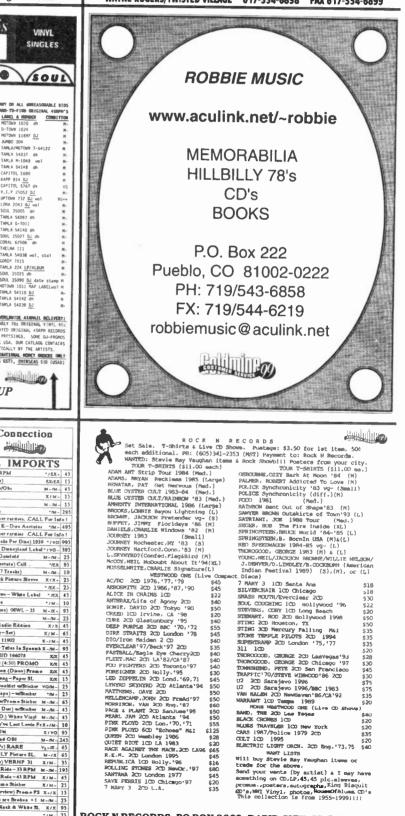
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FRY,GLENN GABRIEL,PETER	LIVE IN DUBLIN STRANGE WEATHER-86 MINS OUT-OF-PRINT ALL ABOUT US-STEREO 56 MINS OUT-OF-PRINT SEALEDIT	LABER	\$45.00	ROLLING STONES	LIVE AT THE MAX-STEREO BS MINS INCREDIBLE
GARLAND, JUDY	CHRISTMAS SHOW- DEC 22,1953 WHILL TORME, LEALSHOR OF A MILTORY OF 7818-8875 STEREO, OUT-OF-PRINT SEALEDH!	CHOIC H		ROLLING STONES RUNDGREN, TODO	UTOPIA LIVE AT THE ROYAL OAK-STEREO 66 MP
GENESIS	IN CONCERT 1976-STEREO 44 MINS OUT-OF-PRINT SEALED THREE SIDES LIVE-STEREO 1981 TOUR US&EUROPE 64 MINS	3 1,0000.11	\$40.00	RUNDGREN, TODE SANBORN, DAVID	LOVE HAPPINESS-STEREO 37 MINS OUT-OF-PRI
GIBBON, DEBBIE	LIVE AROUND THE WORLD-STEREO 90 MINS OUT-OF-PRINT OUT OF THE BLUE TOUR-STEREO PITTSBURGH SEALED	LABER	\$38.00	SANTANA SATRIANI, JOE	SACRED FIRE-LIVE IN MEXICO 5/228-23/03 07 MIN THE SATCH TAPES-STEREO S6 MINS BEALEDIN
GR.LESPIE, DIZZY	Y A NIGHT IN TUNIMA- OUT OF PRINT EXTREMELY RARE IT	LABER C LABER	\$30.00	SEX PISTOLS SHORT,BOBBY	GREAT R'N'R SWINDLE-STEREO 104 MINS OUT-C
GOLDEN EARRIN GRANT, ANY	BUILDING THE HOUSE OF LOVE-STEREO \$4 MINS	LAPEN	\$30.06	SIDRAN,BEN SIMON,PAUL	ON THE LIVE SIDE-STEREO 54 MINS 3/23/06 SEAL LIVE IN PHILLY 10/7/00 STEREO 53 MINS OUT-OF
GUNS 'N ROSES	MAJUNG VIDEOB PART 1 & 2 -STEREO OUT-OF-PRINT	LASER LASER	\$35.00	SINATRA, FRANK SINATRA, FRANK	REPRISE COLLECTION VOL 1-2 DISCS OUT-OF- REPRISE COLLECTION VOL 2-2 DISCS OUT-OF-
HANSON HARDING,JOHN	WE POCKETFUL OF MIRACLES-STEREO 40MINS OUT-OF-PRINT	BEAL LADEP	t \$36.00 t \$30.00	SINATRA, FRANK	REPRISE COLLECTION VOL3-2 DIBCS OUT-OF-P BIG HITS-STEREO CAV 30 MINS OUT-OF-PRINT
HAVENS, RICHIE HEALEY, JEFF	SEE THE LIGHT LIVE FROM LONDON-STEREO 12 MINS SEAL THE ROAD HOME-STEREO 81 MINS OUT-OF-PRINT SEALED!	EDUI DANCH	(3 40.00	SMITHEREENS SOME YOUTH	10-STEREO 40 MINB 10 TRACKS OUT-OF-PRINT WAGGY POP - STEREO 60 MINS OUT-OF-PRINT
HEART HENORIX, JMI	THE ROAD HOME-STEREO 2 DISCS 125 MINS OUT-OF-PRINT RAINBOW BRIDGE-STEREO 2 DISCS 125 MINS OUT-OF-PRINT LIVE WWILLIE NELSON, JOHNNY CASH, WAYLON JENNINGSI	T RA LABEP	t \$40.00 t \$35.00	SPINAL TAP	THIS IS-STEREO \$2 MINS OUT-OF-PRINT K HARD TO HOLD-STEREO \$3 MINS OUT-OF-PRINT
HIGHWAYNEN HORNSBY, BRUK				REPRINGSTEEN B	RU VIDEO ANTHOLOGY-STEREO 100 MINS OUT-OF-
HUBBARO,FRED IGLEBIAB,JULIO	CE A NIGHT ON THE TOWNSTELLED WHAT AND THE TOWNSTELLED WHAT THE VILLAGE VANGUARD-1993 STEREO OUT-OF-PRINT STARRY NIGHT-STEREO 76 MINS OUT-OF-PRINT	LASE		SPRING&TEEN,B	IN CONCERT - UNPLUGGED STEREO
1943CB	LIVE BABY LIVE-WEMBLEY STADIUM 7/13/91 100 MINS THE GREAT VIDEO EXPERIENCE-STEREO 91 MINS OUT-OF-J	HUNT JAPA	N \$108.00	SOURR, BALLY STARR, RINGO	& HIB ALL-STAR BAND-STERED OUT-OF-PRINT BR ON A CLEAR DAY-WIDESCREEN 2 DISCS DIGITA
JENNINGS,WAY	LON RENEGADE, OUTLAW, LEGEND-STEREO 66 MINS SEALED IN		R \$40.00	STREIBAND, BAR	BR THE CONCERT-LIVE ARROWNEAD POND JULY BR ONE VOICE-STERED OUT-OF-PRINT
JOELBILLY JOELBILLY	LIVE AT TANKEE STADUM STEREO IS MINIS LIVE FROM LONG ISLAND-TEAR ON COVER-STEREO 80 MINIS LIVE AT YANKEE STADUM-STEREO 85 MINIS OUT-OF-PRINT	300-00		SUPERTRAMP	BROTHER WHERE YOU BOUND, CANNONBALL,
JOELBILLY	SHADES OF GREY-STEREO 75 MINS OUT-OF-PRINT SEALED	SEAL LASE	R \$30.00	TALKING HEADS TANGERINE DRE	STORYTELLING GANT-STEREO 51 MINS SEALS AM THREE PHASES-STEREO 70 MINS OUT-OF-PRIN
JOHN,ELTON	TO RUBBIA WITH ELTON-STEREO 76 MINS EXTREMELY HAN	JAPA	N \$75.00	TAYLOR, JAMES	PURELY MUSIC-LIVE IN GERMANY STEREO 51 N TIME CAPBULE 1992-00 STEREO OUT-OF-PRIN
JOHN, ELTON	LIVE IN CENTRAL PARK-STEREO 58 MINS OUT-OF-PRINT RA	LASE	PL 878.00	THEY MIGHT BE	GIANTS-STEREO S"DISC 6 TRACKS 15 MINS RA CRAZY VIDEO COOL-STEREO 32 MINS OUT-OF-
JOHN,ELTON JOHN,ELTON	TWO ROOMS-STEREO SO MINS OUT-OF-PRINT SEALEDHI 1 N/F MORLD TOUR 1992-STEREO 120 MINS OUT-OF-PRINT	LASE	R \$45.00	TOTO TRAVIS,RANDY	PAST TO PRESENT-1977-90 -STEREO OUT-OF- FOREVER&EVER-STEREO 45 MINS OUT-OF-PRI
JOHN, ELTON	LIVING LEGEND IN CONCERT-STEREO 60 MINS OUT-OF-PR	INT LASE	R \$25.00	TRAVIS,RANDY	THIS IS ME-40 MINS WEXCLUSIVE FOOTAGE C TEN FT TALL&BUILLETPROOF-40 MINS CUTOU
	LEE LIVE AT THE WILTERN THEATRE-STEREO ST MINS OUT-OF-	PRINT LASE		TROGGS	COLLECTION 9 TRACKS STERED OUT-OF-PRIP VIDEO-STEREO 53 MINS OUT-OF-PRINT
JONES,TOM JUDD6	LIVE AT THIS NOMENT-STEREO OUT-OF-PRINT THE FARWELL TOUR-STEREO 60 MINS OUT-OF-PRINT	LASE	R \$30.80	TURNER, TINA	LIVE IN RIO 1998-STEREO 75 MINS OUT-OF-PRI BREAK EVERY RULE-STEREO 51 MINS OUT-OF
JUDDS KENNY G	ACROSS THE HEARTLAND-STEREO OUT-OF-PRINT LIVE-00 MINS STEREO OUT-OF-PRINT	LASE	R \$30.00	TURNER, TINA TURNER, TINA	WHAT'S LOVE GOT TO DO WITH IT WANGELA I THE GIRL FROM NUTBUSH - 13 TRACKS 106 M
KING,CAROLE KING,CAROLE	ONE TO ONE STEREO IS MINE OUT-OF-PRINT TAREET	LASE	R \$50.00	TURNER, TINA U2	RATTLEAHUM-STEREO REMASTERED AC-3 10 ACHTUNG BABY THE VIDEOS - STEREO
KUBS	UNPLUGGED-STEREO 65 MINS WIMALING OF OUT-OF-PRO STROMED-STEREO 21 MINS OUT-OF-PRINT SEALEDINII	LASE	ER \$40.00	U2 VANDROSS,LUT	HER LIVE AT THE ROYAL ALBERT HALL-STEREO 90
KJBS KJBS	ELPOSED-STEREO 11 MINS OLT-OF-PRINT SEALEDINI	JAP/ SEALE LASS	ER \$40.00	VARIOUS ARTIS	HER BEST OF-STEREO OUT-OF-PRINT TS DEJA VIEW-STEREO 53 MINS OUT-OF-PRINT
KNACK KOOL & GANG	LIVE AT CARNEGIE HALL-STEREO SO MINE OUT-OF-PHILIT	SEALE LAD	LP4	VARIOUS ARTIB VARIOUS ARTIS	TS MUSIC FOR MONTBERRIAT-WELTON, STING, N TS ENCOMUN-TRIBUTE TO LED ZEPPEUN WOUR
DIEASEE	MAIL ME AT: RIULIU6832@AO	L.COM	CHECK OUT	MY WEB SITE A	T: http://www.musicandvid

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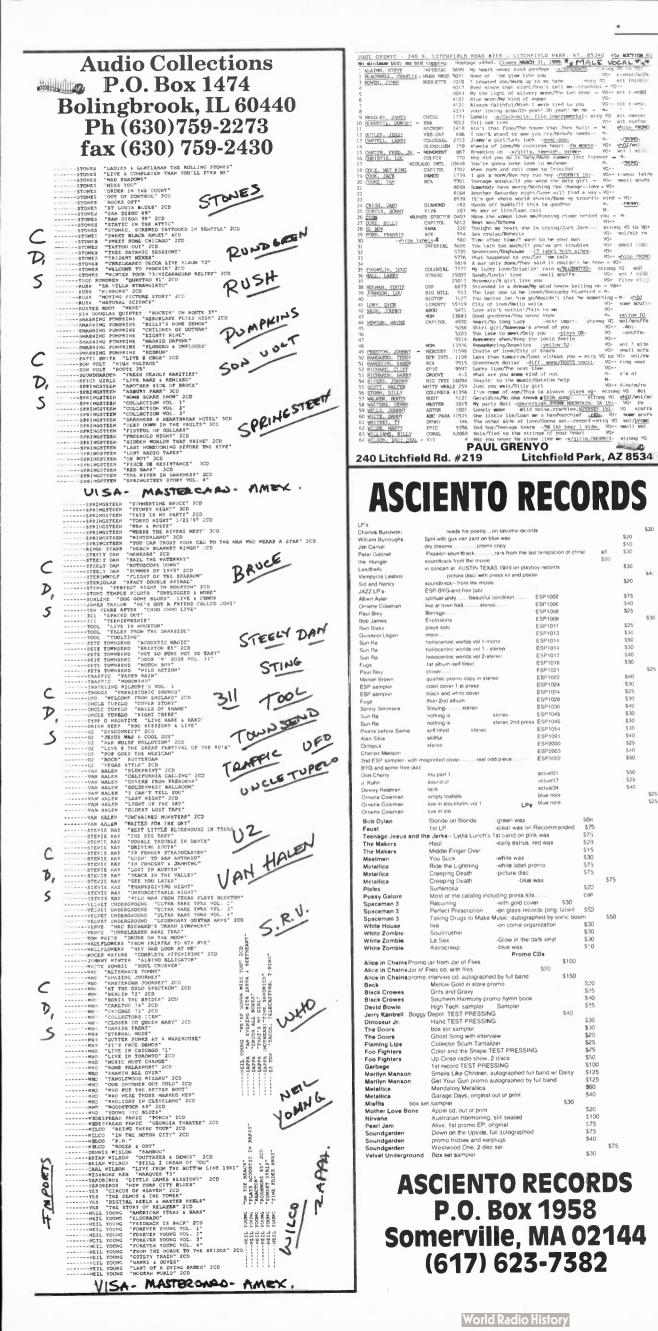
		Allendule, NJ	0/4	01
VARIOUS ARTISTS	PION	EER PROMO WIELTON, MCCARTNEY, STREMAND, MADONNA	LABER	\$30.00
VARIOUS ARTISTS VARIOUS ARTISTS	PION	EER HOT HITS SAMPLER #195 WIGENESIS, CELINE DIONEMO	LABER	540.00 555.00
VARIOUS ARTISTS	TAKE	FIVE SAMPLER WIROLLING STONES, BAND, PLOYD, WHO	LABER	\$26.00 \$30.00
VARIOUS ARTISTS	DICK	CLARK'S BEST OF BANDSTAND WHOLLY,HALEY,EVERLYS BONDS WIDIANA ROSS,AIR SUPPLY,JOHN DENVERAMORE	LABER	530 00 530 00
VARIOUS ARTIETS	STAR	IS ON 45-STEREO 71 MINE OUT-OF-PRINT HOTABLUE-W/BYRNE,LANG,U2,JGGY POP,ANNIE LENOX&	LABER	\$30.00 \$30.00
VARIOUS ARTISTS	BEST.	OF THE FEST WISTEVE RAY VAUGHN, IRMA THOMASA	LABER LABER	\$30.00 \$30.00
VARIOUS ARTISTS	MAN	FACES OF BIRD W/COLE.KONITZ.McFERRIN,MOODY	LABER	\$30.90 \$26.00
VARIOUS ARTISTS VARIOUS ARTISTS	HOT		LABER	\$30 00 \$25.00
VARIOUS ARTISTS VARIOUS ARTISTS	INAG	E SPRING 1992 LASER DISC CATALOGUE	LASER	\$10.00 \$60.00
VARIOUS ARTISTS VARIOUS ARTISTS	INC. LO	TERET POP WIJOPLIN, HENDRUCH, HINDURAL BERT KINGA	LABER	\$80.00 \$40.00
VARIOUS ARTISTS VARIOUS ARTISTS	MOT	OWN 60'S WIMIRACLES, SUPREMES, MARVIN GAYEAMORE	LABER	\$35.00
VARIOUS ARTISTS VALIGHN.STEVIE RA	LINE	FROM AUSTIN W/DOUBLE TROUBLE-STEREO 63 MINS	LABER	\$35.00
WAITE, JOHN	NO E	RAKES LIVE-STEREO 55 MINS OUT-OF-PRINT Y ROTTEN FILTHY STINKING RICH-LIVE 53 MINS STEREO	LASER LASER	\$36.00 \$28.00
WATERS,ROGER	RAD	IO KAOS-STEREO 29 MINS OUT-OF-PRINT WALL-LIVE IN BERLIN-WITHE BAND, JONI MITCHELL	LASER	\$30.00 \$60.00
WILLIAMS, HANK	COU	NTRY PARTY WWAYLON,COLTER,CONLEY&HARDIN NEO 22 MINS OUT-OF-PRINT	LABER	\$25.00 \$30.00
YES	9012	LIVE-STEREO 68 MINS OUT-OF-PRINT RAREINI 1975 AT Q.P.RMONO 65 MINS (RED COVER)	JAPAN JAPAN	\$65.00 \$45.00
YES	LIVE	1975 AT Q.P.RMONO 82 MINS (BLUE COVER) IN PHILADELPHIA 1979-STEREO 51 MINS OUT-OF-PRINT	JAPAN LABER	\$45.90 \$40.00
YES YES	YES	YEARS A RETROSPECTIVE-STUREO 2 DISCS 2 HRS SEALED!	LASER	\$68.00
YES YES	OFF	ATTENT MORO HITS-STEREO 75 MINS OUT-OF-PRINT RAREIII	LASER	\$45.00 \$40.00
YOUNG,NEL YOUNG,NEL	WEL	GED GLORY WICKAZY HORSE-STEREO 24 MINS BEALEDIHI D WICKAZY HORSE-STEREO 105 MINS OUT-OF-PRINT RARE	LABER	\$45.00 \$35.00
YOUNG, NELL ZAPPA, FRANK	200	IPLEX SESSIONS-STEREO OUT-OF-PRINT BEALEDITH MOTELS-WIRINGO & THE MOTHERS- 99 MINB SEALEDITH	LABER	\$45.00
SPECIAL SECTION	DOE	45 RPM VINYL SET SALE SPECIAL SECTION 8 YOUR MOTHER KNOWKIBSES OF FIRE	SWEDEN	\$15.00
ABBA	ONE	S YOUR MOTHER KNOW MONORITERED WHITE LABEL PRO	PROMO	\$12.00 \$25.00
AEROSMITH ALICE COOPER	FAL	LING IN LOVEFALL TOGETHER NUMBERED PIC DISC WILLE VER CRY/GO TO HELL PROMO	UK PROMO	88.00 \$15.00
AMBROSIA AMOS TORI	HON	V CAN YOU LOVE ME/FOOL LIKE ME UK PICTURE DISC	UK	\$25.00 \$28.00
BADFINGER	COL	MEAGET IT/ROCK OF ALL AGES PICTURE SLEEVE ONLY WE GO WITH ME TEST PRESSING EXTREMELY RAREITI	UK PROMO	\$10.00 \$30.00
BEACHBOYS BEACHBOYS	HAP	WY ENDINGS WILLTTLE RICHARD LONG/SHORT PROMO	PROMO	\$15.00 \$10.00
BEACHBOYS BEACHBOYS	LAD	GY SUEMEY LITTLE TOMBOY (DATE ON LABEL) RAREIN Y LYNDAFULL SAL UK PROMO WIBMALL HOLE	PROMO	\$15.00 \$15.00
BEACHBOYS BEACHBOYS	OH	DARLINVENDLESS HARMONY UK PROMO WVISMALL HOLE RE COMES SUMMER/BABY BLUE UK PROMO WVISMALL HOLE	PROMO	\$15.00
BEACHBOYS BEASTE BOYS		ITA ANA WINDS/SUNSHINE UK PROMO WISHALL HOLE DY MOVIN' REMIXES & VERSIONS 12"WHITE LABEL PROMO	PROMO	\$15.00 \$10.00
BEASTIE BOYS	10.17	ERGALACTIC 4 VERSIONS 12"WHITE LABEL PROMO NT DAYS A WEEKI DON'T WANT TO SPOIL WIPS (SLIGHT RIN	PROMO	\$10 00 \$95 00
BEATLES	ALL	YOU NEED IS LOVE/RICH MAN WPB(BLIGHT RING) T PEPPERBUDAY IN THE LIFE WPB(RING)	US	\$68.00 \$26.00
BEATLES BEATLES	LA	DY MADONNANNER LIGHT WPS(RMG) RAWBERRY FIELDS/PENNY LANE W/PS VG++	US US	\$90 00 \$125 00
BEATLES BEATLES	00	YOU WANT TO KNOW SECRET/THANKYOU GIRL W/P8 VG+	U8 U8	\$175.00 \$165.00
BEATLES BEATLES	AN	E LOVES YOU/TLL GET YOU WIPS VG D I LOVE HER/# I FELL WIPS VG+	13 15	\$176.00 \$160.00
BEATLES	NO	PPY JUST TO DANCE/LL CRY WATEAD W/PS (RING) WHERE MANWHAT GOES ON W/PB(WEAR AT TOP)	UB	\$45.00
BEATLES	146	RAWBERRY FIELDS/PENNY LANE W/PB (WEAR) LLOW SUB/ELEANOR RIGBY W/PB(RING WEAR)	US US	\$75.00
BEATLES	WE	CAN WORK IT OUT/DAY TRIPPER WPS (NO TIME ON RECOR T NATURALLY/YESTERDAY PIC SLEEVE ONLY (TATTERD)	0.00	\$40 00
BEATLES	D A	PERBACK WRITER/RAIN PIC BLEEVE ONLY (GOOD BHAPE) IANT YOU,DON'T LET ME DOWN,REV,YER BLUES WIPC	US MEXICO	\$50.00 \$30.00
BEATLES	1.0	WE ME DO STEREO/STEREO PROMO NUR BY THE BEATLES CAPITOL EAP 1-2121 WHARD SLV(NAM	PROMO NE US	\$25 00 \$480.00
BEATLES BON JOVI	146	NON BY THE BEATLES CONTROL OF YOU TEST PRESSING RA	R PROMO	\$30.00 \$30.00
BOWIE,DAVID BOWIE,DAVID	BL	UE JEAN STEREO/STEREO PROMO BLUE VINYL RAREIHI	PROMO	\$25.00 \$15.00
BOWIE, DAVID BOWIE, DAVID		UE JEAN/DANCINW/PIC SLEEVE BLUE WAX	U PROMO	\$25.00 \$15.00
BOWIE, DAVID DENVER, JOHN	84	INES TO ASMESMOVE ON W/PIC SLEEVE (RING WEAR) INSHINE ON SHOULDERS LONG/SHORT YELLOW LABEL PR		\$10.00
DIAMOND,NEIL DOORS	L(OVE ON THE ROCKS MONO/STEREO PROMO	PROMO	\$28.00
DURAN DURAN	E r	ECTRIC BARBARELLA 4 VERSIONS HARVEST LABEL 12" ECTRIC BARBARELLA 2 VERSIONS+ALBUM+EDIT CAPITOL	PRONO 12 PRONO	\$25.00 \$25.00
DURAN DURAN	0	UT OF MY MIND 12" UK PROMO II OMINIMA MAM/TOO MUCH INFO 12" UK PROMO	PROMO	\$38.00 \$38.00
DURAN DURAN	~	RDINARY WORLD ACOUSTIC WIPIC SLEEVE SPANISH PROMO MON OF THE SNAKE/SECRET OKTOBER WIFLEXI DISV & PIC	BL HOLLAND	\$35.00 \$25.00
DURAN DURAN		EFLEX(DANCE MIX), THE REFLEX, MAKE ME 12"PIC DISC WIGH HITE LINES-2 RECORD SET WHITE LABEL PROMOS	A NK	\$35.00 \$40.00
DURAN DURAN DYLAN,808		FOOL SUCH AS I MONO/STEREO WHITE LABEL PROMO	PROMO	\$29.00 \$15.00
DYLAN,BOB DYLAN,BOB	G	FOOL SUCH AS VLILY OF THE WEST STOCK COPY EORGE JACKSON-2 VERSIONS WIPIC SLEEVEIRING WEAR)R		\$25.00
DYLAN,BOB KINKS		ABY STOP CRYING, NEW PONY AYCH ME I'M FALLING WITH INTROMITHOUT WHITE LABEL F	R PROMO	\$15.00 \$15.00
KINKS	8	ROCK W ROLL PANTASY MONO/STEREO WHITE LABEL PRO	PROMO	\$18.00
ICINICE ICINICE	L	OST&FOUNDRILLING TIME WPS BT LOVEROESTROYER(LVE)12"PROMO WISPECIAL SLEEVE	US PROMO	\$26.00
LENNON, JOHN	c	IN RONNIE HAWKING THE LONG RAP/THE SHORT KAP PROM	UK	\$25.00 \$8.00
LENNON, JULIA	N 0	BET A LIFE 2 MIXES W/PIC SLEEVE (RING WEAR&PRICE BTIC) COLLATE FOR COODBYESAWELL I DON'T KNOW PIC DISC	UN	\$8.00 \$50.00
LENNON,JULIA	WL I	NO MORE LONELY NIGHTB(2MIXES/BILLY LOVE SONGS 12"W PRESS-12" CUT OUT SEALEDIN	NPS US US	\$25.00 \$15.00
	NUL I	RESS-12" CUT OUT SEALEDING PRESS (VIDEO EDIT) 12" PROMO OU EST LE BOLEIL ?(SMIXES) WIPS	PROMO	\$25.00 \$20.00
McCARTNEY,P/ McCARTNEY,P/		OUT FRT LE BOLEK 2(3MEXES) VIPS	UB E PROMO	\$15.00 \$40.00
McCARTNEY,P	6.0 IL	BEANDE WOMAN MONO/STEREO RED WAX EXTREMELY RAR BIRTHDAY/GOOD DAY SUNSHINE PARLOPHONE WHITE LABE BIRTHDAY/GOOD DAY SUNSHINE PARLOPHONE WHITE LABE	L'F FROMO	\$75.00
McCARTNEY P	AUL	SUZYARED STREPS ABBET ROAD 12 METAL MOTHER OWN	MEXICO	\$30.00 \$25.00
PRESLEY,ELV	5 1	WEAR MY RINGA WAS THE ONE YELLOW LABEL PROBO IF YOU TALK IN YOUR SLEEPINELP ME YELLOW LABEL PROP	O PROMO	\$25.00
PRESLEY,ELV	8	ALWAYS ON MY MINDAILY BOY PURPLE VINYL WIPS BABY LET'S PLAY HOUSEHOUND DOG YELLOW VINYL WIPS	UB	\$60.00
PRESLEY,ELV	6	NY WAYANERICA WPS (WEAR) ELVIS HABLEFT THE BUILDING JD SUMMER WPS	- US	\$15.00 \$15.00
PREBLEY, ELV		BLUE CHRISTMAS/SANTA CLAUS IS BACK IN TOWN W/PS ALL SHOOK UP/THAT'S WHEN YOUR HEARTACHES W/PS (W	US EAR) US	\$15.00 \$25.00
PRESLEY,ELVI PRESLEY,ELVI	8	JALL SHOCK OPHILI'S CAT ME NICE WIPS (WEAR) LONESOME COWBOY+3 EP WEAR NO PIC SLEEVE	UB UB	\$25.00 \$26.00
PRESLEY,ELV	8	TROUBLE+3 EP WEAR NO PIC SLEEVE	US US	\$25.00 \$25.00
PRESLEY, ELV PRESLEY, ELV		JALHOUSE ROCK+3 WEAR NO PIC SLEEVE	UB	\$25.00
QUEEN		FIRST EP-INGNED BY ALL 4 EXTREMELY RAREITINHI NO ONE BUT YOU'TE YOUR MOTHER DOWN LTD ED PIC DR		\$10.00
QUEEN		FLASH/FOOTBALL FIGHT W/PIC BLEEVE NIGHTSWIMMING +4 12" PIC DISC LTD EDITION W/GREEN SL	EEVE UK	\$20.00
ROLLING STO		GOT LIVE IF YOU WANT IT-4 TRACK EP WIPIC BLV THE BOILLING STONES-4 TRACK EP WIPIC BLV	UK	\$60.00 \$60.00
ROLLING STO	NES	GOING TO A GO-GO(LIVE)MONO/STERED WHITE LABEL PRO LOVE IS STRONG LTD # ED W/PICTURE SLEEVE #\$637	UK	\$20.00 \$20.00
ROLLING STO	NES	YOU GOT ME ROCKING LTD # ED WIPIC BLEEVE #1015	UK	\$20.00 \$20.00
ROLLING STO SINATRA,FRA	MMC .	I CLIERS I'LL MAVE TO DREAM THE REST MONO/STER WHIT	E LAB PROMO	\$35.00 \$20.00
	1.000011	FIRE(WITH&WITHOUT SPOKEN INTRO) WHITE LABEL PROM FADE AWAY STERED WHITE LABEL PROMO	Phoneo	\$20.00 \$29.00
SORBIGSTEEL	U RRU	WAR(WITH&WITHOUT SPOKEN INTRO) WHITE LABEL PROM COVER ME STERED WHITE LABEL PROMO	PRONO	\$29.00 \$29.00
SPRINGSTEEL		BRILLIANT DISGUISE STEREO WHITE LABEL PROMO RADI ANDS MONO/ STEREO WHITE LABEL PROMO	PROMO	\$29.00
SPRINGSTEE	N, INRU	TUNNEL OF LOVE STEREO WHITE LABEL PROBO WPIC SL	PRONO EEVE PRONO	\$25.00
SPRINGSTEE		CLARENCE CLEMONS YOU'RE A FREND OF MINE WHITE O BORN IN LIBACIN ON FIRE FLAG SHAPED PIC DISC LTD ED F	ARE! UK	\$16.00 \$50.00
SPRINGETEE	N,BRU M BRU	HUMAN TOUCHSOULS OF THE DEPARTED WIPIC SLEEVE BECRET GARDEN/THUNDER ROAD (UVE) WIPS	US	\$5.00
ADDINGSTEE	M MARLI	BECKET GOLOGIA HOUSE HOUSE (LIVE) WHIC BLEEVE COVER MEJERSEY GIRL (LIVE) WHIC BLEEVE (RING WEAT	UK IJ UK	\$10.00 \$10.00
SPRINGSTEE	N,BRU	DANCING IN THE DARK/PINK CADILLAC	UK	\$5.00

EUPOSED-STEREO 91 INNES OUT-OF-PTINT SEALEDINIT KUSS NY A**-THE VIDEOS-STEREO 98 INNES OUT-OF-PTINT SEALE LIVE AT CARREGE MALL-STEREO 98 INNES OUT-OF-PTINT SEALE HOT & KOOL-STEREO CAV DISC OUT-OF-PTINT RAREITI PLEASE E-MAIL ME AT: RIULIU6832@AOL.COM CHECK OUT MY WEB SITE AT: http://www.musicandvideo.com IT'S UPDATED EVERY WEDNESDAY - SO CHECK IT OUT!!!!*SERVING COLLECTORS IN OVER 20 COUNTRIES WORLDWIDE!!!!!!! I NOW TAKE VISA & MASTERCARD, AMX & DISCOVER FOR ANY PURCHASES JUST CALL IN YOUR ORDER. PLEASE CALL/FAX (201) 236-9107 BEFORE SENDING ANY \$ TO SEE IF THE ITEM IS STILL AVAILABLE. CALL FROM 10AM - 9PM EST. PLEASE INCLUDE \$5.00 PER ORDER FOR POSTAGE & INSURANCE. SEND ORDERS TO: BOB IULIUCCI, ONE SURREY LANE, ALLENDALE, NJ 07401 02/25/99

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	CYELE-SAME EXACT R.L. of RILIER 1969 Garage/Peychedelic LP CYKLE SNADBACK CHAMELEON- SAME EXACT R.L. of Early 708 ROCK LP Publishing	NEW		
	From the POCKABELIC Land to 705. "All All States and the state and the states of the s	C* NEW	35.	R
	TORE GARDEN SAME FANTASTIC, LATE SOB PSYCH NARD ROCK. DRIVING GUITARS'' Gatefol THUNDERDUI-SAME GREAT HAPD ROCK FROM 1974 BRAIN POLICE: 1968 FANTASTIC GOB ANRO PSYCHEDELLA ' All 8 Inserts included''		825.	0
	LOS OWIS (FURGUS-700) SUPER COOL LATE 609, GARAGE/PSYC with GUTAR & FAPTISA' SUCAR CUBE BULES MAND Super 1967 Garage/Psychodia from Newphis Back & this Gyr. ESTES BROTHERS SAME Super, early 709 mard rock as it was ment to send?		\$20. \$25. \$40. \$25	A D
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	STONED CURCUS-SAME pre-unreleased from 1970 PSYC. MONSTER' ala MUSIC EMPORIUM.ECT BURNIN RAIN SOUND SPECTRUM COLORED WAX. PREVIOUSLY UNRELEASED TRACKS HOT'	NEW	\$25	I C
	IRON LUNC- NICH BALL CF CF. 13940 OV DEY BARE 1975 HARD ROCE. DRUG BELATED LYRICS	p q 4 NEW	\$20	
	DEAT GAND MATTLE-STRAB CLIF-GERMANY SUPER 1944-5 GERMAN BAT BANGS (BATTLES BLACE D AUDS SCHWERS, TOUB PERDES, ECT., Incluses super 18 page booklet wifamily (res) NANG IT OUT TO DPY'(STATM) IS FILLED PANE OUTS FROM 658 65 ' ALL FILLER.NO FILLER Rare LPs at Set Sale EDEM ARBEZ EDEM S ISLAMD (DEL-FI-1211)HOMO, TOPS IN THE INCRED.STRANGE MUSIC GENER'	MINU	910	
	THE BESIT P VILLSIS HUM TO PRODUCE A HIT MECANO, LIVERANDLY YOUTES WEEDE A HUM-LAS (ALS COMBU- INTRODUCING THE JUSTICE-134 SUPER 605 CARAGE! Cover 15 hits V04 HUM ACES COMBU- INTRODUCING THE JUSTICE-134 SUPER 605 CARAGE! Cover 15 hits V04 HUM DEACONFLY TO PROJECT AND A HUM TO PROJECT AND A HUM TO PROJECT OF A DEACONFLY TO PROJECT AND A HUM TO PROJECT AND A HUM TO PROJECT OF A HUM TO PROJECT AND A HUM	h a se f Grou \$200	er 5. 1911	
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		. 9100	nt.	
	TOUP BOOIS (original 600) BEAUTIFUL,12* X 12' SIZE (LP mixe), many UNIQUE pictures.	SET S	ALE	
	LED ZEPPELIN (1969) HARDCOVER 18 baces of vintage Dictures! RARE 605 DRIGHAL BLIND FAITH (1969) HARDCOVER 18 pages of great pictures. STILL SEALED PARKINES: ELVIS 1960 ORIGIAMU "YEARSook"	VG+ E	но #25.	
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	PQP POCE MAGAINE-Original GOP cock page. with puper pics, and articles of the 1968 pock mean. Includes pics of TMP cooks, WebD, MTMED OF NV. ADDITIOS, C DEAT J.AIPPLANE, PINE FLOYD, DYLAM, DEATLES, HERDRIX, MOBY GAPE and MODE' end set sale, begin auction begin auction Degin au		EACI	H ,
	ACETATES: BILDICIE BID.00 HEMAN MOTORCTCLES, 966 HAMAN JUCCE GERY ADV.INC. 60 BSC. RADIO AD VANMAN INTERNATIONAL SHIRTING VARED HIXSON & J. ADV. 1966. 10 ADS ROCE.POP.EC	. VG-	N	*
r k	PRACTION- MOON BLOOD ANGELUS-5005 Rare Original with "Moon" inner sleeve. Disc is a VG++ plays with very little wear. Cover is VO+, sit, ring wear , small "B" ofc. NICE!	ciea mb 91	200.	- I.
f	THE HISSING LINES-SAME PHILIPS-DU 99 HONG (ANSTRALLA) One of the best FEBLA-BAT Dues is VG, iots of lite maratemes player well i only some noise begoe decept i at the end of mong Silcover has creases mar corners. A 4 teat mar renter, other corours corours POCE & BOLL-Sos-BOS: ALL ARE STERED UNLESS NOTED AS (MEMD)			
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World Radio History

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JAMES STIP	CALL MY NAME TODAY!	CADET-4055 (MONO) BARE HIN BID-025. VANDUARD-79219 COLD LABEL VLACK.ect. REPRISE-2051	H-dh/H- VG+/VG+	U N
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RINSHOTS THE RITCHIE FAMILY THE ROBINSON SHOEFY	DOWN TO EAPTH BRAZIL PURE SMOKEY	STANG-1028 CC BIL PL LAPP CC 2078 CENTURY-496 COVER IN SRINK TANLA-16-33151 DN	VO+/ N SEALED	F
RINSHUTS.THE RITCHIE FAMILY.THE ROBINSON.SHOEF S.O.S. BAND.THE SAM & DAVE SWEET INSPIRATIONS TATE,HOWARD	S.O.S. CANT STAND UP FOR FO	TABU-36332 COVER IN SRINE SONG STICKER LLING DOWN EDSEL-133 (ENG) COOL STUFF! ATLANT C-SDB155 cover in SRINE mb=030. sm	oc N/ VG+ VG++/ H- N/ H-	L
TATE, HONARD TAVARES TAYLOR, JOHNNIE	GET IT WHILE YOU CAN SUPERCHARGED GREATEST HITS	VERVE-V6-5022 cvr in SRIAK dh CAPITOL-ST-i2026 COVER IN SRIX STAX-2032 DJ STK OPC sit rv	K/H	k
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THORNTON, WILLIE HAE TWISTIN, KIRGS V/A- DERP SOUTH-SOUTH V/A- THE HITTEP SOUND V/A-FRI THE ISCN.CODE VIA-FRI THE ISCN.CODE	CNT.JAIL-JIMMY McGR GREATEST HITS	AND THE REPORT OF THE DATE OF THE REPORT OF	SEALED P- H CD/ H	15
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BEE GEE S BEE GEE S BIG BROTHER & H.C. BLIND FAITH BEEAD F	IDEA RARE PRECIOUS CHEAP THRILLS SAME THE BEST OF HALLELUJAH SAME ALL OF A SUDDEN WY I	ATCO 253 (GPT) 3/3/4 ATCO 253 (GPT) 3/3/4 ATCO 254 (AMPEX) 3/3/4 ATCO 204 (AMPEX) 3/3/4 COLHEC 104 5/35 (GREWITEE) 7/1/2 GUAD LIBERTA-TO 505 (GREWITEE) 7/1/2 GUAD LIBERT-TO 18 (GREWITEE) 3/3/4	VG+ VG+ VG++ VG+	KEELS
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 MCBICAT, DUNCAN/Chiveray/ergo '74 import/accelent prog-prog/saverunNik-INN/*77
 MOB, THE/same/Colossus '1/rock/sm stkr on cvr, vy si jit mg/VG-YNM-410
 MOBY GRAPE/Roma & Grape Jam/CBS'71 ong Gamma 2 jo import/VC/VG+47825
 MOBY GRAPE/Grape Jam/Caledia '86 ong/Australian prog-psych heavy/hyric inner skr/MM/NM/\$20
 MOFFS, THE/same/Coladel '86 ong/Australian prog-psych heavy/hyric inner skr/MM/NM/\$21
 MOBHI-FREEMAN/No. IN/1 aded 1/g/utar-noise duo/MM/M488
 MOLAGHI-FREEMAN/No. IN/1 aded 1/g/utar-noise duo/MM/M488
 MOLAWAY, SESRAF.Exar/Printer Soci. '30/RARE hassy blaes pin IncurkS, THE/Bad Habits/Teinvest 78/Punk-View ranky with HUSON FORO 07 THE STRAMMS/NUS15
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rock/VG/VG+/38 MORRISSEY, DKCK & JIM MULLEN/Cape Wrath/EMI-Harvest '79 U K import/VG+/VG512 MORSE CODE TRANS/MISSION/same/RCA '95-70/Canadan heavy prog rock/NM-/VG++/*/325 MOSE JONES/Cet Rejnt/MCA '73/scarce debul- great southern rock/gttld/2 sm stirs on cvr//G+/NM/315 MOSE JONES/Blackbird/RCA '78/starte jp-more southern rock/gttld/2 sm stirs on cvr//G+/NM/315 MOSE JONES/Blackbird/RCA '78/starte jp-more southern rock/SEALED/*37 MOSES AND THE IMPOSSIBLE TEM/The London Symphony- Music by Artie Wayne/BASF '72/nice guitar leads-comes with biretto/2 ip gtthd/si water damage to cvr/dth/VG/VG+/315 MOSELEY, BOB:same/Warmer Bros '72/MOBY 'GRAPE solo lpiam stirt on cvr/VG+/NM/*325 MOTHER LEARTH/Living With The Annals/Mercury'88/backwoods blues rock with TRACY NELSON/unipac /VG/VG+/\$12 MOTHER LEARTH/Make A Jordul Noise/Mercurv/unipac/dtV/G++/MM/315

.NG/VG+/\$12 IER EARTH/Make A Joyful Noise/Mercury/umpac/dh/VG++/NM-/\$15 IER.QDE//Mahe I Der/Buddah '89/Canadian rock-sou//SEALED/\$12 IERLODE/Tapped Out/Buddah '73/post mortem lp/vry sl jitt mg, dh/VG+/VG+/\$7 NOTHER EART

MOTHER LOVE, THE/Carousel of Daydreams/Epic '70/dreamy pop-folk rock quartet- mostly cover tunes in a flor power v/ba/cc//G/VG/VG/1510 MOTHER NIGHTraams/Columbia '72/soul rock 8 piece- kindle goin' for the Sty & The Family Stone groove- funky rock & Rr/8 with horms/radio playfst stkrs, am tear on cvr, al yit, mg/VG/NM/781 MOTHER'S (FINEST) faams/RCA '72/debut lp by this funk rock sextel/unipac/radio promo playlist stkrs on cvr, vy mg/VG/NM/7815 mg/VG+/NW7/\$15 MOTIONS, THE/Electric Babay/Philips '88 wht Ibl promo/Dutch rock/unipec/radio sta cvr/VG+/NW\$15

HUTLER'S FINEST isamo/FCA.*22/debut ip by this funk rock sextet/unpic/radio promo playist stars on ovr vy si jut my (w/m/m/si)
 MOTONS, THE/Elsens Babay/Philips '88 whit lib promo/Dutch rock/unpic/radio station call letter on cov/Gr/HW si3
 MOTO ROCK, V/M/Papita '80 Hunganan imp/hard rock//Gr+/NM/84
 MOTT ROCK, V/M/Papita '80 Hunganan imp/hard rock//Gr+/NM/84
 MOTT ROCK, V/M/Papita '80 Hunganan imp/hard rock//Gr+/NM/84
 MOTT THE HOOPLE/Lamar Alamtic '70 ong rodebut fyM/C Escher covergitd//Gr+//K315
 MOTT THE HOOPLE/Lamar Alamtic '70 ong ronge bk/m/Mr/121
 MOTT THE HOOPLE/Lamar Alamtic '70 ong ronge bk/m/Mr/121
 MOTT THE HOOPLE/Lamar Capera- featuring the Brain Caper Kidd/Alamtic '72/VG++//Si16
 MOTT THE HOOPLE/Lamar Alamtic '70 ong ronge bk/m/Ca+/VG++//Si0
 MOVING HEATS/Derk End Of The Streev/VKA '81 Canadian press/Celata har one show for the Way Form Mempha*/NM-NM/S20
 MOVING HURATS/Derk End Of The Streev/VKA '81 Canadian press/Celata har osci/Win/Mr/731
 MOVING HURATS/Derk End Of The Streev/VKA '81 Canadian press/Celata har osci/Win/Mr/730
 MOVING HURATS/Derk End Of The Streev/WA '81 Canadian press/Celata har osci/Win/Mr/730
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 MOVING HURATS/Derk End Of The Streev/WA '81 Canadian press/Celata har osci/Win/Win/730
 MOVING HURATS/Derk End of 1971 rang featuring Markanza (Min/Mix2)
 MOVING HURATS/Derk End '91 Formating Harkanza (Min/Mix2)
 MOVING HURATS/Derk End '91 Formating Harkanza (Min/Mix2)
 MUTR/Recolata Ala Laded/MCC' '83 Philips tead to 1971 rang tead prog. a wait rock/Min/Mr/310
 MUEHLESK, MAURY (Tongethread/Cagit/Of Y0Gram, markang on prog. a wait rock/Min/Mr/310
 MUEHLESK, MAURY (Tongethread/Cagit/Galt Rock rock/mX/Min/Mr/310
 MUEHLESK, MAURY (

MYSTIC NUMBER NATIONAL BANK/same/Probe '88 ong /blues psych/gmmick gftdl jkt/VG+V/G+//S30 NAGLE, ROVsame/Warner Bros. '70 wht.lbi.promo/X-psych west coast rocker with RY COODER/gftd/radio promo playsat stirs/VG-rNM-/7825 NAKED CARMEN, THE/Venous Artists/Mercury '70-'71/Rock inspired opera of Carmon with MELBA MOORE/gftdl with booklev/dh, top sam beginning to sptV/G+V/G+v310 NATUCKET/same/gike Companio/ToL by these cut rockers/hytic inner silv & insert/NM/NM//38 NATUCKET/same/gike Companio/ToL Throat Records '78 Canadian imp/info inner silv/M-NM/N/20 NASH THE SLASH/Bediade Companio/ToL Throat Records '78 Canadian imp/info inner silv/NM-NM/S20 NASH THE SLASH/The Million Year Prenc/Raiph Records '78 Canadian imp/info inner silv/NM-NM/S20 NASH THE SLASH/The Million Year Prenc/Raiph Records '78 Canadian imp/info inner silv/NM-NM/S20 NASH THE SLASH/The Million Year Prenc/Raiph Records '78 Canadian imp/info inner silv/NM-NM/S20 NASH THE SLASH/The Million Year Prenc/Raiph Records '78 Canadian imp/info inner silv/NM-NM/S20 NASH THE SLASH/The Million Year Prenc/Raiph Records '78 Canadian imp/info inner silv/NM-NM/S20 NASH THE SLASH/The Million Year Prenc/Raiph Records '78 Canadian imp/info inner silv/NM-/NM/S20 NASH THE SLASH/The Million Year Prenc/Raiph Records '78 Canadian into/rist 10 NATURAL CASIsame/Filmed Records's '70 Canadian hom rock/unper/G/S-V/G+/7310 NATURAL CASIsame/Filmed Records's '70 Canadian hom rock/unper/G/S-V/G+/7310 NAUTRUS:Space Storm/Musk Project '10 German imp/prog gutar-kayboard rock/gfth/arm.sit/r tear on or:V/G+/Y/G++/30 NAVAR700/V/G+/Y/G++32 NAVAR700/V/G+/Y/G++32 NAVAR700/V/G+/Y/G++32 NAVAR700/V/G+/Y/G++32 NAVAR700/V/G+/Y/G++32 NAVAR700/V/G+/Y/G++32 NAVAR700/V/G+/Y/G++32 NAVAR700/V/G+/Y/G++32 NAVAR700/V/G+/Y/G++33 NEELEV, ISAM/Commy You Just Crossed My MindCaptiol '22/Texas county rock/ymc inner siv/promo stir, on/V/G+/NM/S8 NEELEV, SAM/Commy You Just Crossed My MindCaptiol '22/Texas county rock/ymc inner siv/promo stir, on/V/G+/NM/S8 NEELEV, SAM/Commy You Just

NED/samarPepydor 73 whi bit promo/souther nock/promo sit/r on cvr, 2 am sit/ tears, si jd; mg/VG+/VG+v§6
 NEELY, SM/Vonny 700, Just Crossed My Mind/Captol 72/Texas country rock/lync inner siv/promo sit/r, dr/VG+/NM/%8
 NEELY, SM/VONH Your, ASM, 74/VG+/NM/%6
 NEELY, SM/VONH Your, ASM, 74/VG+/NM/%6
 NEELY, TED/1974 A.D. /RCA. 73/rock vocalist/sm stir on cvr, si jd; mg/VG+/NM/%8
 NEELEY, TED/1974 A.D. /RCA. 73/rock vocalist/sm stir on cvr, si jd; mg/VG+/NM/%8
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 NELSON, RICK/Rick Sings, Nasion/Dace: 71 /tacara ong /VG+/NM/%10
 NELSON, RICK/Rick Sings, Nasion/Dace: 81 /target /tack/list tace Calistic ta London X-swnger chic who raciss satism policy about sax & love with masus/SEALED/%265.
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Upper Extrem

Bruford Tapes

One Of A Kind

Ball Bruford One OF A King Bill Bruford Gradually Going Tornado Bill Bruford Masterstrokes 1978-1985 Bruford's Earthworks Self-titled Bruford's Earthworks All Heaven Broke Loose

Bruford's Earthworks Stamping Ground

Brutord's Earthworks Dig? Jon Butcher Axis All Along The Axis Jon Butcher King Bisciut Flower Hour Jon Butcher Electric Factory Jon Butcher Positively The Blues

Adver

Little Things

Half Breed

Bruford's Earthworks Dig?

Feels Good To Me

Best Of Jon Butcher

The Age Of Plastic

No Second Chances/Lines

Currie Messin' With The Boys Self-titled

Face Card The Day The Earth Caught Fire

Heads Are Rolling City Boy/Dinner At The Ritz

Cut Crack Attic (Best of)

My Own Prison + 1

Is This A Cool World Or What

Freefall Night Of The Living Dregs

Absolutely The Spiral Notebook Swing Shift 10 Invitations From Mr. E Self-titled + 1

This Island/Absolutely Age Of Impact A Pleasant Shade Of Gray Self-titled/Light In The Ni Burning Up The Night Black Noise

Hollow Years + 2

Coming Home + 2 This Island/Absolutely

Electric Light Orchestra Live At Winterland '76

Tonight

Bang

Iris

Three Sides Live Dizzy EP

Self-titled Exiles + 1

Days Of The New The Down Town

Geoffrey Downes Vox Humana

22B3

Dave & Sugar Anthology Days Of The New Shelf In The Room(PosterPack)

ning/Barnet Dogs

Tropico/Seven The Hard Way

Beautiful-The Remix Albun No Exit + 4

Walking In The Rain Self-titled

Self-titled/Strange Land ens Black Light Syndrom

If Summer Had Its Ghos

Dusk

Here

Self-titled/The Second Album

Live at the Manchester Univ I Don't Want To Miss A Thing I Don't Want To Miss A Thing(I

e-mail: MCRecords@aol.com

Live

Crazy

Listen Nov

10cc

707

801

801/Phil M. 801/Phil M. 801/Phil M.

Aerosmith

Aerosmith

eromith

eromit

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oril Wine

oril Wine

Art Of Noise

The Baby's

lachma

Redlands

Badiands Balance Russ Ballard Russ Ballard Russ Ballard

Russ Ballard

Russ Ballard Russ Ballard

Adrian Bele

drian Belev

Adrian Belev

Adrian Belev

Pat Benatar

Pat Benata

Pat Benatai

Colin Blunstone

Colin Blunstone

Colin Blunston

Box of Frogs Bozzio Levin S

Garth Brooks

Bruford/Levin

Bill Bruford

Bill Bruford

Bill Bruford Bill Bruford

Jan Butcher

Buggles

Buggles Bush Charlie

Charlie

Charlie

Charlie

Tharlie

Cher Cherie & Mari

inema Face

City Boy City Boy Climax Blues B Crack The Sky

Frack The Sky

Crack The Sky

Crack The Sky

Track The Sky

Creed Crosby & Nash

David Cross

Device DeVito, Karla Dixie Dregs

ream Theater

Dixie Dregs

Rik Emmett Rik Emmett Rik Emmett Rik Emmett

Esquire Eurogliders Explorers Club Fates Warning

Flash & The Pan

Flash & The Pan

Genesis Goo Goo Dolls Goo Goo Dolls

Goo Goo Dolls

Goo Goo Dolla

Esquire

FM

FM

Cinema Face

Gity Boy

City Boy

City Boy

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Asia

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Compact Disc UK, 20-Tracks ree Used Emerson, Berry&Carl Palmer d Album 2 albums on 1 CD Manzanera,Eno,Simon Phillips

UK, new release, 2/11/77concert Sweden, 4-track Part 2) w/Pop Mix, Austria, 3-trk

Canada EP, 4 versions Canada, 4-CD set, 67 trks, booklet Recorded Nov 1982 Produced by Eddie Orford (Yes)

Austria, collection of unreleased mat Austria, collection of unreleased mat 10-track

Japan, Jake E.Lee, 3rd lost album

2 albums on 1, "Breaking Away" Debut w/different songs from (1984)

Rare, live & unreleased acoustic mat. 4-track, duet w/David Bowie

"Fire & Ice", "Promises In The Dark

UK, 3-trk, new vers."She's Not There UK, Limited-Edition DigiPak

Out-of-Print Limited-Edition

Japan, Bill Bruford & Tony Levin w/Ralph Towner & Eddie Gomez

w/Allan Holdsworth & Jeff Berlin

Recorded July 1987, w/1998 interview \$14

w/bonus trk from"16 Stone"recordings \$10

2 albums on 1 CD. Rema

1980 concert, not a bootleg

German, w/Cher on vocals

UK, 12-trk, remix of greatest hits Limited-Edition 2-CD set.

Used Out-of-Print

Randy Bachman

Used German

2 albums on 1

Limited-Editi Debut album 1997 release

2 albums on 1

9-track

live

German, 11-track

2 albums on 2 CDs,

Out-of-Print w/ "Have A Cigar" German, 7-track, 1979 German, 11-track, 1980

Ger David Crosby & Graham Nash

former Meat Loaf singer

Ger David Crossy & Granam Nash Sto Japan, King Crimson member \$25 23-track \$13 Australia, 3-trk, prev.unrel mat.&poster \$6 Australia, 4-trk, w/live trks (On Sale) \$5 "Hanging On A Hear Attack" \$11

Steve Morse SII Capricorn Classic release from 1979 \$11 new version "Video Killed Radio Star"\$13 Japan, 2 bonus tracks \$16 Made in EEC. 10-trks. \$16

Canada, 12-track, new release Canada, 10-track, instrumental Chris Squire Prod , bonus track

DreamTheater, Terry Bozzio, Trent G

Canada, w/bonus tracks from"Con-test

Japan, "Long Way Down (final vers)" \$12 Australia, 3-trk, prev, unrel mat \$10 Austalia, 3-trk, \$10

w/ "Paperlate" (Pre-Order)

W/Dream Theater's Kevin Moore

"Dark Lady'

Out-of-Print

e Of Plastic "Video Killed The Radio Star" ures In Modern Recording + 3 Japan, 2 vers."I Am A Camara"

Self-titled German, 9-track, 1983 Fantasy Girls German, 10-track, 1976 Here Comes Trouble + 5 New US release w/5 new recordings FightDirty/GoodMorningAmerica 2 albums on 2 CDs

City Boy/Dinner At The Ritz 2 albums on 2 CDs YoungMenGoneWest/Book Early 2 albums on 2 CDs, "5 7 0 5 " id 25 Years (1968-1993) German 2 CDs, "5 7 0 5 "

YoungMenGoneWest/Book Early 2 albums on 2 CDs, "5 7 0 5 " d 25 Years (1968-1993) German, 2-CD set, w/"I Love You" Cut New Release Crack Attic (Best of) I6-track, w/prev unreleased material Ist/White Music 2 albums on 1 CD Live At WBAB/LiveSky 2 albums on 1 CD Animal Notes/Safety In Numbers 2 albums on 1 CD My Own Prison + I Australia

Australia

Steve Morse

2-CD set

Japan

UK, Out-of-Print

Out-of-Print cutout

4-track, 6 14-track 21-track

2 albums on

Phil Mananera

3 versions

3 versions

Crazy 3 versions Amazing 3 versions Falling In Love (Is Hard On The Knees) CD single, bonus track Best Of Alcatrazz Yngwie Malmsteen & Steve Vai The More You Know Close To The Hype Canada EP, 4 versions The April Wine Collection Canada 4-CD set, 67 trks, booklet Kine Biering Elower Houre

\$10

\$12

\$12

\$15

\$12

\$10

\$5

\$5 Hater

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\$14

\$11

\$20

\$15

\$15

50

\$25

\$11

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\$15 INXS

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\$15 Kansas

\$29 \$17 \$12

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\$12 Kayak

\$12 Kayak

\$14 Kents

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\$19

\$11 \$11

\$14

\$10

\$13

\$12

\$10 \$15 \$36

\$10 Prism

\$7

Use Credit Card Check or Money Ord

Self-titled

Guitar Noir

Rockbird

Debravatio

Self-titled

Roger Hodgson Hai Hai Roger Hodgson In The Eye Of Allan Holdsworth Metal Fatigue Allen Holdsworth None To Soon

Holdsworth/Beck The Things You See

Holdsworth/Beck With A Heart In My Song

Sahara

Homebrey

Mothballs

Turbulance

Wake + 3

The Greatest

New Mistake

Jefferson StarshipModern Times Jefferson StarshipNuclear Furniture Jefferson StarshipWindows Of Heaven

Quantum Guita

Allan Holdsworth i.o.u. Live

Allan Holdsworth I.O.U

House Of Lords

Steve Howe

Steve Howe

Steve Howe

Steve How

Steve How

Steve Howe

Steve Howe

Steve Howe

Steve Howe

The Hunt

Jellyfish

Jellyfish Elton John

Elton John Elton John

Kansas

Kansas

Kansas

Kansa Kayak

King Crimson King Crimson Knig Crimson

King Crimson

Kerry Livgren

Kerry Livgren Kerry Livgren Kerry Livgren Kerry Livgren

Kerry Livgren

Kerry Livgren

Kerry Livgren Kerry Livgren

Led Zeppelin Lovemongers

Louise Mandrell

Phil Manzanera

Phil Manzanera

Megadeth

Kim Mitchell

Kim Mitchell

Kim Mitchell

Kim Mitchell Kim Mitchell

Kim Mitchell

Morningstar

Morningstar New England New England

New England

Magellan

Lake

IQ IQ

The Best Of

Genesis Revisted

Once More Into The Bleach

The Experience Collection Hai Hai

In The Eye Of The Storm

Sanara Pulling Strings Early Years with Bodast

Beginnings The Steve Howe Album

Not Necessarily Accoustic The Grand Scheme Of Things

Tracked Down (The Best of)

Times

Made In England Greatest Hits Volume II Telltales King Biscuit Flower Hour

Definitive Collection + 5

Always Never The Same Freaks Of Nature

In The Spirit Of Things

3 Originals Royal Red Bouncer + 9

tarless & Bible Black

The Abbreviated King Crimson

See See The Sun + 2

Self-titled

Absent Lovers

Prime Mover II

Seeds Of Change

One of Several Possible Musiks

Time Line AD

Anthology

Guitarissimo

K-Scope

Phil Manzanera Diamond Head Phil Manzanera Diamond Head Phil Manzanera Million Reasons Why Max Webster Universal Juveniles McKendree SpringGod Bless The Conspiracy Sarah McLachlin Rarities, B-Sides and Other St

Criptic Sounds

Rockland Itch Aurat Fixations

Self-titled

Venus Self-titled + 1

1978 Walking Wild

New England Explorer Suite New Riders of Purple Sage Keep On Keepin' On

New Riders of Purple Sage Panama Red Juice Newton Anthology Ted Nugent & The Amboy Dukes Migration Ted Nugent & The Amboy Dukes On The Edge Ted Nugent & The Amboy Dukes Journey To The Orion The Hunter Self-titled

Sessions Man Volume 2

New Riders of Purple Sage Panama Red

Jimmy Page Sessions Man Alan Parsons Project Anthology

Shakin' Like A Human Being

I Am A Wild Party (Live)

Greatest Hits

Red

Ouch

Live AD

The Best of Kayak

Shining Star Seven Stories Into Ninety Eight

Goo Goo Dolls

Goo Goo Dolls

GTR

Steve Hackett

Steve Hackett

Steve Hackett

Steve Hackett Deborah Harry Deborah Harry

Deborah Harry

Hawkwind

Jimi Hendria



Metro CD Records Dizzy Up The Girl + 1 Dizzy Up The Girl + 2 Self-titled King Biscuit Flower Hou Bay Of Kings Please Don't Touch



Prism From The Vaults 20-Track, rarities, special guests Prism From The Vaults Pure Prairie League Can't Hold Back Pure Prairie League Self-titled/If The Shoe Fits Queensryche Sign Of The Times David Ragsdale David & Goliath Red Hot Chili Peppers Greatest His Trevor Rabin Wolf w/J Pieter Bead Vince Gill 2 albums on 1 CD Holland,4-trk, prev. unrel mat. Out-of-Print Fmr violinist of Kans Canada w/Jack Bruce, Manfred Mann, Simon Phill Restless Breed Riot Riot Fire Down Under Self-titled/Hell Hath No Fury German German 2 albums on 1 CD Japan. Out-of-Print "Crank It Up", 2 bonus trks,Ger. German, w/5 bonus live tracks Rock Goddess Paul Rodgers The Rods The Hendrix Set Self-titled + 2 Wild Dogs + 5 The Rods The Rods In The Raw + 5 The Rods Let Them Eat Metal + 4 The Rods The Rods Live + 5 Collective Soul member's solo albu Numbered Limited-Edition, bonus t Packaged in a "long-box" UK, 3-CD set Used w/bands members from Beste Ed-E Roland Self-titled David Lee Roth David Lee Roth Uli Jon Roth She's My Machine A Little Ain't Enough From Here To Eternity Return To Zero RTZ RTZ Lost Import, 2nd unreleased album Different Stages + 1 (ON SALE) Japan, 3-CDset, w/2 mini tour bookl Rush Misplaced Ideals/Fa Dogs of War Seven Mary Three Over The Shoulder Secret Policeman's Other Ball Shadow Gallery Tyranny Tommy Shaw Misplaced Ideals/Facades 2 albums on 2 CD 4-trk, Australia, bonus tracks Sting, Phil Collins, Eric Clapton guest James LaBrie (Dream Theate Japan, bonus track ng Star Shooti It's Not Over Out-of-Print It's Not Over Out-ot-Print Squared-An Anthology UK, 2-CD3, taken from Sky 1,2,3 & milesYoung Person's Guide To Discipline Vol II. related King Crime: Self-tilted/Between The Lines 2 albums on 1 CD Anthology Australia, 24-trk, 'Eleanor Rigby'w/Zc Self-tilted/Behind Enemy Lines 2 albums on 1 CD Snooting Star Sky Sometimes God S Spider Rick Springfield Spys Starcastle Self-titled Starcastle Citadel Fountains Of Light Real To Reel Self-titled Starcastl Starcastle Steel Breez You Don't Want Me Anymore' Stone Temple ots Plush German, 4-track GregRolie, KevinChalfont, RossValo In The Eye Of The Storm The Storn Strawberry Ala m Clock Incense & Peppermin King Bisciut Flower Hour Styx I Caught In The Game When Seconds Count Streets /Steve Walsh (Kansas) Debut album on CD for the 1st time Pre-order price. Styx Survivo Survivor Sylvia Hutton Sylvia Anthology Prelude To The Millennium Japan, New release of origin & 98 ve Symphony X T'Pau Heart And Soul The Best Of Out-of-Print, cutout T'Pau The Promise Tomorrow + 11 The Complete Works I & II Hold On Welcom Out-of-Print, cutout Australia, 2-track 1968 psychedelic Steve Howe band Japan, w/5 bonus tracks 2-CDs Limited Edition Gold-Disc re) Hughes, Galley, Holland, Downe Talk Show Trapeze Welcome To The Real World (li Тгареге Walking The Reeperbahn Tycoon/Turn Out The Lights Self-titled Japa: **Martin Turner** Wishbone Ash member, UK, 10-trk 2-CD set, w/ hit "Such A Woman" Tycoon Under Fire Japan, J nmy Waldo(New England, Alcatraz Under Fire Uriah Heep Uriah Heep Rick Wakeman Rick Wakeman Equator Japan, Jimmy Waloo(VeW England, Aleatraz Equator 1985, Digitally Remastered. 10-trks Sonic Origami + 1 UK, Limited-Edition Greatest Hits 2-CD set Myths & Lengends of King Arthur & The Knights Of The Round Table The Six Wives Of Henry VIII Journey To The Center Of The Earth **Rick Wakeman** Journey To The Center of The Canter Japan, debut album w/Kansas voen. MagneticHeaven/American English 2 albums on 2-CDs Common Knowledge com UK, unreleased "debut" album so Collection of Unreleased Perf IggyPop, FolkImpiosion, Fastball, etc Barbarella German, CD single, 3-trk ra Self-titled John Wetton & Phil Mananzera Vienkay Business 72-97 24 rare Crimson trk **Rick Wakeman** Steve Walsh Japan, debut album w/Kansas vocali Wax U.K. Wax U.K. WBCN Naked Te Scott Weiland Barbarella Wetton Manzanera Self-titled Scott Weiland
 John Wetton & Richard Palmer-James Monkey Business 72-97
 24 rare Crimson trk

 John Wetton
 Live In New York
 acoustic show w/ Ian McDonald
 John Wetton John Wetton John Wetton Live In Tokyo + 4 King's Road 1972-1980 UK 2-CD Limited-Edition set Arkangel + 1 nes Self-titled Brad Whitford & Derek St. Homes Whitford/St.Hol Live At McCabes Guitar Shop Nancy Wilson Wishbone Ash Acoustic show from Heart member The Living Proof (Live In Chicago) Outward Bound Eu Illuminations Wishbone Ash Europe, 15-trk, Wishbone Ast w/ special version of "The Calling" Out-of-Print. 2 Gold CD set of live ABWH Talk + 1 Yes Talk Yes Music Plus Yes Yes Keys To Ascension I 2-CD set, live & studio tracks Keys To Ascension 2 2-CD set. live & studio tracks Beyond And Before Solo Family Album Friends & Relatives 2-CD set, BBC sessions UK, 14-trk, Andersons"MatterOfTime 2-CDs, '98 vers "Owner Lonely Hear German, w/bonus track"Give & Take Japan, bonus track Yes Yes Union + 1 Open Your Eyes + 1 Yes Open Your Eyes(Limited Edition) Surround Sound Yes studio & concert 60s rarities contains "Who's Behind The Door" Frank Zappa Zebra Zebra Zebra Mystery Disc Self-titled No Tellin' Lies contains "Bears" Randy Jackson's China Rain Bed Of Nails 1990 solo project, Zebra Live Best Of In Black & White Compilation w/rare & new material Zebra Picture-Disc, prev_unreleased mat Pat Benatar Invincible Picture-Disc Picture-Disc Original release without remixes 1st press, poster, lyric & scrap books,sealed cutou **Fight Dirty** Charlie Def Leppard High 'n' Dry Captain Fantastic Elton John Fates Warning No Exit Canada, cutout "Do It Again", "Livin On A Thin Line
 Fates Warning
 INCLAN
 "Do It Again", "Livin On A Thin Line

 Kinks
 Word Of Mouth
 "Do It Again", "Livin On A Thin Line

 Manfred Mann Earth Band Roaring Silence
 Original release Flesh tone color cove

 Paul McCartney
 Tripping The Live Fantastic.Highlights
 UK, 12-tracks

 Molly Hatchet
 Beatin' The Odds in 9 Easy Ways
 Demonstration White label VG

 Stone Temple Pilot Sex Type Thing
 Picture-Disc,UK,EP, prev.unrel mat.

 Antional Stella Parton
 Anthology

 Stella Parton
 Anthology

 Pearl Jam
 Jeremy

 Joe Perry Project Let The Music Do The Talking
 German, EP, "Yellow Ledbetter (live)" \$6

 Joe Perry Project I've The Rock 'N' Rolls Again
 Aerosmith member solo project
 \$10

 Robert Plant
 Hurting Kind (I've Got My Eyes on You) EP, Cut-out, w/prev unreleased \$8
 Japan. New release His final album
 \$22

 17-track
 \$1

 24-track, Dolly's sister
 \$13

 Australia, EP, "Yellow Ledbetter"
 \$6

 German, EP, "Yellow Ledbetter (live)" \$6

 \$13 Stone Temple Pilot Purple Styx II Pieces Of Eight 3 V Used, VG original WoodenNickel lab Styx Styx Zebra Used, Mint, Gold vinyl \$10 cutout S22 Asphyx S11 Ed-E Roland The Rack

Debut from Collective Soul m

Self-titled

Waxwatchers Auction of Rare 50's & 60's Soul, Blues, Rock & Country Albums

This is the 4th and final auction of this collection and I thank all of you that have bid. The lowered some of the maintumas on this last sale, so I hope you all find something Records are graded CoverRecord Auction closes and it.

April 15				
1 Duke 71(m)	Johnny Ace,	Memorial Album card cover	vg+/vg+	mb \$40
2 Era 110 (m)	Jewel Arkens	Birds And The Bees		mb \$20
3 ABC 551(m)	Steve Alaimo	Sings and Swings	ш/ш	mb \$15
4 MGM 4324 (m)	The Animals	Best OI promo	\g+*/m-	mb \$15
5 ABC 347(m) 6 ABC 353(m)	Paul Anka Paul Anka	Swings For Young Lovers promo At The Copa promo	v#+/m-	mb \$20 mb \$20 mb \$80
7 ATL 8002(m) 8 King 740(m)	Lavern Baker Hank Ballard & Midnighters	Lavern bik label Spotlight On Soul Finger w/la promo	m-/m- m-/m- vg+/m-	mb \$30 mb \$50 mb \$35
9 Voli 417(m) Tu UA 2359(M)	The Bar-Kays The Beatles	Soul Finger w/la promo Hard Days Night Open et d half-hour Interview wiscript	vg*/m-	mb \$600
11 Cap 2125(10)	The Beatles & Others	Big Hits From England & The USA promo	55	ub \$30
12 Cam 960	Jesse Belvin	Best	55	mb \$20
13 Mer 20588(m)	Brook Benton/Dinah Washington		m-/m-	mb \$15
14 Chess 1495(m)	Chuck Berty		m-/ m -	mb \$25
15 Stax 2001	Booker T & M G s	Soul Limbo	m-/m-	mb \$15
16 Stax 2009	Booker T & M G s	The Booker T Set	vg++/m-	mb \$15
17 King 583(m)	Earl Bostic	Bostic Showcase	vg+/m-	mb \$20
18 Col 2128(m)	Brothers Four	Sing Of Dur Times	34	mb \$15
19 King 961(m)	James Brown	Mighty Instrumentals		114b \$30
20 King 1010(m)	James Brown	Sings Christians Songs		111b \$20
21 King 1024(m)	James Brown	Show Of T morrow	ni/m	mb \$75
27 King 1030	James Brown	I Can't Stand Myself	vg++/m+	mb \$70
23 King 1031	James Brown	I Got The Feelin'	ss	mb \$30
24 King 1038	James Brown	Thinking About Little Withe John		mb \$40
25 King 1051	James Brown	Getun' Down To It	55	mb \$14
26 King 1095	James Brown	It's A New Day	\g**/m-	mb \$14
27 Smash 27080(m)	James Brown	Sings Out Of Sight promo	vg++/vg++	mb \$15
28 Smash 27080(m)	James Brown	Plays The sew Breed	nvm	
29 Asy 5051	Jackson Browne	Saturate Boore Using promo	101+ 103+	mb \$10
30 VJ 1076(m)	Jerry Butler	Need To Bolong promo	103+ ⁷ 113+	mb \$25
31 XJ 1038(m)	Jerry Butler	Folk Songs	sg** m-	mb \$15
32 Mer 61105	Jerry Butler	Soul Artistry	ss	
33 Col 1463(m)	Johnny Cash	Now There Was A Song	m~ m	mb \$20
34 Col 1464 (m)	Johnny Cash	Ride This Fram	m√m	mb \$20
35 Atl 1369(m)	Ray Charles	The Genus After Hours	55	mb \$30
36 Atl 8025 (m)	Ray Charles	Yes Indeed dj stamp	m-/m	
37 Att 8052 (m)	Ray Charles	The Genius Sings The Blues	vg++/m-	mb \$20
38 Att 8094 (m)	Ray Charles	Story Vol + promo	m-/m	mb \$20
39 ABC 335(m)	Ray Charles	Genus Hits The Road	លល	uib \$1*
40 ABC 480(m)	Ray Charles	Sweet & Scur Tears	៣/៣-	mb \$1*
41 Parks is 7001(m)	Chubby Checker	Twist With	m-/m+	mb \$20
42 Ode 44012	The City	Same color cwr	xp+/m-	mb \$40
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45 Atl 1364(m)	Ornetie Coleman	Free Jazz	m+/m-	mb \$15
46 RC A 2709(m)	Sam Cooke	Night Beat	vg+/m-	mb \$20
47 Att 8229	Crosby Suils & Nash	Same wilab promo	ni√m	ub \$15
48 Atco 138(m)	Bobby Darm	Twisi With promo	×g++/m-	mb \$20
49 Atco 1001(m)	Bobby Darin	For Tecnagues Only	m 'm	mb \$75
50 Atl. 8135(m)	Bobby Darin	If 1 Were A Carpenter promo	m-/m	mb \$25
\$1 Ros \$2007(m)	Eddie Davis Trio	Count Bass - Presents w/Joe Newman promo	vg • /m-	mb \$14
52 Col 2306(m)	Miles Davis	My Funny Valentine in Concert promo	m-/m-	mb \$15
53 imp 9286 (m)	Jackie DeShannon	This Is promo	m-/(त-	mb \$15
54 Atco 362	Doctor John The Night Tripper	The Sun Moon & Herbs pramo	m-√m	mb \$15
55 Imp. 9028(m)	Fats Domino	This Is Fits Domino	>g+ + m+	mb \$60
56 Imp.9038(m)	Fats Domino	Here Stands	m-/m-	
57 Imp 9040(m)	Fats Domino	This Is Fits	m-/m-	mb \$60
58 Hickory 149	Donovan	Best Of		mb \$30
59 Epic 24217	Donovan	Sunshine Superman	55	mb \$14
60 MGM 3764(m)	Tommv Edwards	For Young Lovers	m-/m-	mb \$14
61 VJ 1077(18)	Beny Everen	You're No Good - promo	×g+/m	nib \$45
62 Lun: 3452 (18)	Marianne Faithfull	Go Away From My World	×g++'m-	nib \$15
63 King 580(m)	the Five Royales	Dedicated To You	×g+/m-	mb \$250
64 Cel 1612(m)	Aretha Franklin	Aretha	×2+/m	mb \$20
65 Col 9429	Aretha Franklin	Take It Like You Give It	55 s	mb \$15
66 Mer 20943(in)	Leslic Gore	Girt Talk		mb \$25
67 WH 1935	Grateful Dead	Skull & Roses w/sticker promo	m-/m	mb \$35
68 Rou 25120(m)	Ronnie Hawkins	Folk Ballads Of promo	m-/m-	mb \$50
69 VI 3034(m)	Eddie Harris	Bosa Nova	vg++/m-	mb \$15
70 Atco 280	Iron Buiterfly	Ball promo	m-/m	mb \$15
"1 Wand 6"8 (m)	Clinick Jackson/Maxine Brown	Hold On	111+/111+	mb \$20
"2 Crown 521(m)	The Jacks	Jumping With The Jacks	1 g * /1 g *	mb \$150
*3 Cidet 4044(m)	Fita James	Call My Nume	5.p+/m+	mb \$15
74 Tuff 13 (m)	The Javnetts	Sally Go Round The Roses promo		mb \$250
75 MGM 847(m)	Jimmy Jones	Good Timm'	m-/m-	mb \$50
76 Par - 61906(m)	Tom Jones	Whats' New Pussveat? promo	\$5	mb \$15
77 Sinas 27049(m)	Anna King	Back To Soul	vg+/m	mb \$20
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79 Sinas 27030(m)	Jerry Lee Lewis	Greatest Live Show promo	101+/111	mb \$30
80 Par 71021	Los Bravos	Bring A Lattle Lovin'	111+/111+	mb \$20
81 RCA 2539 82 Colpus 416(m)	John D Loudermilk Marcels	Bring A Little Losin' 12 Sides Of Blue Moon gold label 100 Lbs: Of Clay promo	11)- EU- 111-/FU-	mb \$15 mb \$100
83 [ab 3191(m)	Gene McDaniels	Clyde	19+15g+	mb \$24
84 Atl 8031(m)	Clyde McPhatter		19+15g+	mb \$75
84 Atl 8003(ni)	Clyde McPhatter & Drifters	Rock & Roll black lb	\g*/vg++	mb \$75
86 Sundi 803	Mercy & Love	Love Can Make You Happy promo	m-/m-	mb \$15
87 U.A. 3396(m)	Garner Mimms	As Long As I Have You	∿g+/m-	mb \$20
88 Ris 434(m)	Wes Montgomers	Full House	m-/m	mb \$15
89 Abc 334 (m)	Johnny Nash	Lets Get Loti	sg thu	mb \$15
90 Lib 3239(m)	Willie Nelson	And Thes I Wrote		mb \$20
91 Cameo 1073 (m) 93 Duke "6 (m)	The Orlons Junior Parker	Down Mc nory Lane promo Driving Wheel	m-/m	mb \$40 mb \$65 mb \$650
93 Sun 1225(m) 94 Atl 8102 (m)	Carl Perkins Esther Phillips Lloyd Price	Dance Album slight cover splt And I Love Him promo	vg+/vg++ m-/m m-/m-	mb \$20 mb \$20
95 Dou L 2303(m)	Lloyd Price	Misty promo	m-/m	mb \$25
96 ABC 324 (m)		Mr Personalitys' Big Hits	m-/m	mb \$25
97 ABC 346 (m) 98 ABC 366 (m)	Lloyd Price	Entastic promo Sings Million Sellers	ni+/m 01+/10 01-/10-	uab \$25 uab \$25
99 ABC 421(m) 100 Volt 412 (m)	Toddy Randazzo Otis Redding Otis Redding	Twisis promo Otis Bluc	ss m/m	mb \$30 mb \$30
101 Volt 416 (m) 102 Veclay 1004 (m) 103 Veclay 1008 (m)	Jummy Reed	Live In Europe promo Em Junios Reed marcon	111-14p=	mb \$80 mb \$50
104 VeeJav 1025 (m)	Jimmy Reed Jimmy Reed Jimmy Reed	Rockin' With Rood blk label Now Appearing At Carnegie Hall	\g*/m- \g*/vg* \g*/m-	mb \$35 mb \$35
- 105 VeeJay 1035 (m) - 106 VeeJay 1067 (m) - 107 Moonglow 1001 (m)	Jummy Reed	Taint No Big Thing Right Now! promo	in-/m	mb \$30 mb \$20
108 Gup 2028 (m) 109 Roy 25013 (m)	Billy Loc Riley Jimmy Rodgers Many Robbins	In Action promo #I Ballads promo	vg+/m- vg+/m-	uab \$25 uab \$25
10 Col 2176 (m) 111 WB 1559 (m) 112 Cameo 1070 (m)	Marty Robbins	Island Woman Charget	<<	mb \$20 mb \$20
	Bobby Rydell	Top Hits OF 1963 promo	55	mb \$40
	Santo & Johnny	Same	m-/m-	mb \$35
114 Cameo 1074 (m) 115 Col 2469(m)	DeeDee Sharp Summ & Curfurbal	Down Memory Lane promo Sounds of Stilence promo	m-/m	mb \$10
116 Aico 219(m) 117 Crus 1001 (m)	Sonn & Cher Terry Stafford Billy Stewart	Best Of promo Suspicion	ve+/ve++ m-/m- m-/m	mb \$20 mb \$20 mb \$25
118 Chess 1499 (m) 119 Col 2154 (m)	Billy Stewart Barbara Streisand	Unbelies the promo The Ehrri Album	m-/m m-/m §\$	inb \$20
120 Mot 636(m)	The Supremes	At The Copa	55	mb \$20
121 Gec "01 (m)		featuring F Lytion - cyr taped - promo	1 K + 1 / K B + 1	mb \$15
122 Atl 8106 (m)	Jou Tex	Hold What You've Got	vg+/vg++ ⊪√vg+ m.m	mb \$15
124 Del-Fi 1201 (m) 125 Lib 3165 (m)	Joe Lumer Richie Valens Bobbs Vee	Big Joe Is Here red label Same Devil Or Angel promo	n.m vg+/m- m-/m	mb \$65 mb \$100 mb \$40
126 Lib 3385 (m) 127 Dolt 2003(m)	Bobby Vec The Ventures	30 Big Hits promo Walk Don't Run promo	m√m	mb \$20
127 Dolt 2003(m)	The Ventures	Walk Dow'l Run promo	៣-/៣	mb \$35
128 Dolt 2027(m)	The Ventures	In Space promo	៣-/៣	mb \$25
129 Dolt 2031 (m)	The Ventures	Walk Dou'l Run Vol 2 promo	៣-/៣	mb \$25
130 Dolt 2050 (m) 131 Cap "64 (m)	The Ventures Gene Vinsent	Walk Dot'l Run Vol 2 promo Guitar Freakout Blue, jean Bop	5.6	mb \$15
132 King 559(m)	Billy Ward & Dominocs	W/C McPhatter Federal record has pressing flaw on first 2 cuts side 2	\g-\g+	mb \$200 mb \$300
133 Cad 3068(m) 134 Atco 199 (m)	Lenny Welch Mary Wells	Since LEctl For You promo	m m m (m	mb \$20
	Mars Wells Josh White Josh White	Two Sides Of promo Stones Vol 2 Live	m /m vg+/m-	mb \$20 mb \$20
136 ABC 407 (m) 137 Rou 52005 (m) 138 RCA 3461(m)	Joe Williams	A Man Ain't Supposed To City	m-/m-	mh \$20 mb \$25
139 A(18018(m) 140 Brun \$4045(m)		Mr. Excitement King Of Dic Stroll blk lab	×8+\r8+	mb \$20 mb \$50 mb \$7.5
140 Brun \$4040 (m) 141 Brun \$4050 (m) 142 Brun \$4058(m)	Jackie Wilson Jackie Wilson Jackie Wilson	Lonch Trandrops So Much My Goldin Eavontes	18+18+	mb \$65 mb \$50
143 Brun 54117 (m)	Jackie Wilson Jackie Wilson Penguins,Dootones,Medallions	Something Else!	n-/m	mb \$25
144 Dooto 204 (m) 145 Tower 5124 (m) 146 King 536(ni)	Arrows Sunrays,etc	The Best R &B Vocal Groups The Hellcats Soundtrack Rock n' Roll Dance Party	\$5 \$5	mb \$100 mb \$30 mb \$50
140 King 556(m) 147 King 654 (m) 148 King 737(m)	Various Arrists Various Arrists Various Arrists	Rock nº Roll Dance Party All Star Rock & Roll Revue blk Tab evr sp Hit Makets,Record Breakers - cvt taped	\g+\\g+ \g+/\g+	mb \$50 mb \$35 mb \$35
148 King (* 1m) 149 War 2025(m) 150 King 749 (m)	Various Artists Various Artists Various Artists	Hit Makers, Record Breakers – cvr taped Best R & B Groups 25 Years Of R & B Hits	>8*/>8* >8*/III- >8*/III- m-/m	nib \$35 nib \$40
151 (3 3-400)	Various Artists Various Artists	Woodstock Two Soundirack promo	m-/m	mb \$30 mb \$30
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Orgue, v.4 Mambo A,A-/b A/d A/c A,B/c A/c (r) B,C/d (A,B/a B,C/d (B/b B,C/c Ruth Wallis Don Sesta Eugene Delouche Pepe Nunez Chico O'Farrill Chico O'Farrill Chico O'Farrili Jack Costanzo Perez Prado Michel Ramos Michel Ramos Ralph Font Ecos Domincanos Trio Los Panchos Trio Maravilla Bienvenido Granda Bienvenido Granda A/b C/d A,A-/d A,B/b A,B/b B/d Orque, v.4 Mambo Mercogues Ecos de Mexico Selecciones Favoritas del Encores de Sonora Matancera Encores de Sonora Matancera Encores de Sonora Matancera Encores de Sonora Matancera Mambo Medley Mambo U.S.A. Mambo U.S.A. Mambo U.S.A. Mambo U.S.A. Mambo U.S.A. Mambo Latin America Calypsos from Jamaica Latin Party Rhythms #1 Dance to Latin Rhythms #2 A-/d A,A-/a B/e A,B/d A/d A/b A/c A/a Skitch Henderson Blind Blake Joe Loco Joe Loco A/a B/d A,A-/d A/c B/d C,D/d A/d A/b {r} A/a A/a Henry King Juan Vicari Juan Vicari Primo Corchia Benny Bennet Ruth Wallis 72 73 A/b Calypso & Goombay Rhythms A/b (r) Calypso & Goombay Rhythms A/b (r) Calypsos A/b (r) Calypsos A/b Latin Escapade A/b (r) Plays Mambo A/d Plays Afro-Cuban, v.2 A/a Accent on Mambo A/d (r) Plays Mambo A/d (r) Plays Mambo A/d (r) Plays Mambo A/d (r) Plays Mambo A/d (r) Invitation to the Mambo A/d Mambo, v.3 A/a (r) Invitation to the Mambo A/d Mambo A/d Mambo A/d Mambo A/d Mambo A/d Mambo A/b (r) Plays Mambo A/a Mambo Dance Session A/a Latino Dance Session A/a Latino Dance Session A/a Latino Dance Session A/a Mambo Bance Session A/b Mambo Some 45s & EPs Fo Bahama 24 Bermuda 200 Bermuda 201 Capitol 3-731 Capitol 3-737 Decca 701 EmArcy 6095 Fantasy 4003 Fantasy 4040 Fantasy 4058 llow Peanuts Taylor Peanuts Taylor Bean/Smith Stan Kenton George Shearing Sonny Burke Paul Quinchette Cal Tjader Cal Tjader Pete Terrace Cal Tjader Cal 8867889012345678900123 11003 11003 Jack Costanzo Billy Taylor DAVID SCHWARTZ PO Box 43 • Bloomfield Hills, MI 48303 USA World Radio History

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	33913 90645°cc 87 541°Germany	Islands SS 1 Tubular Bells M-1	Polnareff, Michel Pomeranz, David Pomeranz, David	Atlantic 18153*dj M Arista 4053*cc I	uster Goes Berserk Sale*SS ichel Polnareff M-1 avid Pomeranz M-1	5	25120°woc At Home With 42006 Yours Truly Scrimehaw 1001 Yestarday Today
Ver	302678(2) 2473722°Greece Crewe 1333	Tubular Bells M- Good Morning Starshine M-	C Pop, Iggy		oldier M- 1	15 How, rounny	Warner 25290'dj B Movie Matinee ABC 575 575'm Sweet Pea VG+
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	35972 36491*wlp Rocket 2158*cc	Nigel M- Changing Tides M- Nigel Olsson M-	5 Pore, Kenny 5 Powell, Roger 5 Powers, Will 5 Pratt, Andy	ITI 10 Bearsville 6994*dj	ust For Life'lst press M- nner City Dreams M- M- M- M-	12	714 We Can Make Music 732°CC Beginnings Gusto 93 Greatest Hits
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	Virgin 90604(2) 91058°cc 91295°cc	In Dreams The Greatest Hits M- Mystery Girl SS A Black And White Night Live M- Reborn'gold wax M- Country'gold wax M-	15 10 Quatro, Michael 10 Rabbit	UA 420°CC Island 9238	In Colleboration With Gods M- Broken Arrow M- Trevor Rabin M-	20 Rouveun	Philips 2504*France Wy Only Fascination RCA 3866 The Sound Of 4145*cc From The Heart Of A Man Suffolk 102 Treasury Of Love Songs
on	Sun 1012 1017 1019 1021	Sunrise'gold wax M- Country'gold wax M- Rockabilly'gold wax M-	20 Rafferty, Gerry	Elektra 60781 A & M 4708*wlp, bb	Can't Look Away M- Best Of Steelers Wheel M-	10 Howles, John 15 Bozum, Alex	Suffolk 102 Treasury Of Love Songs 103 Sentimental Pavorites Warner 25785*dj Lost To The Street Cold Castle 171013*dj Secret Dreams
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lando & Dawn, Ton	y Arista 4045	Greatest Hits M-	15	Polydor 835449 UA 840	North And South M- City To City Sale*M- Night Owl Sale*M-	12	10105 Walp Runt. The Ballad Of Bearsville 2066(2) Scmething Anything Sale 2133 Wizard/True Star*shapedovr V
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250	1130 1317 1320*w1p	Prime time Sale*SS Knock 3 Times & Candida M- Candida SS	8 Ramos, Paulo 20 Ramos, Paulo 20 Ramsey, Willis Alan	Capitol 1058*m Mesa 79020*cc	Zig Zag SS Willie Alan Rammey M-	12	6963 Faithful 6967 Initiation 6981 Hermit Of Mink Hollow Sale 6986(2) Back To The Bars
Loge	6052°cc 6069°cc Elektra 1034°cc	Candida What Are You Doing Sunday SS He Don't Love You M- To Be With You Sale*SS	20 Randall, Frankie 8	RCA 2967 3364*m	Sings And Swings M-/VG+ At It Again M-	15 20	6996(2) Back To The Bars 732 Ever Popular Tortured Artist Castle 7(2)*UK Something/Anything 177(2)*UK Todd.
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r, Benjamin rall, Robert Eric	Spot 2188/2002*UK Elektra 60460 RCA 4081 Why 58502	The Lace M- Fixation M-	12 Bankin Kanny	A & M 114°CC Atlantic 19271°CC	Hiding In Myself SS After The Roses Sale'SS Hiding In Mysel: M-	12 5 12	CBS 63940°UX Tom Rush Columbia 9972 Tom Rush 30402 Wrong End Of The Rainbow V 33907°dj Best Of
bourne, Ozzy	Why 59502 CBS 37640 38997 40026	Live Mr Crowley picture disc M- Bark At The Moon M- Ultimate Sin M-	25	Little David 1003	Hiding in Mysel: M- Like A Seed M- Z Inside SS Album M-	15 Russell, Andy	Capitol 2659*bb More Amor
	40714(2) 44245 45451	Tribute'Randy Rhoads M-	15	3000*c Mercury 21141*m, w1p UA 61025	Mind Dusters VG+/M-	20 Rutherford, Mike	UA 5548*cc Saturday Morring Confusion 20 titles Call for list Atlantic 80015*dj Acting Very Strange MCA 175 Soft Rocker
	45451 Jet 36812 37492*dj 38350(2)	Diary Of A Madman N Speak Of The Devil M-	10 Raphael 10 Rasmussen, Flemming 12 Raspberry, Larry	Reprise 6449*dj,toc Enterprise 7502	Rasmussen M- And the Highsteppers M-	15 Rydell, Bobby 15	MCA 375 Soft Nocker Applause 1021 At His Best Today &Yesterday Cameo 1007°m Bobby Sings M- 1009°m Bobby's Biggest Hits M
mond, Donny mond, Jimmy	38350(2) 12 titles MGM 4855 4916	Call for list Killer Joe M- Little Arrows M-	15 Ravenscroft, Raphae 15 Ray, Johnnie	1 Portrait 35683 dj Columbia 1227 m	Her Father Didn't Like Me M- Greatest Hits VG+/M- Best Of VG+/M-	15 25 10	1010°m Salutes The Great Ones VG 1010 Salutes The Great Ones 1011 The Local At The Cone
ten, Dieter ce, Thom	4916 Moon 11/12 Capitol 12053*bb Warner 25336*dj	Rast Of Eden Sale*SS Maybe SS Inverse You Go M-	6 15 12 Rea, Chris	Harmony 13308 Sunset 5123 Columbia 36435 37664*dj	Mr Cry M- Tennis M-	20	1011°m, WOG At Ine Lope 1013°m Bobby Rydell/Chubby Checker 1013°m All The Hits M 4017°m An Era Reborn M-
ck, David ge, Jimmy	Atlantic 83092(2) Geffen 24188°cc	Walking Into Clarksdale N Outrider Sale'SS Special Early Works M-	18	Gaffer 24232	New Light Through Old Window M- ny Shammrock District M-	10	4017 An gra Reborn Pip 6818 Born With A Smile
ge, Tommy lmer, Peter	Springboard 4038 Sire 25740*dj RCA 1736*m	Tommy Page M- Presenting M-/VG+ Call for list	10 15	625533 "Germa 823075 *Germa 823076 *Germa UA 879 *bb	ny Tennie M-	15 Ryder, Mitch 15 15	Dynovoice 31901 What Now Ny Love Dot 25963*s Detroit-Memphie Experi VG Line 4.00181*Germany In The China Shop
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#### (New Releases from page 68)

#### DAVID WILCOX Underneath Vanguard (79528)

After a dozen years and seven albums, you'd think David Wilcox would get a little more respect. With his low-key delivery, authoritative guitar playing, and a melodious voice somewhat reminiscent of James Taylor, Wilcox spins forlorn tales of everyday desires and despair in understated yet sensual settings. He's one of those singer/songwriters that requires the rapt attention of his audience, but given the distractions of modern life and limited attention spans these days, his music hasn't really gotten the attention it deserves. Given his introspective nature and deep-thinking attitude, Wilcox most likely will never find himself in the pop charts. Aside from the obvious commercial rewards, that's probably just as well.

Like several other low-key contemporaries, Bill Morrisey, David Massengill and David Olney among them, Wilcox is content to focus his appeal on a limited audience of folk music lovers and others who appreciate sensitive songs delivered with a minimum of embellishments. His fret work speaks for itself in a very literal sense and it's his unique, self-taught instrumental approach that has helped him gained him the attention of those who appreciate serious musicianship.

Recorded in Nashville with handful of stellar guests — among them Allison Krause, Jennifer Kimball and Victor Wooten -Underneath takes a few tentative steps towards embracing a wider audience. Wilcox's beautiful and sensitive ballads -"All My Life," "Young Man Dies," "Home Within Your Heart" and "Leaving You" effectively capture the enduring challenge that comes with traveling the tangled path towards everlasting love. The more assertive songs. particularly "Never Enough," "Hometown" and "Guilty Either Way," not only tap Wilcox's penchant for the blues, but also ought to be considered as prime candidates for cover treatments by Bonnie Raitt.

Other selections worth singling out include "Down Here," a meditative ballad

graced by an ethereal, atmospheric ambiance, "Prisoner of War," a haunting reflection on the lingering psychological damage that combat plays on the psyche ("I respect what you can do/I'd say the same about a gun...").

Ironically, Wilcox's only misstep may have been to open the album with the title track, a depressing lament about the lost ideals of our youth and the anger and despair that's all the rage these days. The pessimistic perspective is all too obvious in the lyric: "Why fight when you know you can't win/It's easier to give in ... " Indeed, those who are easily discouraged might be dissuaded from venturing further for fear of falling too deep into depression. Wilcox saddles up to cynicism once again with the album's closer, the provocatively titled "Sex And Music," a funked-up, not-so-subtle swipe at the media manipulators who brush good taste aside in an effort to tantalize and titillate the masses.

Of course, no one could ever accuse Wilcox of being part of that breed. Equal parts sentiment and cynicism, *Underneath* is still a cut above.

– Lee Zimmerman

ELLIS PAUL Translucent Soul Philo (11671-1200-2)

Translucent Soulis Boston singer-songwriter Ellis Paul's fourth and most accessible release. Transcendent, compelling, magical; a perfect example of high quality late-90s folkpop.

On his first three outings, Paul always managed to dish out poetic, story-songs with a handful of great tunes each time. Here we have eleven glorious hook-filled tunes, plus an unofficial hidden track, "Saturday 2:15" (his last two albums contained hidden tracks, as well).

Paul has been compared to the likes of Paul Simon, Cat Stevens, Steve Forbert and James Taylor. The title track does sound a bit like Paul Simon singing a James Taylor tune, "Did I Ever Know You" opens with a "Peace Train"-style guitar intro, and Paul's usual clear tenor is a bit "sandpaper and whiskey"sounding ala Forbert. But these are exceptions. He clearly has his own distinct style in all departments; though one of his most intriguing songs, "She Loves A Girl," starts out like Dylan's "All Along The Watchtower." It's about the damage done by a same-sex relationship by a married woman ("They put a knife to the blood line/when the couple became more than friends").

There's two tracks here that would sound real comfortable on radio. "The World Ain't Slowin' Down," an uplifting song about surviving divorce (Paul's) and moving on ("I didn't want to lose you/You said you didn't choose to/It's just how your karma came/But thanks for the vision/And the twenty-twenty wisdom/It hit me like a southbound train"). The infectious up-tempo chorus makes vou sing along the first time you hear it. "I Won't Cry Over You" has a similar feel and theme with a great chorus ("Cause I got my suspicions/And I tell you - if it's the last thing I do/l won't cry over you") and some spot-on guitar work by Bill Dillon (Sarah McLachlan and Robbie Robertson). Bassist extraordinnaire Tony Levin helps round out the bottom and veteran Jerry Marotta plays drums and produces. Keyboardist Harvey Jones completes the band. The sound is a tough nut to crack and put into words. Even though the same lineup played his last, Carnival Of Voices, this new album is a huge step up for Paul in all departments; songwriting, production and arrangement.

Translucent Soul finds Paul delving into his personal life for his "stories" (the title of his second release) more than ever. It comes close to a theme album (divorce doesn't come easy), but is never overbearing in a melancholic self-pitying way. This is a candid, often introspective album by one of America's best singer-songwriters and, for all of its 54minute length, it seems to go by way too quickly. A true five-star masterpiece.

— Brad Bradberry

ERIC ANDERSEN Memory Of The Future Appleseed (1028)

Eric Andersen never was a big star. Unlike his peers in the then-burgeoning folk scene of Greenwich Village, NYC, in the early to mid-60s, he never had a hit single or became tied to a political cause. It was Dylan; Baez; Phil Ochs; David Blue; Buffy St. Marie; Tom Faxton; Peter, Paul & Mary, and many more leading that scene. Other artists did cover his songs (most notably Judy Collins' version of "Thirsty Boots").

Andersen the expatriot is now in his midfifties, living in Norway. Memory Of The Future is his 16th solo studio album (he's released two albums with Rick Danko of the Band and pal Jonas Fjeld: Danko/Fjeld/ Andersen and Ridin' On The Blinds) since his last, Ghosts Upon The Road, a decade ago. Ghosts was a masterpiece. It was Andersen at his most breathtaking since 1972's Blue River, which The Rolling Stone Album Guide called "the best example of the '70s singer-songwriter movement." With the likes of Joni Mitchell, James Taylor, Jackson Browne, Elton John, and others getting the commercial attention, that was quite a (welldeserved) compliment.

This new release is almost up to those standards but not quite. With 11 tracks playing at a little over an hour, it is quite a lot to grasp, as Andersen's lyrics have always been complex and equal in importance with his music. While more adventurous than *Ghosts*, some of its predecessor's romanticism is replaced with a rawer, more blunt, more inyour-face '90s attitude.

He would never had written "Sex With You" earlier. Its direct counterpart would be "Lie With Me" from an eponymous album from 1970 (redone on the trio's second album, *Blinds*). It's still a good ballad with a beautiful melody and his patented poetic lyrics ("then we must have touched before we ever met").

The centerpiece is the title track, a sevenminute epic. With its jazzy Hammond organ, sax, flute and trumpet, this is largely a spoken-word number (with a sung chorus including a slinky female back-up vocalist). One writer described this tune as "half Sade, half William Burroughs." It is line after line of street-tough lyrics set against a medium cool musical backdrop ("last time he called her baby, she removed his front tooth and showed him real human testicles that she keeps in a jar beside her bed"). Ouch! Yes, there's a new Eric Andersen on the block and he's tempered some of his romanticism.

Out of the 11 tracks here, there's one

(Please see New Releases page 101)

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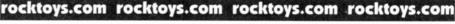


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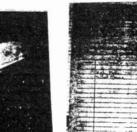
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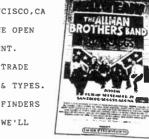
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RESIDENTS

#### (New Releases from page 97)

outside song, a cover of Phil Ochs' "When I'm Gone." It appeared first on What's That I Hear: The Songs Of Phil Ochs. It's done gloriously (with The Band's Garth Hudson on accordions and tenor sax) and seems to foretell Ochs' subsequent suicide. The opener, "Sudden Love," could have jumped right off of Blue River with its opening harmonica and floating background vocals.

Memory Of The Future is a strong, ambitious album, if not Andersen's absolute best. As usual there are no compromises for the market, just Andersen's challenging vision that has been updated for the times. Other guests include Rick Danko, Richard Thompson (whose Fairport Convention covered Andersen early on), Jonas Fjeld and Heartbreakers Benmont Tench and Howie Epstein (who also coproduced). Now let's hope it won't be another decade between albums.

- Brad Bradberry

#### THREK MICHAELS As True As You (Songs For Ricky) Royal (RCD-9247)

Ricky Nelson commanded a legion of loyal fans during his teen idol days. Few of them could be any more visibly faithful to Nelson's enduring musical blueprint than Threk Michaels

Michaels states his goal on the rear of this release: to make "a brand new album of all new material that feels, looks and sounds like the incredible music he was making for Imperial Records between 1957 and 1962." To that end, Michaels assembled most of

Nelson's old studio cohorts - elegant lead guitarist James Burton, bassist Joe Osborn and The Iordanaires - and set out to recreate Nelson's youthful magic. Even the packaging reflects Michaels' Nelson obsession, mirroring Imperial's late '50s artwork right down to the proper typefaces and a mock Imperial logo.

Michaels wisely doesn't attempt an overt vocal imitation of his idol, though his engaging understated approach does suggest Nelson's own, especially on the opening title track (a dead ringer for something Jerry Fuller might have penned for Nelson circa 1961), "My First Night With You" (the lyrics of which might have been a little adult for teenaged Nelson), and "April Fool." Burton is succinct and inventive as ever (if a little less aggressive now in his picking), The Jordanaires add their trademark vocal blend and Michaels attains his goal without coming off like a clone of the man he proclaims "crown prince of rock and roll."

Nobody will ever replace Nelson in the hearts of his fans, but Michaels' loving tribute might impress a lot of them. (3415 West End Ave., Suite 1111E, Nashville, TN 37203) — Bill Dahl

#### **ISAAC HAYES** Chocolate Chip Stax/Fantasy (SCD-8601-2) (HBS-874)

A stone-cold survivor with talent to spare, Isaac Hayes never seems to go out of style. The man they called "Black Moses" is currently ripping it up as the voice behind South Park's Chef and the ironical radio hit "Chocolate Salty Balls." And now Fantasy has decided to reissue his Stax catalog on CD, a

move that ought to draw thousands more samplers and funkologists to his cause.

Although his revolutionary soundtrack for Shaft had secured the former Otis Redding sideman a place in music history, his fortunes were on the wane when he released the groove-heavy Chocolate Chip in 1975. But the irresistible title track changed all that. A soul-power salute to blackness, "Chocolate Chip" is an intensely masculine track and something of a departure for Hayes. Smooth sexuality had been a hallmark of Hayes' breakout album, Hot-Buttered Soul (it bubbles up here in the simmering love jam "Body Language"), but "Chocolate Chip" is so assertive that you can almost taste the testosterone. It's a great piece of work and a must for anyone who thought that Shaft represented the apogee of Hayes' catalog.

The oft-sampled "I Can't Turn Around," is also a revelation; a disco track for the ages, it breaks the form by hitting heavy on the one during the verses and floats easily through Hayes' sweet, cyclical choruses. It's not quite as propulsive as the dozens of Chicago-style house tracks it inspired, but it may be the best dance tune Hayes ever wrote. His wahwah guitar outro is so funky it's a wonder "I Can't Turn Around" didn't thump The.Bee Gees straight out of the business

— Tom Laskin

BROTHER ORCHID Winter Shadow Nightbreed Recordings (NIGHT CD 022)

The Goth scene has been expanding into so many different areas this past decade that more and more variations keep popping up Darkwave, Gothic-Industrial, Ethereal, Dark

World Radio History

 $\operatorname{Folk}$  — the list goes on. Evidently the Goth scene in the U.K. has begun spawning techno-influenced groups who are combining aspects of dark music angst and upbeat dance culture into a new Gothic Dance blend. While the pairing seems unlikely, and will no doubt irk purists on both sides, it makes sense. After all, Goths and ravers both like to dance, and the electro side of the dark music world certainly corresponds with technos' dance floor propulsion. Nightbreed artists such as Faithful Dawn, Funeral Nation, and now Brother Orchid are delving headlong into this musical union.

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The 8-song Winter Shadow mini-album (five originals and three remixes) certainly makes a case for Gothic Techno. While Brother Orchids songs possess requisite Goth elements - brooding Sisters-style male vocals and wispy female vocals, minor key guitar and keyboard progressions, not to mention a comfy, club-friendly beat - they also manage to entice with some interesting riffs and intros.

While these songs tend to cycle like techno cuts, its the way in which some tracks work within that format which make them interesting. Most notably, opening track "Warmth Beneath Winter" takes two-minutes to build from a timpani-driven prelude into dark techno grooves. It's more fun than being hammered with a relentless kick right away. It also points to the shortcomings of a track like "Defiance," which sets the stage for a build-up that never comes; rather it merely continues on the same trajectory throughout the song.

(Please see New Releases page 102)

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(New Releases from page 101)

Songwriter/guitarist Kneill Brown, vocalist/lyricist Trey, and fellow singer Lisa are working in familiar territory here, but theres a charming quality to some of these tracks, like "Mystica" which is defined by a catchy, "spooky" keyboard melody. (The track gets a "haus" facelift at the end of the CD.) Overall Winter Shadow won't set the Goth world on fire, but it offers a glimpse into a possible darkwave future. There's definitely potential for musical growth here. (Nightbreed Recordings, c/o Middle Pillar Distribution, P.O.Box 555, New York, 10009, www.middlepillar.com)

— Bryan Reesman

#### THE WOBBLIES I Have Some Language Mason Ring (MR006)

The Wobblies are three guys from New York who have paid their dues gigging up and down town in various incarnations and in other bands over the past several years. They have a power crunch similar to that of other louder than loud trios like Husker Du and the Minutemen. They also have a related '80s indie aesthetic vibe running through their debut album, I Have Some Language ---but don't peg these guys as mere copycats of their obvious heroes. Yet.

For every searing, post-punk burst of guitar glory on Language there's a catalytic spurt of melody a la The Feelies. It's aggres-

sive music with traces of a heart; it's also mucho huge, covering a lot of ground with its three instruments. This is a sanctified band, worshipping at the altar of the holy trio of Amerindie rock (pick your own number three to compete the trinity) and blessed with an acute sense of post-punk history

And there lies the Wobblies' biggest problem. Despite the legacies they trace, the musical ground they cover and the keen, familiar smell of Language (with only eight songs and running 35 minutes, this is more like a lengthy EP than an album --- itself another look-back at early '80s indie chutzpah) they have little identity of their own.

There are some motivated rock tunes on Language ("16 Balliboes = 1 Ballybetagh" and 'Nasty Neighbor" stand out), but most of them sound like something you just know you've heard somewhere before. Not that the songs are direct cops, but the sound, structure and feel of them certainly are identifiable. Still, on Language, they speak something close to the truth.

— Michael Gallucci

#### PAUL MICICH/MITCH ESPE **Stacking Stones** Paul Micich (80022)

Paul Micich is a multi-instrumentalist with a penchant for strange-looking musical gear. On Stacking Stones his second collaboration with guitarist Mitch Espe, Micich picks up the electric horn-it sort of looks like a bong but sounds like a synthesized wind instrument — and blows. And throughout the 12 songs here, the duo uses nothing but its

primary tools to create a wordless walk in the clouds

Micich and Espe originate in the American heartland - Norwalk, Iowa, to be specific but their music, a combination of New Agey set-pieces and Titanic-esque sentimental journeys, with a bit of Bach thrown in for good measure (most impressively the soaring "Jesu Joy of Man's Desiring"), is much more worldly. In fact, it's hard to pinpoint the Americanism that's at the root of this album: Micich and Espe are that adept at transcending their boundaries.

But one glance at the titles kinda gives you an idea where Stacking Stones is going to lead: "Wood Dance," "Ashokan Farewell," "Slo Danz," "The Coast."

After a few songs, it all becomes a bit too sticky sweet and derivative to appeal to anyone but the most open-airheaded. This is intercontinental mountain music for self-help tome fans and routine spa soakers. Except for a select few tunes, mostly the Bach, Micich is the sole composer, but his fails to ignite; it's all technically proficient, blah, blah, blah, but goes absolutely nowhere in its quest for total tranquility. A pointless excursion - unless, of course, its point is to lull you to sleep.

— Michael Gallucci

#### **KIM FOWLEY** Michigan Babylon Detroit Electric (DE-2)

Because he's been around the music scene forever and because he's made significant connections in spite of an apparent lack of any real talent, Kim Fowley has made somewhat of a living on the fringe of rock 'n' roll

Tori Amos - Swapping Tongues (2 CS's) - Atlanta 4-20-98 + KR00 1998 - very good audience recording and radio broadcast (74 11 and 71 38) Bad Finger - Lost Treasure - "Head First" 1975 LP and NVC 1971 - excellent curdits remediated (73.00).

Barenaked Ladies - Bucknaked on the Mountain - "Bucknaked" demos and Mountain State 1/2005 - acciliant authorization - (20.03) Mountain Stage 1/29/95 - excellent quality recording - (70.03) Beach Boys - Smile - All the finished recordings from Brian Wilson's 1967 Opus Magnum on one CD with bouns tracks - 134 tracks total - (7) 56) Beastie Boys - Nasty Beastie Booty - Cermany 5-20-98 - 28 tracks - sound-bract terrording - 124 AB

board recording (13.46) Beatles - Complete Hollywood Bowl Concerts (2 CD's) - 8/23/64, 8/30/64, and 8/24/64 Soundboards (73.30 and 67.49) Beatles - The Competete Rooftop Concert - last public performance 1/30/69 -22 tracks - very gond quality recording - (74.06) Beatles - The Ed Sullivan Shows (2 CD's) - complete performances - excellent

quality The Beatles - Hold Me Tight - Condor #5 - alternative versions - studio quality recordings - 22 tracks and 12 Beatles - It's All in the Mind, Y'Know - alternative versions & audio clips - studio

Beatles - Not for Sale - Condor #1 - unreleased studio recordings - excellent

The Boatles - Not Guilty - Condor #4 - alternative versions - studio quality recordines - 20 tracks (66.05)

recordings - 20 tracks (66:05) Beattes - Sea of Green - alternative versions and audio clips - studio quality recordings - 32 tracks (71:05) The Beattes - Something to Hide - Condor #7, alternative versions - studio quality - 21 tracks (67:16)

The Beatles - Songs from the Past Vol. 5 - alternative versions - studio quality

Black Sabath - War Pigs - Paris 12/20/70 - 8 tracks - excellent quality () Blondie - Eat to the Beat - 1987 U.K. reissue of 1979 album - out of print in the

US () Cheap Trick - Top of the World - Chicago 1979 radio broadcast (73-02) Ani DeFranco - Folk Hero - Osaka, Japan 3/21/98 - very good to excellent quality (23-64)

Doors - Live in Stockholm 1968 (2 CD's) - first and second shows 9/20/68 -

soundboard (42 UI and 70 51) Duran Duran - Ultra Rare Trax - ten studio tracks - excellent quality (69 54) Fleetwood Mac - The Last Goodbye - Eagle Auditonum in Seattle 1-7-70 - last tour with Peter Green - very good audience recording (71 29) P.J. Harvey - Orange - The Buzare Festival at Cologne, Germany - 8/21/98 radio broadcast (39 43)

broadcast (39-43) Jimi Hendrix - Star Spangled Blues - Winterland 10/11/68 - ten tracks (60-38) Robyn Hitchcock - Rob, Bob & Albert - London 5/25/96 Robyn recreates Bob Dvlan's famous "Royal Albert Hall" performance - 13 tracks - very good to

excellent audience recording Janis Joplin - A Combination of the Two - Monterey 1967 and Woodstock 1969 soundhards (61.29)

Billy JOel - Storytellers (2 CD's) - NYC 9/11/97 + live 1974, 1981, 1990, 1993

as a survivor, a kook and a genuine, one-of-akind musical shaman. But you'd be hardpressed to find a more appalling, pretentious and crap-filled album this year than his latest project, Michigan Babylon.

Supposedly, it's an autobiographical piece in which Fowley takes the listener on a trip through his mind (which is predictably cluttered with scattered, perplexing and obscene thoughts). The liner notes say something about this being "the soundtrack to your life in the 21st century"; it's also an improvisational mess, in which nobody-bands such as The Witches, Outrageous Cherry, and Ghost World back up the vet on a series of "songs" that go on and on (without second takes, claim the liners; no shit, claim the listeners) with no point or purpose.

Not that Fowley has had much of one in and not a very well-liked one either. On the criminally disordered Michigan Babylon, Fowley drones on about "We're Not Having A Good Time," "Sex With Strangers" and "Detroit 2000." There's also a borderlinepedophilia spoken-word piece where Fowley dismisses the advances of his female companions (ages 15 and 16), stating that they're too old for him. All of this could be artistically acceptable if the music here was any good (and if dirty "old" man Fowley didn't seem to really mean every word he says). But it's not.

In the end, Fowley advises, "Beware of the hole in your soul." Listen up, he knows what he's talking about; his is bigger than Michigan and Babylon combined.

— Michael Gallucci



 Solid You State S recording () Led Zeppelin - Fillmore West (2 CD's) = 4-27-69 soundboard recording = ama-Leur artwork (and) Led Zeppelin - Live at Gonzaga - Spokane WA 12-30-68 - fourth US show -

- A Tribute to Johnny Kidd and the Pirates - 28 tracks, very good Led Zeppe Limp Bizkit - Live at Ozzfest '98 - Holmdel NJ - very good to excellent quality

audience recordings (37-57) Limp Bizkit - Live in Rochester - Rochester NY 9-22-97, interview and 3 song demo. 16 tracks total (61-25) Madonna - Ultra Rare Tracks Volume 2 - nine tracks (71-52) Marilyn Manson - Smells Like Children (Censored) - demos, remixes, alterna-tive versions - excellent quality (54-22)

Marilyn Manson - Sucked My Own Dick - 8-16-97 radio broadcast & 4 unreleased/remixes - Ex Qual (62-58) unreleased/remixes - Ex Qual (62.28) Bob Marley and the Wailers - Songs of Freedom - Discs one through four from the very collectible out-of-print limited edition boxed set - buy in any combina-tion (73.52, 73.03.74.42, 73.47) Dave Mathews Band - Alpine Valley (2.CD's) 5 30-98 soundboard (xt.54 and applications).

Dave Mathews Band - Crashing the quarter - New Orleans Jazz Fest 1996 & 1995 US soundboards (74.42) 1995 US soundboards (74.42) Dave Mathews Band - Farmaid - Louisville 10/1/95 and 2.6/97 with Phish Dave Mathews Band - Live at the Ten Sport - Tabernacle Atlanta 4/21/98. Toronto 5/4/98 and State Palace Theater New Orleans 5/6/98 soundboard re-

cordings (71.27) Dave Mathews Band - New Songs and More - MTV's Live from the Ten Spot. Letternan, acoustic demos - 12 tracks - excellent quality (58.29) Dave Mathews Band - Unplugged and More - acoustic demos. Chicago TV 1995 acoustic. New Orleans, 1995, and SNL - 15 tracks - excellent quality (72.01) Metallica - Acoustica - KSIO Studios San Jose 12 - 12-97 and 1997 Bridge School Benefit - ercl onat (73.31).

Benefit – excel qual (73.37) Metallica - Garage Days Part II – rare, live, and alternative versions = 16 tracks very goot lexcellent quality recordings (74.15) Metallica - Laoded for Bear (2 CD's) = Minneapolis 1/29/97 and Milwauke

Monster Magnet - Milwaukee Summerfest 6-27-98 - very good audience Montrose - Unreleased Studio Rehearsals '73 - from the first album - Sammy nagar on vocais (42.31) Alanis Morrissette - Hard to Swallow - six tracks live in LA 12/11/95, three tracks live in Germany 11/95, and two tracks live in Amsterdam 10/95 - excel-

- On the Burning Ground - NYC 6-14-97 - very good audience Van Morrison recorum; (70.08) untain - Clsing the Fillmore East - eight tracks from 6-28-71 and the 9th from Cal Jam 1974 (61.52) "vana - In Utero Tour (2 CS's) - Mecca Arena Milwaukee 10/26/93 - sound-beard exercised. Moi board recording Nirvana - Love Buzz - Tacoma, WA 1/20/90 - soundboard recording (69.09) Nirvana - Sydney - Sydney, Australia 2/6/92 - excellent quality - Japanese import

 - Undrugged - 19 live and studio acoustic tracks 1994-95 - excellent lity (72.00) Oasis ne - Gather Around - Los Angeles 12/17-18/95 radio broadcast - 12 Joan Osbor

Factor and the second and the sec

Phish - Bouyant Euphoria - Uniondale, NY 4/3/98 - excellent audience recording - (67-50, 71-35, and 22-13) Phab Phour - Loreley, Germany 6/22/97 - excellent quality (73.42) Phun with Phonics (2 CD's) - New Orleans 4/26/97 and more

ish - Quadrophenia (4 CD's) - Chicage 10/31/95 - excellent soundboard recording (tox, 61:30, 52:06 and 95:57) ish - Seed Pitts (2 CD's) - Chicage 10/31/95 - excellent soundboard recording (tox, 61:30, 52:06 and 95:57) 2 CD's) - Pittsburgh 10/18/96 - very good to excellent quality

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cast - amatuer artwork (63.25 and 73.12)
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and 69.46) Jegy Pop. - Out on the Streets Again - Quenn Street, Toronto 10/93 and Lowland Paradise Fest, Holland 1993 - radio boradcasts (62.57) The Pretty Things - The Forgothen Beebs - BBC "In Concert" 1973-74 and BBC 1967-73 - excellent quality

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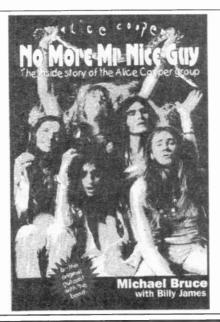
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(Mott from page 66)

#### it's murder."

Ralphs would agree with that summation, but he, too, had reached the end of his tether. "It was right for somebody to take control," Ralphs acknowledged years later. "But I did feel diminished. We were having success, so I wasn't going to knock it. But I could see it was going to become lan and the band. That irked me, I suppose."

Once, he and Hunter had split the songwriting more or less equally between them. But *Mott*, as the new album would end up being titled, would feature just one solo Ralphs' composition, "I'm A Cadillac," which then faded gracefully into the guitar instrumental "El Comino Dolo Roso," even as "Ready For Love" on the *Dudes* album had faded into "After Lights." Just as it had for Allen, a future in the octopus's garden seemed to be looming closer every day.

But of course, Ralph's responsibilities did not really end there, and that became another bone of contention. Both "Violence" and "Drivin' Sister" would bear a joint Hunter/Ralphs credit, while the guitarist later told *Mojo* magazine, "It had become my little job; Ian would write the song, and I had to come up with these little hooks, like on 'Honaloochie Boogie' and 'Roll Away The Stone.' He got into writing in a structured way, like Bowie, but it took away from the spirit of Mott."

As far as Ralphs was concerned, the entire group was spiraling away from him. A democracy no longer, "It became Ian's point over my point," Ralphs continued, Ian's point over everybody's point. "And that's when I started looking around elsewhere. It just wasn't that musically satisfying for me any more. I was getting frustrated because I'd been writing songs that weren't getting used in Mott. That's why I formed Bad Company."

"Mick was doing the *Mott* album, but his heart wasn't in it," Hunter responded. "He was going out on weekends to see [Paul] Rodgers, and it was getting silly. Me and Ralpher never got on particularly well, but he was good for me, [and] he was so important to Mott. It wasn't like he was just the guitar player."

"I didn't want Mick to leave," Hunter told the New Musical Express the following year. "I spent three hours with him in Fred Heller's house trying to talk him out of it. I even offered him half my royalties on a total cowriter basis, and he was writing maybe an eighth of what I was writing." But he also remembered another piece of the sage Mr. Bowie's advice. "[Bowie] wanted Mick to work more.... [whereas] Mick's whole trip [was] 'Let's wait and see.'"

He'd waited and seen enough. Ralphs confirmed his decision to quit shortly before Mott The Hoople's fourth American tour, in July 1973, and he played his final show with them in Washington, D.C., on Aug. 19. Within weeks, he was in the rehearsal studio with his new band, Bad Company, even as Mott The Hoople's latest album, *Mott*, raced toward its U.K. chart peak of **#**7, and a new single, the rousing "All The Way From Memphis," began its assault on the Top 10.

With so much tension pouring into its creation, *Mott* was never going to be a



#### British Lions, 1978

comfortable album, even without the seething "Violence," a blatant attempt to recapture the chaos of the Stevens years without having to deal with the hell that went with them cropping up amidships. Once again, Hunter turned in two stunningly gorgeous "love" song — the bittersweet "Whizz Kid" and the almost painful "I Wish I Was Your Mother." Once again, Ralphs' solo guitar number justified his annual ranking in the music papers' annual readers' polls.

But "The Ballad Of Mott (March 26th 1972, Zurich)," ostensibly a celebration of the band's recovery from their now-forgotten Swiss crisis, simply reeked of embalming fluid, a requiem for the two crucial members whom stardom had chased away, while "Hymn For The Dudes," a wry poke at both Ziggy and stardom penned by Hunter and Allen the previous fall, lost a lot more than its mocking tone in the cold light of the band's ongoing dissolution. It also lost the air of hurt innocence that had hitherto characterized Hunter's most personal lyrics maybe because it was he who was now doing the hurting.

"I don't think I was acting any different," Hunter responds today. "It was me that started writing the hits, it was me that started getting my picture in the papers. They were beginning to feel pushed out, but it was by circumstance. I wanted to keep the band as it was. When Ralphs left, it was a major blow." It just wasn't a fatal one. Mott The Hoople were in Memphis when Hunter decided who should replace the departing guitarist, "A flexible guitarist with brains in his head, who would understand. Full stop. Who would understand."

Enter Luther Grovesnor or, as he would rapidly become more commonly renowned, Ariel Bender. And with him, enter what Hunter would christen — and history still recalls as — The Golden Age Of Rock 'N' Roll.

Bender was a member of Spooky Tooth. a great guitarist in a pretty good band when Hunter first heard him play. Though he was not Mott The Hoople's first choice — Ronnie Montrose, Tommy Bolin and Joe Walsh were all tried out then rejected before Hunter placed the call to England — he was undoubtedly the best.

"He comes across as the yob," Hunter

World Radio History

remarked proudly, "but he's probably the most complete professional in Mott The Hoople. It's a pleasure to walk into a rehearsal and see him. The first thing he's doing is tuning up. This is the crazy guy that everyone looks at and thinks is out of control." Bender joined the band in September

1973, on the eve of their next American tour. "When I joined," Bender reflected, "I believe that I gave them a shot in the arm. I said 'fuck it.' They were very down when I joined Mott The Hoople, so it was great for them, but it was also great for me, and the fact is, we spent the most commercial time together.

"Before I joined Mott, I knew them all very well through my relationship with Island Records, so when they offered me the job, it was quite natural. The only problem I had when I joined was I didn't have enough rehearsal time with them. I went into a tour — I had to pull all that together in five days, and you never get a full day, something always happens. But it was wonderful."

Hunter agreed. "We gave him the job, and within eight days this maniac had the whole act off, and we did two TV shows" promoting "All The Way From Memphis" on *Top Of The Pops* in England, and *Midnight Special* in the U.S. "He was crapping himself, but he did it."

The American tour ran through 'til early November 1973; Mott The Hoople returned to England, and nine days later set out on a full British tour, knowing that there could be no easing their foot off the gas pedal. The opening act was an up-and-coming new group called Queen, one of the most exciting live acts seen in Britain in years.

Every night was a battle, Queen pulling out all the musical stops (they couldn't afford many visual ones at that time) to upstage the headliners, Mott The Hoople fighting back with a show that was so tight, so sharp and so immaculately crafted that it was impossible to believe this was the same band who... (longtime fans, insert your favorite pre-"All The Young Dudes" momenthere). And of course, it wasn't. It was actually a better one.

"Bender goes into the middle," Hunter explained, "and I shove him out. He comes up and he tries to upstage me, and the majority of the audience hate me for it. If I was in the audience, I'd be with him. I wouldn't like that flash bastard in the middle, I'd dig the guy that was coming on cheeky. But it's great. After laid-back Ralpher, I love to see this punk come and challenge me for my turf."

So did audiences. When the band played London's Hammersmith Odeon at the end of the tour, the gig ended in a veritable riot, the venue staff lowering the safety curtain to keep the celebrating fans off the stage. The fans just carved their way through it.

Mott The Hoople rang out 1973 with a new single, a tight and delightful piece of '50s-flavored fluff called "Roll Away The Stone." Originally recorded while Ralphs was still in the band but reworked once Bender came aboard, "Stone" rolled all the way to #8 in Britain, Mott The Hoople's highest chart position since "All The Young Dudes." They launched the new year by going back to the studio to begin work on their next album.

The record was originally to be titled *The Bash Street Kids*, in honor of the longrunning stars of the weekly *Beano* comic book. Publishers DC Thomson, however, weren't so enthusiastic and swiftly let it be known that the Kids were not available for a parallel career in rock 'n' roll.

No sweat. The album became *The Hoople* — which made sense, after *Mott*; its former title track went "Crash..." instead of "Bash...." Though there was no way that anyone could have known it at the time, Mott The Hoople got on with the masterpiece that would become their long-playing swansong.

Although it peaked at #11 in Britain, The Hoople is not Mott The Hoople's greatest album; in fact, it could lay serious claim to being their worst - alternately gimmicky ("Marionette"), corny ("Alice"), overblown ("Through The Looking Glass") and clichéd ("Crash Street Kidds"). But it possesses a personality and a sense of inner purpose, that no Mott The Hoople album since Brain Capers had managed to capture. It had a grotty grandeur and a weary wisdom that took its cue from the opening line of its finest cut, "Pearl 'n' Roy (England)," and never let up from there -- "It's 'Clean the chimneys, kids,' and it's 1974." The Hoople was the sound of Mott The Hoople taking the studio by storm.

There were problems, of course, as Hunter told *Trouser Press* five years later. "Here I was without Mick Ralphs, and a [guitarist] who was sayin' 'Whaddyawant?' I'd never experienced that before, having been in a group where the guitar player was the guitar player. All of a sudden, I was the employer. It was frightening. I thought the credibility was gone."

He got over it. Hunter's confidence was at an all-time high, and his songwriting reflected that every place you looked. "'Maricnette' is the best track that Mott's ever done," he announced at the time. "I wanted to do a five-minute opera, as opposed to an opera that went on for 40 minutes, which I feel might be a bit trying." That other epic, "Crash Street Kidds," meanwhile, foretold the downfall of British government with a foresight that all but anticipated punk rock. "[It's] the story of a street gang that is getting



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17x22 - second printing, Sel di poster and posteard
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21) Woodstock WT, Reissue 8/15-17/69 - 18*25
22) Hendrix, Jimmy - Electric Flag LA the Shrine. Rare third printing, poster lists (Havers) and that of 18*25
23) Andy Marhol and His Plastic Inevitable. Vel. 13/13
23) Andy Marhol and His Plastic Inevitable. Vel. 13/13
23) Andy Marhol and His Plastic Inevitable. Vel. 13/13
23) Andy Marhol and His Plastic Inevitable. Vel. 13/13
24) Libyrd Skynyrd - "Final Tribute Performance" - Rossington Band. 9/127/88 Slarveed Amphilheater - Nashville. Two Joho Gaad. 15/27
26) Pow Wow - Timothy Leary, Richard Alport, Alford Gate State Park. S. F. G. - a plece of history \$152
26) Doobie Brothers, G. C. Sumin Farina, Jofferson Starship, Jerry Garcia. Con Baze, Stathana, Jower Orower, Neil Yong. - S. F. Snack - Kezar Sladium - S. F. C. Alg. 73/26 - 568.
27) Pow Wow and Yong Horse with aplane wings. Super nice piece - 3/2 Himore Auditorium BG1.
27) Poster Garcia and Vielent Fammes - Spectrum 9/18/26
27) Poster Garcia and Vielent Fammes - Spectrum 9/18/26
27) Poster Garcia and Vielent Fammes - Spectrum 9/18/26
27) Poster Filmore Kauditorium BG1.
28] B-522: and Vielent Fammes - Spectrum 9/18/26
29] Bester Leary, Richard, LDM Spiritual Bend - 29
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#### (Mott from page 104)

pretty pissed off with the way things are run in this country.... They decide they're going to take over Britain."

And again, it simply didn't matter that the individual songs didn't all necessarily cut it. From the moment the opening "Golden Age Of Rock 'N' Roll" kicks in, to the last dying seconds of "Roll Away The Stone," the roller coaster doesn't let up for a moment. And if *The Hoople* sounded great on wax, it was a revelation live.

The crowd would still be making their way back to the seats when the show began, with the strains of Gustav Holst's "Jupiter" — the section that became the hymn⁴"I Vow To Thee, My Country" filtering through the PA. Above the stage, a giant video screen hung blankly, flickering into life only as the overture began to fade, and for a second, several thousand pairs of eyes would struggle to make sense of the blur up above them.

It resolved itself slowly, a face, a leer, a mouth, a song. Cracked, uncertain, backed only by a raw piano, the first lines of Don McLean's "American Pie" would float across the room, each syllable strained, every nuance stretched, while below, an accusing spotlight sought out the singer, locked on him and froze. But the voice croaked on regardless, sounding less sincere with every passing phrase and turning the final couple of lines into an absolute mockery... "but something touched me deep inside... the day... the music... died." Then a pause and then the savage, final denouement ... "or did it?" And the stage would explode, in lights, sound and action, and "The Golden Age Of Rock 'N' Roll" would flatten the first 15 rows like a herd of bewildered wildebeest.

The passing years have conspired to present Mott The Hoople fans with no less than four full-length live albums, two (the Swedish and American radio broadcasts captured on last year's All The Way From Stockholm To Philadelphia album) from the Ralphs/Allen era; two, 1974's Live set, and an American FM broadcast from the same tour, from the Bender years. And though the musicianship may be more honest, the songs more solid, and the mood more intense on the earlier recordings, it was only once Bender came on board that Mott The Hoople stopped simply playing and started entertaining as well.

The group's live set spanned the years, and the hits did as well. It was a nonstop celebration. While Watts' contribution to The Hoople, the American Graffiti-esque "Born Late '58" and a track from Bender's Under Open Skies solo album "Here Comes The Queen," gave Hunter a few minutes of mid-set respite, such moments were probably unnecessary. In taking control of the band, Hunter had taken control of its history, too — a couple of cowriting credits for the dear departed was the only indication in the live set that there had ever been a Mott The Hoople before this one, and so much water had passed under the bridge that the bulk of the audience didn't know (or care) either way

Which is why the end of the band — the real end, this time, not another of those arethey/aren't-they pastiches of the past — came



From left: Nigel Benjamin, Dale Griffin, Overend Watts, Morgan Fisher and Ray Major, 1975

as such a total surprise.

First, a new single, a Spector pastiche called "Foxy Foxy," died a death, scraping to a lowly #33 in June 1974. Then Bender quit, halfway through the sessions for a follow-up that Hunter himself had already decided was barely worth bothering with. He was already looking toward a solo career; he just needed to find a way to tell his bandmates.

Though he didn't realize precisely what was going on, Bender himself was well aware that something was amiss. "They were going through another change, another downer. Even while I was in the band, they were talking about changing Mott The Hoople, going for another sort of style, and my leaving really was six of one [he jumped], half a dozen of the other [they pushed], if you know what I mean. But it was the biggest mistake they ever made and the biggest mistake I ever made.

"The thing is, what you had there, and what had probably been there for years before I came into the band was... I really believe that when Ian came into the band, he stole the show, because he became what they were, Mott The Hoople. So you had all this backstabbing, jealous stuff going on, and it was still going on while I was there — you could never get rid of it. This guy, Ian, had come in, and he was Mott The Hoople, and the others were... the others. And when I came in, when this creature called Bender came in, he joined Ian at the front, whereas before, Mick Ralphs had always been at the back with Overend Watts and Buffin." If that was the case — if Bender's departure really was at least partially engineered by Watts, Buffin and Fisher in an attempt to restore some false sense of balance to the band, Hunter's solution to the departure of Mott The Hoople's second guitarist in under a year was nothing short of suicidal. He asked Mick Ronson to join.

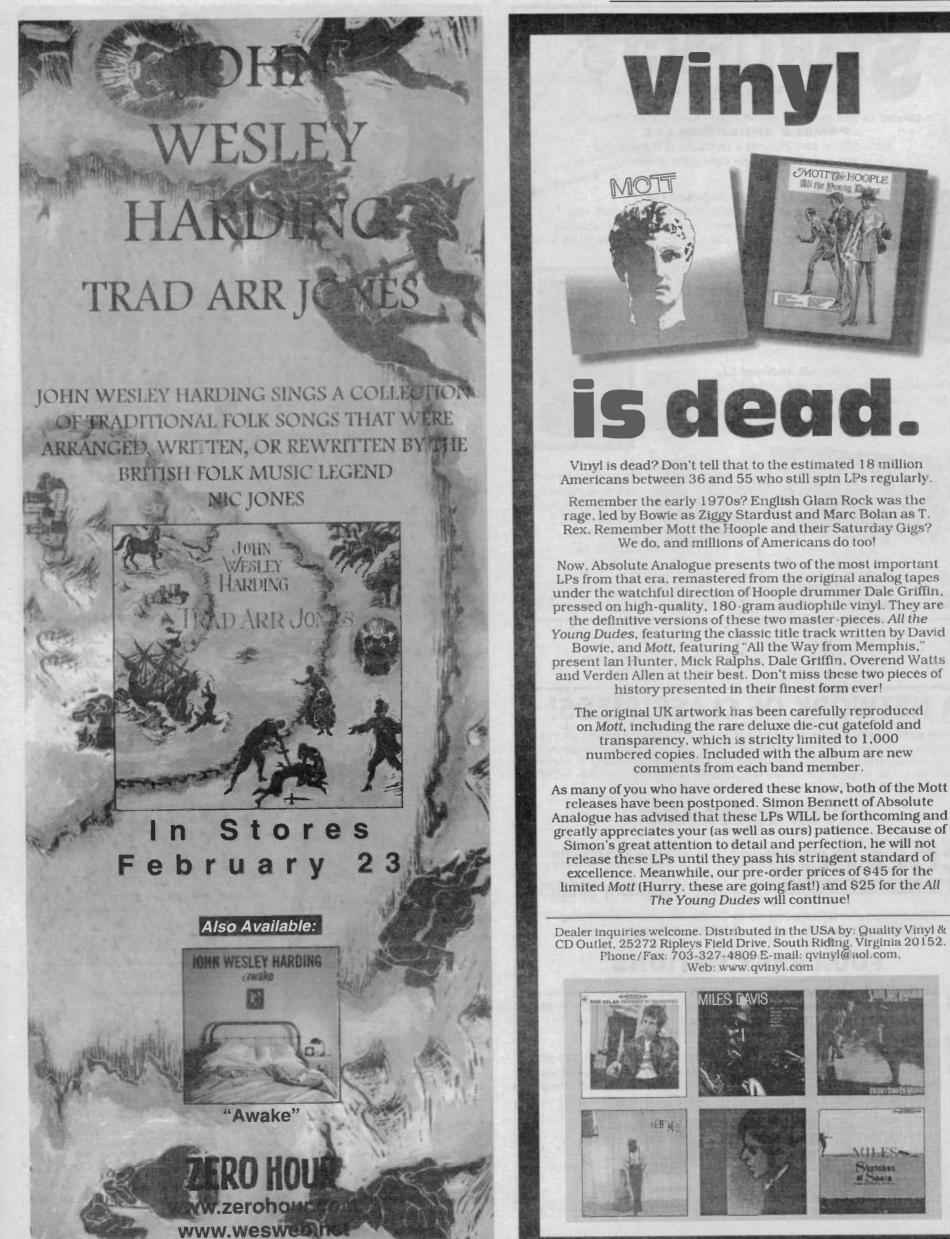
"Mick Rock, the photographer, suggested I talk to Mick Ronson," Hunter recollected. "So I did. And I think DeFries figured he could get Ronson out with Mott to plug his second solo album. It started endless complications, but we didn't care because the two of us got on great, and Mick was right at the top of his game. We thought all the creativity would return. The band were over the moon about it."

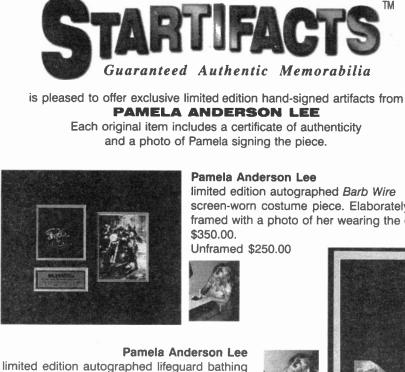
From a fan's point of view, too, Ronson's arrival into Mott The Hoople was regarded as a marriage made in heaven. The guitarist had already confessed to some bewilderment over what was expected of him in the solo shoes that he'd been struggling to fill since he and David Bowie parted ways earlier in the year; he admitted as well that his best work came as an interpreter of other people's ideas rather than as a vehicle for his own. When Angie Bowie sent a telegram proclaiming his union with Mott The Hoople as "The Wedding Of The Year," few people argued with her.

David Bowie, of course, had already burned his bridges by this point. "Rebel Rebel," a teenage strut of the first order, was his farewell to the magic that made him, an exultant roar of defiance that was the very heart of his last truly great album, "Diamond Dogs." Now everybody looked to Mott The Hoople for the glories that Ziggy had promised and that the band itself had already come at least halfway to delivering across their last three albums — and even closer if you only counted a string of delirious singles.

But the marriage was not to be a happy one. Hunter was hospitalized following a nervous breakdown that scuppered all the band's live plans, bar a short tour of Scandinavia. Mott The Hoople's long-promised live album, taped in London and New York the previous spring, was released to widespread apathy and a meager chart peak of #32. It featured Bender, of course, but it was Ronson who the fans wanted to hear now. And Ronson himself was miserable as sin, stuck on the road with a group who, Hunter aside, apparently viewed his recruitment, his stature and his expense account with vitriolic distrust.

"Two limos were turning up, one from Columbia for Mott, one from RCA for Mick. And the others in the band got upset," Hunter sighed. "And so, a split developed." Ronson's wife, Susie, agreed, adding, "Mick couldn't buy a drink without four pairs of eyes watching him." And the bitterness didn't fade, either — years later, when Watts came to compile the first Mott The Hoople greatest hits album, Ronno was relegated to a





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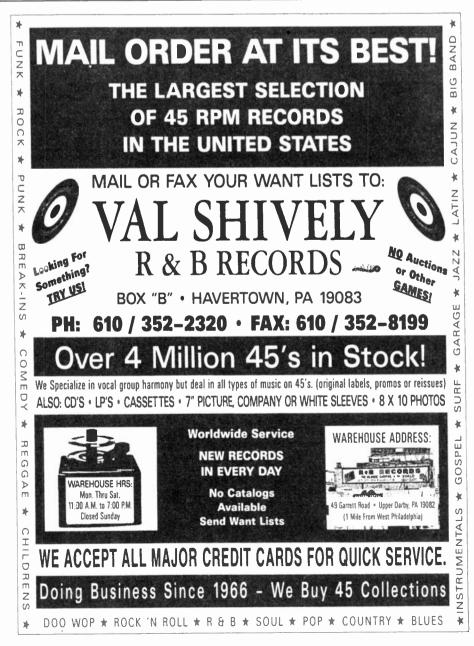
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#### (Mott from page 110)

sleeve credit no larger than that afforded the session men who'd helped out on everything else.

"It seemed real good for about a week... no, I'm kidding, 10 days," Ronson told *Circus* magazine. "It all seemed like everybody was enthusiastic, but after a few days it was a drag really. People would lay in bed or not bother to turn up, and nobody would speak to each other. They were together for a long time and then, when they got a little bit of money, they didn't want to pour any of it back into the band. What they wanted at that stage was everything out of the business but nothing in the business. They didn't want to gamble — to them it was a steady job."

Talking with the Italian magazine *Ciao* 2001, he continued, "They're not a band. Just people who play to satisfy their ego. We played together on stage, but off stage, everyone was on his own. And the last tour they did was not done for the pleasures of playing live, making the crowd happy. No, they played to make money for Christmas. They simply needed the money to buy Christmas presents! How could I play with people like that?"

To the public at large, of course, the whole world was rosy — and about to get even rosier. Despite its sordid aftermath, Hunter insisted the Scandinavian outing was "one of our best tours ever," while the first fruits of the new lineup's studio debut were also sounding great. Hunter had resuscitated the desultory sessions for the band's next single, rewritten "Saturday Kids" as "Saturday Gigs" and reworked it around Ronson's explosive guitar solo. It would be out in early fall 1974.

A new album, provisionally titled Weekend, was already being talked about, and news from the rehearsal rooms contained any number of possible song titles: a Buffin composition titled "Sunset Summer Nights," Hunter's "Tell Your Brother," "3000 Miles From Here," "Silver Needles" and "Did You See Them Run?" and others... "Black Stuff," "Electronic Robot," even a cover of the old Shadows/Ventures hit "FB1." Another new song, a Hunter rocker called "Lounge Lizard," had been recorded and was scheduled to appear on the new single's B-side.

In the end, it wasn't to be. Hunter deciding to scythe a few moments of mayhem from the live album's closing medley and stick that on the B-side instead. But "Saturday Gigs" itself made up for that disappointment, an elegiac recounting of Mott The Hoople's entire history — and one that was to come so close to justifying every hope Mott The Hoople had ever inspired. With Ronson's soaring guitar as perfect as any he had played with Bowie, with Hunter's voice as scathing and saddening as ever, these ingredients alone made all the recent troubles seem worthwhile.

And then you got to the fadeout.

Two years prior, wrapping up "All The Young Dudes" in the studio, Hunter started to ad-lib over the fade, a few lines of exhortation, calling the audience to his side. Now he started to do it again, only this time it wasn't a call to arms. It was the last rites. On the single, all you really hear is a distant chorus singing good-bye. The *All The Young Dudes* boxed set, however, creates a collage from a handful of the band's working mixes and alternate takes, and there, Hunter's intentions are revealed as plain as day. "Now, don't you ever forget us, we'll never forget you," he cries. "We're just going to sleep for a little while... see you again, sometime."

A month later, on Dec. 12, 1974, with "Saturday Gigs" having already stalled on the charts in the low 40s, Hunter and Ronson left Mott The Hoople, launching a partnership that would ultimately survive until Ronson's death from cancer in April 1993. Their erstwhile bandmates, too, would regroup, first as Mott and then as British Lions, before finally folding in 1979.

The spirit of Mott The Hoople lived on, however, invoked by the punks of the late 1970s, the hair metal bands of the 1980s, the grunge merchants of the early 1990s and the Brit Pop contingent of today. As early as 1980, Island Records in Europe commissioned Buffin and Watts to compile an album's worth of pre-"All The Young Dudes" rarities and outtakes, the *Two Miles From Heaven* collection, while the band's surviving BBC sessions have been gathered together as the Original Mixed Up Kids album.

In Britain, the Angel Air label has unearthed a string of incredible archive releases, including solo albums by Ralphs and Allen, a Doc Thomas Group/Silence collection, and the All The Way From Stockholm To Philadelphia live album.

There has been a major Mott The Hoople hoax, when K-Tel in Britain were duped into releasing a collection of unconvincing covers, in the mistaken belief that Hunter and Ronson were behind it. A lawsuit under the Trade Descriptions Act eventually saw the record withdrawn, but not before it had been released to widespread bafflement across Europe, under such titles as The Best Of Mott The Hoople (K-Tel, UK), All The Young Dudes (Digimode, Denmark), and The Magical Collection (Arc, Netherlands).

Leading up to Mott The Hoople's 30th anniversary celebrations this year, the last few years have seen the band anthologized twice, with a two-disc collection in America, *The Ballad Of Mott: A Retrospective*; and a three-disc set in Britain, All The Young Dudes — The Anthology.

Packed with rarities and unreleased material and expertly annotated by band biographer Campbell Devine, the box spans the years as effortlessly as Mott The Hoople's music has spanned generations. But the last word on the subject should probably go to the song that made all the adulation possible in the first place, the song that ensured that the legend and the ballad of Mott The Hoople would not end in a converted gas holder in Switzerland.

Because the young dudes are still out there, after all. And they're still carrying the news.

#### **Mott The Hoople Discography**

by Dave Thompson

#### **U.K. singles**

Label/#	Title	Year
Island WIP 6072	Rock And Roll Queen/Road To Birmingham	1969
Island WIP 6105	Midnight Lady/The Debt	1971
Island WIP 6112	Downtown/Home Is Where I Want To Be	1971
CBS 8271	All The Young Dudes/One Of The Boys	1972
CBS 1530	Honaloochie Boogie/Rose	1973
CBS 1734	All The Way From Memphis/Ballad Of Mott	1973
CBS 1895	Roll Away The Stone/Where Do You All Come From	1973
CBS 2177	Golden Age Of Rock 'N' Roll/Rest In Peace	1974
CBS 2439	Foxy Foxy/Trudi's Song	1974
CBS 2754	Saturday Gigs/live medley	1974

#### **U.S. singles**

I	U		
	Atlantic 45 2749	Rock And Roll Queen (mono/stereo)	1970
I	Atlantic 45 2749	Rock And Roll Queen/Backsliding Fearlessly	1970
I	Columbia 4-45673	All The Young Dudes (mono/stereo)	1972
I	Columbia 4-45673	All The Young Dudes/One Of The Boys	1972
I		One Of The Boys (mono/stereo)	1972
I		One Of The Boys/Sucker	1972
I		Sweet Jane (mono/stereo)	1972
I		Sweet Jane/Jerkin' Crocus	1972
l	Columbia 4 45882	Honaloochie Boogie (mono/stereo)	1973
I		Honaloochie Boogie/Rose	1973
l		All The Way From Memphis (mono/stereo)	1973
l		All The Way From Memphis/Ballad Of Mott	1973
l		Roll Away The Stone (mono/stereo)	1974
l		Roll Away The Stone/Through The Looking Glass	1974
	Columbia 4 46035	Golden Age Of Rock 'N' Roll (mono/stereo)	1974
	Columbia 4 46035	Golden Age Of Rock 'N' Roll/Rest In Peace	1974
	Columbia 3-10091	All The Young Dudes (live) (stereo/mono)	1974
		All The Young Dudes/Rose (live)	1974

#### **Original U.K. albums**

Island ILPS 9108	Mott The Hoople (w/Road To Birmingham and Backslidin	ng
	Fearlessly)	1969
Island ILPS 9108	Mott The Hoople (w/Road To Birmingham and Rock And	
	Roll Queen)	1969
Island ILPS 9108	Mott The Hoople	1969
Island ILPS 9119	Mad Shadows	1970
Island ILPS 9144	Wildlife	1971
Island ILPS 9174	Brain Capers	1971
CBS 65184	All The Young Dudes	1972
CBS 69038	Mott	1973
CBS 69062	The Hoople	1974
CBS 69093	Live	1974
Island IRSP 8	Two Miles From Heaven	1980
Windsong WINCD	084 Original Mixed Up Kids - BBC Sessions	1996
Angel Air SJPCD	029 All The Way From Stockholm To Philadelphia	1998

#### **Original U.S. albums**

Atlantic SD 8258 Mott The Hoople	1970
Atlantic SD 8272 Mad Shadows	1970
Atlantic SD 8284 Wildlife	1971
Atlantic SD 8304 Brain Capers	1972
Columbia KC 31750 All The Young Dudes	1972
Columbia KC 32425 Mott	1973
Columbia PC 32871 The Hoople	1974
Columbia PCQ 32871 The Hoople (quadrophonic)	1974
Columbia PC 33282 Live	1974

#### Important U.K. compilation albums

Island ILPS 9215	Rock And Roll Queen	1972
CBS 81225	Greatest Hits	1976
CBS 88476	Shades Of Ian Hunter & Mott The Hoople	1980
Hallmark SHM 30	55 All The Way From Memphis	1981
Island IMCD 87	Walkin' With A Mountain: The Best of Mott	The Hoople 1969-72 1990
Columbia 491400	2 All The Young Dudes — The Anthology	1998

#### **Important U.S. compilation albums**

Atlantic SD 7297 Rock And Roll Queen	1974
Columbia PC 34368 Greatest Hits	1976
Columbia C2 36251 Shades Of Ian Hunter & Mott The Hoople	1979
CBS BT 19042 The Golden Age Of Mott The Hoople	1986
Columbia A 22677 London To Memphis	1992
Columbia C2K 46973 The Ballad of Mott: A Retrospective	1993
Rhino R2 71639 Backsliding Fearlessly: The Early Years	1994
Columbia BT 28029 Mott The Hoople Six Pack	1996
Columbia CK 65273 Super Hits	1997

An 80-page illustrated Mott The Hoople discography is available from Sven Gusevik, Tjodnaveien 2-B, 4340 Bryne, Norway.







### JANIS IAN

In this 1980 concert Janis and her band play her biggest hits - "At Seventeen", "Jesse", and "Silly Habits". Includes 2 bonus songs from The Bottom Line's "In Their Own Words" series (taped 1991) in which noted NY DJ Vin Scelsa asks Janis to talk about, and then play, "At Seventeen" and "Society's Child." This is Janis' first live album release in the US!

### KENNY RANKIN

This recording of Kenny's 1990 show at The Bottom Line is Kenny's first live concert album! Includes his hits "Pardon Me" and "In The Name Of Love," as well as his incomparable renditions of "With A Little Help From My Friends" and "While My Guitar Gently Weeps."

Also available- The Bottom Line Encore Collection: Harry Chapin This specially-priced double CD captures Harry and his band celebrating their 2,000th performence in front of a home-town crowd at The Bottom Line in 1980, just a few months before his tragic passing. A portion of the proceeds benefit World Hunger Year, the anti-hunger organization Harry founded. In celebration of The Bottom Line's 25th year of presenting the best in live music, The Bottom Line Record Company is pleased to present some of the greatest performances from The Bottom Line. Coming in February, The Bottom Line Encore Collection presents Janis Ian, recorded in 1980, and Kenny Rankin, recorded in 1990. Complete with 20-bit mastering, and liner notes by noted New York DJ Pete Fornatale, these Bottom Line Encore Collection albums are a must for serious fans of live music.



The Bottom Line Record Company 740 Broadway, 6th Floor New York, NY 10003 (212) 674 1010







March 26, 1999

# Reissues

#### DAVE DAVIES Unfinished Business Velvel (63467-79718-2)

Dave Davies, Ray Davies' brother and foil, Kinks guitarist extraordinaire and selfprofessed inventor of the heavy metal riff, finally gets his due with the release of Unfinished Business, a welcome first attempt to document the younger Davies' impressive body of work. Although it's not the exhaustive work Kinks Kompletists might have hoped for (check out the import version to get the more complete collection), it does serve its purpose, which is to shine a light on the often overlooked contributions Dave has made to The Kinks canon. In doing so, it not only illuminates Dave's career, but also provides an alternate view of the Kinks' catalog as a whole.

In truth, the fact that Dave has always been overshadowed by his older sibling should come as no surprise. After all, Ray has always been and probably always will be, the chief source of The Kinks' material. Still. Dave has given the group a raucous, rebellious quality that Ray rarely musters. His strangled, high-pitched vocals often give his songs a desperate edge that Ray's lacked. More importantly, his irreverent attitude provided a distinct contrast to Ray's persona as the well respected man. Always the rambunctious rebel in attitude as well as style, Dave proved to be the real rocker of the group, and his damn-it-all defiance no doubt contributed to the brothers' well-publicized on stage fistfights. Compared to Dave Davies, the Gallagher Brothers are pussycats.

It's no wonder then that disc one of this double-disc set comes across as so recklessly ragged. Aside from the overt influence of The Beatles on the lead-off track, "I Believed You" (recorded when the group was known as The Ravens, it's one of the most precious Kinks Kollectables ever uncovered), Dave's influence steers the group towards a proto-punk posture with a garage band sound that's as primitive and possessed. It wasn't until 1967, when Dave's first stab at a solo album yielded a string of singles, that his abilities as a songwriter became truly evident. Kinks fans have always lamented the fact that the original album never materialized, but three of the tracks that survived, "Funny Face," "Love Me Till The Sun Shines," and particularly what came to be Dave's signature song, "Death Of A Clown" (oddly co-credited to Dave and Ray), helped highlight The Kinks' classic Something Else.

This set unfortunately gives short thrift to that productive period. While it's a treat to find the singles' sleeves reproduced in the CD booklet, the absence of "Creeping Jean," "Mindless Child Of Motherhood" and such legendary lost obscurities as "Mr. Reporter," "I'm Crying," "Mr. Shoemaker's Daughter" and "Do You Wish To Be A Man" (all destined for the lost solo album as dutifully documented on the unauthorized *Goodluck Charm* CD) prevent a competent collection from being the bountiful bonanza it could have been. Simply including the original

versions of "Suzanna's Still Alive," "Death Of A Clown," "Hold My Hand" and "Lincoln County," along with the corresponding live versions and remade renditions substituted here, would have, in itself, made this a much more complete compilation. If a choice had to be made, it would have been wiser to redo the selections from Dave's two RCA albums, AFL1-3603 and Glamour, both of which could have been better enhanced by makeovers. The compilers do deserve credit for adding examples of Dave's current work, but their omissions are all too obvious. Too bad they didn't use the track listing on the British version, which does a more admirable job of matching past with present.

On the plus side, any Dave Davies rarity is well worth the price of admission and two of those contained here - "Climb Your Wall" from 1969 and the more recent "I've Got Your Number" - are no exception. So too, the album's sole new composition, "Unfinished Business" provides a pleasant tease for the forthcoming album that's supposedly due shortly. Truth be known, the mere presence of such songs as "Living On A Thin Line," "Imagination's Real," "Nothing More To Lose," "You're Looking Fine" and the aforementioned solo singles in the same set makes this a must for Kinks Kultists, obscurities aside. If nothing else, it demonstrates the fact that Dave deserves far more credit, not only as a superlative songwriter, but also as Ray's equal when it comes to being an integral architect of The Kinks' trademark sound.

Still, you can't help but wish a few more gems had surfaced here... In that case, Unfinished Business might not have turned out to be such an apt title after all.

— Lee Zimmerman

THE BUCKINGHAMS Kind of a Drag Sundazed (SC 6126)

To teens growing up on Chicago's Northwest Side during the mid-1960s, The Buckinghams were hometown heroes. They emerged in 1966 with the chart-topping "Kind Of A Drag," marrying polished vocal harmonies reminiscent of The Beatles and Hollies with a taste of Windy City soul. It was an irresistible combination — and not just for folks who knew each Buckingham personally.

Sundazed has rescued the group's 1967 debut album for USA Records (by then, they were already pacted to Columbia) from digital oblivion, its 14 varied cuts (including two blues-soaked bonuses: rip-roaring covers of Lloyd Price's "Lawdy Miss Claudy" and a Yardbirds rave up-styled "I'm A Man" that affords guitarist Carl Giammarese ample room to go wild) illustrating how multifaceted the Bucks were at the outset of their ascent to fame.

Like many of their R&B-savvy Midwest contemporaries, the group incorporated horns into their arrangements, giving covers



#### The Kinks' Dave Davies

of The Beatles' "I Call Your Name" and James Brown's "I'll Go Crazy" (the latter the group's USA debut 45) a common reference point. Dennis Tufano's soulful lead vocals were tailor-made for the James Holvay-penned "Kind Of A Drag," "Makin' Up & Breakin' Up," and "Love Ain't Enough." The group wasn't averse to experimentation, spotlighting organist Dennis Miccolis on the jazzy instrumental "Virginia Wolf" (sic) and navigating Gershwin's "Summertime" atop Nick Fortuna's meandering bass line.

Jeff Lind's informative liners and pristine storeo sound add to the fun. (PO Box 85, Coxsackie, NY 12051)

— Bill Dahl

VARIOUS ARTISTS LEGENDS OF ACID JAZZ Trudy Pitts/Pat Martino Prestige (24208-2)

LEGENDS OF ACID JAZZ Boogaloo Joe Jones, Vol. 2 Prestige (24209-2)

LEGENDS OF ACID JAZZ Sonny Stitt/Don Patterson, Vol. 2 Prestige (24210-2)

LEGENDS OF ACID JAZZ Rusty Bryant, Vol. 2 Prestige (24211-2)

LEGENDS OF ACID JAZZ Tenor Titans Prestige (24212-2)

A case can be made for acid jazz having sprung from unemployed music junkies adventurously dropping quarters at thrift stores in search of new sounds — some of their finds eventually were sampled by hiphoppers impressed by the solidity of '70s funk. Prestige, a label responsible for some of the best jazz-funk falling between the post-Coltrane and pre-fusion era, has wisely milked this mother with an impressive reissue series of organists, guitarists and saxophonists, some long forgotten.

Charles Kynard? On *Tenor Titans*' "Slow Burn" he plays organ in an ensemble featuring the later Crusader tenorman Wilton Felder, guitarist Joe Pass and bassist Carol Kaye (who played with the Beach Boys and Glen Campbell).

Boogaloo Joe Jones? This Vol. 2 of his soulful guitar features a then-unknown Grover Washington Jr., whose career took off as Jones' sank.

Trudy Pitts? Her organ versions of Procol Harum's "Whiter Shade Of Pale" and Herb Alpert's "Spanish Flea" featured guitarist Pat Martino, then so young that his father accompanied him to the club dates.

Regardless of whose careers have flown and whose have flopped, the music on this newest batch of Legends Of Acid Jazz (a series currently more than 20 discs deep) is amazingly consistent - attesting to the solidity of Prestige in signing up the finest funksters and simultaneously leaving listeners wondering why this slice of jazz history has gone neglected for so long. Was it because we've written off the organ as music's redheaded stepchild for the last two decades? Or because the beat in songs such as Pucho & The Latin Soul Brothers' "Cloud 9" point more toward Woodstock-era primitive rock 'n' roll rather than the legacy of the elegant Elvin Iones?

Whatever the reason, damn near all of this music, even with its late-60s/early-70s excesses, flashes a depth missing in the ensuing decades' neotraditional jazz á la Wynton Marsalis, the condo jazz of Bob James' disciples, and loads of studio-wanking churned out by patriarchs past their prime. Speaking of patriarchs, altoist Sonny Stitt and organist Don Patterson slide us some of this era's most regal soul jazz on their *Vol. 2* collection, featuring a slick version of Big Maybelle's classic "Candy," which flashes Patterson's behind-the-beat tension in his soloing. *Rusty* 

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All Original Recordings!

March 26, 1999



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.

Mar

- Mar 13 ME, Portland. 5th Annual Record & Book Show, USM Sullivan Gym. SH: 10am-4pm, T: 8', F: \$30., A: \$1. Rob,
- Hismer, Former, F. Balk, PO Box 643, Clifton, NJ 07012, PH: 2028 PH: 202
- Firemen's Convention Center. Parish Dr. (N. of Ri. 46 & Rt. 80) at Rt. 23 & Rt. 2025, SH: 10am-4pm, T: 100, A: \$5,. under 12 tree, F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
  Mar 13-14 NJ, Pennsauken. International Toy Expo III. T: 1,000. Majic Productions, Inc., 952 E. Semoran Bivd., Casselberry, FL 32707. PH: 407-260-2889 or FAX: 407-260-2889.
  Mar 13-14 OR, Portland. Music Expo CD & Record Convention. Montgomery Park. 2701 NW Vaughn SL. SH: 10am-5pm, T: 8, F: \$75, A: \$3. C-Bub Productions, Box 14265, Tulsa, OK 74159. PH: 918-585-8222.
  Mar 13 TN, Memphis. Record Convention. Southwest Music Promos. Bob Richerson, PH: 713-515-3939.
  Mar 14 AR, Little Rock. Record Convention. Southwest Music Promos. Bob Nicherson, PH: 713-515-3939.
  Mar 14 CA, Berkeley, KALX FM/ASUC Superb Record Swap, Pauley Ballroom. Student Union, UC Berkeley Campus. Mo Herms, PH: 510-642-1189.
  Mar 14 CA, Berkeley, KALX FM/ASUC Superb Record Swap, Pauley Ballroom. Student Union, UC Berkeley Campus. Mo Herms, PH: 510-642-1189.
  Mar 14 OH, Toledo. Record Convention with WPLR, Holiday Inn. I-91, Exit 12, SH: 10am-49m, T: 72-6', F: \$60, A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 60074. PH: 860-644-8044.
  Mar 14 OH, Toledo. Record Show, Sommerset Hall. 2458 Tremainsville Rd (at Douglas & Laskey Rds.), SH: 9am-4pm, F: \$20, A: free. Bill, PH: 419-833-5040.
  Mar 14 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Caleteria. 650 Juliette Ave. (rear), 1 mi. S. of US Rt. 30, SH: 9am-4pm, A: free. Neystone 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 478, I-81) to Exit 14 Pa, Scranton-Wilkes Barre. Rock 107 CD & Record Fair, Woodlands Inn. 1073 Rt. 315 (Exit 478, I-81) to Exit 378.

- Mar 14 PA, Scranton-Wilkes Barre. Rock 107 CD & Record Fair, Woodlands Inn. 1073 Rt. 315 (Exit 478, I-81) to Exit 1

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off ramp, L. at light, SH: 10am-5pm, T: 70, F: \$60. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626. r 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. r 14 GERMANY, Koin. Record & CD Fair, Messe. SH: 11am-6pm, Amsterdam Record Convention, Kerkplein 5a, 1621 CX Hoorn, The Netherlands. PH: 0229-213891 or FAX: 0229-235738.

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  - 602-867-4887. **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: 713-515-3339.
- tree. 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 AZ, Phoenix. Record Show, First Baptist Church. 7000 N. Central Ave. (corner of Central & Glendale), SH: 9am-5pm, T: 70-8', F: \$50, A: \$3, Steve Thomas, 2415 W. Greenway Rd. #2, Phoenix, A2 85023. PH: 602-375-8800.
  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 TL AA, Metarine. Millennium Records, Ltd. Show, Holiday Inn. 6401 Veterans Memorial Blvd., I-10 E. & W. Exit 225., Veterans Blvd., SH: 10am-5pm, Ira Sommers, PH: 504-482-5151 or FAX: 504-483-9025.
  Mar 20 MI, Livonia. Record & CD Expo, Elks Hall. 31117 Plymouth Rd. (J blk. E. of Merriman Rd.), SH: 050-730.
  Mar 20 MI, Livonia. Hecord & CD Expo, MI, Livonia. Record & CD Expo, W. 11 Mile Rd., Madison Hts., MI 48071. PH: 248-546-4527.
  Mar 20 MI, Traverse City. Northern Michigan Record & CD Show, Holiday Inn. 615 E. Front St., SH: 10am-5pm, T: 6', F: \$20, A: free. Mike Chimner, PH: 517-733-8854.

**BUFFALO RECORD &** 

- Mar 20 NH, Concord. Record & CD Fair, Holiday Inn. Downtown, SH: 10am-4pm, A: \$1. Ronnie's World, PH: 603-497-4231 1pm-6pm Mon.-Fri.
  Mar 20 NY, New York Crty. 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. Faik, PO Box 643, Cifton, NJ 07012, PH: 973-773-6067.
  Mar 20 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall. 300 W. Broad St., SH: 10am-4pm, T: 6:, F: \$35.540., A: \$3. Collector's Paradise, PO Box 261016, Columbus, OH 43226, PH: 614-261-1585.
  Mar 20 OK, Tulsa. Record Convention, Econo Lodge. 11620 E. Skelly at 1-44, SH: 10am-4pm, T: 32-8', F: \$50, A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.

- Mar 20 OK, Tulsa. Record Convention, Econo Lodge. 11620 E. Skelly at 1-44, 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 & Vuitee Sts., SH: 10am-4pm, Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606.
  Mar 20 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 by adult. Alpha Records & Music, Gerald Ruark, POB 175 75, Indianapolis, IN 46217. PH: 317-882-3378.
  Mar 31 CT, Waterbury. Record Collectors Convention, Four Points Hotel. 3580 E. Main St., Exil 25 off I-84 E. or Exit 26 off I-84 W. & turn. (1 mi. to Hotel), SH: 30am-4:30am, T: 8, F: \$55. in advance, F: \$40. thereafter, A: \$2., under 12 free with advance, SH: 10am-4pm, F: \$35. if paid one week in advance, SH: 10am-4pm, F: \$35. if paid one week in advance, F: \$40. thereafter, A: \$2., under 12 free with advance, SH: 10am-4pm, F: \$35. if paid one week in advance, F: \$40. thereafter, A: \$2., under 12 free with advance, F: \$40. thereafter, A: \$2., under 12 free with advance, F: \$40. thereafter, A: \$2., under 12 free with advance, F: \$40. thereafter, A: \$2., under 12 free with advance, F: \$40. thereafter, A: \$2., under 12 free with advance, F: \$40. thereafter, A: \$2., under 12 free with advance, F: \$40. thereafter, A: \$2., under 12 free with advance, F: \$40. thereafter, A: \$2., S. if paid one week in advance, F: \$40. thereafter, A: \$2., S. if paid one week in advance, F: \$40. thereafter, A: \$2. S. if paid one week in advance, F: \$40. thereafter, A: \$2. S. if paid one week in advance, F: \$40. thereafter, A: \$2., Exercited Filler A: \$2. S. if paid one week in advance, F: \$40. thereafter, A: \$2. S. if paid one week in advance, F: \$40. thereafter, A: \$2. S. if paid one week in advance, F: \$40. thereaft
- c1zcb. FH: 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.
- 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-ek 449-
- American Legion Ham. Spm, T. 6' & 8', F: \$30.\$35, A: \$2.50, teo Sziag, +... 884-4125. Mar 21 PA, Allentown. Spring '99 Lehigh Valley Music Expo, Merchants Square. 12th & Vuitee 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. Mookingbird Ln., SH: 10am-5pm, T: 60-6', F: \$50, A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939. **** 21 WA, Seattle. Record & CD Show, Seattle Ctr. Snoqual-
- Mar 21 WA, Seattle. Record & CD Show, Seattle Ctr. Snoqual mie Room. SH: 10am-5pm, F: \$40., A: \$3. John, PH: 425
- 228-3537. Mar 21 ENGLAND, London. Beatles Day, Bonnington Hotel. Southampton Row, SH: 10am-4pm. PH: 01708 377173 or
- Southampton Row, SH: 10am-4pm. PH: 01706 377773 -. 01902 682008. Mar 27-28 NC, Hickory. Records, Comic Books & Sports Cards Show, Valley Hills Mall. Hwy. 70, SH: Sat. 10am-9pm, Sun. 1pm-6pm, T: 65-6" & 8", F: \$65-\$80, A: free. Mike Dentino, 820 15th Ave. Cir. SE, Hickory, NC 28602. PH: 828-328-
- 1029. 27-28 TX, Austin. Spring Record Convention, Palmer Audi-torium. S. 1st & Riverside Dr., SH: 10am-6pm, A: \$3. Doug Hanners, PO Box 90806, Austin, TX 78709. PH: 512-288-
- 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 Hoorn, The Netherlands. PH: 31 0229-213891 or FAX: 31 0229-235738.
  Mar 28 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-4pm, T: 135-8, F: \$\$0. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
  Mar 28 IL, Holling Meadows. Record & CD Show, Holiday Inn. 3405 Algonquin Rd., SH: 10am-3pm, T: 8', F: \$40., A: \$3. Bill Weber, PH: 847-459-0137.
  Mar 28 IL, Hillside. Chicagoland Record Collectors Show, Hoirday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 60-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533.
  Mar 28 MI, Southgate. Record Show, Civic Ctr. Dix-Toledo (1 bik. N. of Eureka), SH: 10am-4pm, T: 6)-759-5133 eves.

- 5133 eves. 28 NE, Omaha. Record & CD Show. 1516 Northwest Radial Hwy. SH: 10am-4pm, T: 8', F: \$25., A: \$2. Tim, PH:
- Radial Hwy, SH: 10am-4pm, T: 8', F: \$25, A: \$2. Tim, PH: 712-328-8731.
   Mar 28 NJ, Woodbridge, Record & CD Expo, Armory, 625 Main St. (off Rt. 9). SH: 10am-3pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 643, Cilifon, NJ 07012, PH: 973-773-6067.
   Mar 28 NY, Buffalo. Record & CD Show, Leonard VFW Post. 2450 Walden Ave., 1 mi. E. of thruway Exit 52 E., SH: 10am-430pm, T: 70-8', F: \$60, A: \$3. Record Exchange, PH: 716-871-8722.
   Mer 28 NC, Clemmons. Record & CD Show, Leonard VFW Post. 35-6', F: \$35., A: \$2. Crook'd Records, Dave Harman, PH: 336-454-7186.
   Mer 28 OR, Canby. Record Collectors Show, Clackamas Cly, Fairgrounds. Main Pavilion Bidg., Hwy. 99E, SH: 10am-4pm, T: 75, F: \$40, A: \$3. Don Rogers, 31301 S. Kauffman Rd, Canby, OP 90713, PH: 503-651-2780.
   Mar 28 PA, Philadelphia. Collectors' Jazz, Soul & Dance Record Show, Space Nightclub. 953 N. Front St., SH: 10am-4pm, T: 75, F: \$40, A: \$3. Roland Riso, PH: 215-382-2640 or FAX: 215-387-3376.
   Mar 28 VA, Richmod. Invasion of the Record Collectors, Midtown Inn. 3200 W. Broad St. (Broad St. Exit off 1-95, 3 mi. of N. SN.

- 40 of PAX:215-387-3576. § VA, Richmond. Invasion of the Record Collectors, dtown Inn. 3200 W. Broad St. (Broad St. Exit off I-95, 3 . on R), SH: 10am-6pm, T: 70-6', F: \$50., A: \$2.50. John

Wood, PO Box 876, Chester, VA 23831, PH: 804-796-4919

- Mar 28 ON, Barrie, Record & CD Convention, Army, Navy & Air Force Hall, 7 George St., SH: 10am-4pm, A: \$3, Peter Force Hall. 7 George St., SH: 10am-4pm, A: \$3. Peter Phelps, PH: 416-286-0352.
   Mar 28 ON Toronto. Record & Movie Collectable Show, Thorn-hill Community Centre. 7755 Bayview Ave., SH: 10am-4pm, T: 60, A: \$3. PH: 705-324-9116.

#### APRIL

- APHIL Apr 3 IL, Hillside. Record Convention, Holiday Inn. 4400 Front-age 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.

- Api 3 MiN, Millheapolis, Hecord Show, Pr.W. 2916 Lyndale Ave.
   S., Off Lake & Lyndale, F: \$355, A: \$2, Hymies Vintage, Jim Peterson, 3318 E. Lake St., Minneapolis, MN 55406. PH: 612-729-8890.
   Apr 3 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: \$2,50, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
   Apr 10 AZ, Tucson. 5th Annual Record Show, F.O.E. Eagles #180 Lounge, 1530 N. Stone (4 blks, N. of Speedway), SH: 9am-4pm, T: 6', F: \$30, A: \$2, Bob * Pepe* Galvez, 516 W. 17th, Tucson, AZ 85701, PH: 520-628-8075.
   Apr 10 NJ, Wayne. 2nd Sat. 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, FI. 33780. PH: 813-949-0293 or 545-8067.
   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. 2025, SH: 10am-4pm, T: 100, A: \$5, under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
   Apr 10 OL, Akron. Rock & Roll Expo, Cuyahoga Falls Sheraton Suites. T: 6', F: \$50. in advance, \$60. thereafter, A: \$4. Pat McArdle, PH: 412-371-4767.
   Apr 10 C, Columbia. Record & CD Show, Jamil Shrine Temple. I-26, Exit 106 (St. Andrews Rd.), SH: 10am-5pm, A: \$3, 12 & under free. Show Logic Productions, 109 Susan Dr., Warner Robins, GA 31093. PH: 912-923-337.
   Apr 11 CO, Denver, Record Collectors Convention, Quality Inn. Northglenn, I-25 & 120th, SH: 10am-4pm, F: \$45, A: \$2. Big K Productions, PH: 303-455-8408.
   Apr 11 H. Indianapolis. Music Collectors Convention, Quality Inn. Fast, 3525 N. Shadeland, SH: 10am-4pm, F: \$35. hid advance, F: \$40. thereafter, A: \$2.50, under 12 free with adult. Alpha Record & Music, Gerald Ruark, POB 17575, Indi
- Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
  r 11 ME, Portland. Southern ME Record Collectors Club Record Flea Market, Verrillo's Convention Ctr. Exit 8, River-side St., St. 10am-4pm, T: 6', F: 355, A: free. Bill O'Neil's House of Rock N Roll, 840 US Rt. 1, Saco, ME 04072. PH: 207-283-1966.
  r 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.
  r 11 MO, Springfield. Record & Music Memorabilia Show, Ouality Inn. 1-44, Exit 80B, SH: 10am-4pm, T: 8', F: \$35, Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.
  r 11 NY, Binghamton, WAAL NY CD & Record Fair, Heritage Country Club. 4301 Watson Blvd. (Exit 70 N, Rt. 71 to 1st 10ght, L. for 2 mi), SH: 10am-5pm, T: 60, F: \$60, Jack Skut-nik, 7 Charmel Dr., Binghamton, NY 13901, PH: 607-648-4997 or FAX: 607-648-9626.
  r 11 PA, Lancaster, Pennsylvania Music Expo, Catholic H S. Apr
- Apr
- Apr
- 4997 or FAX: 607-648-9626. Apr 11 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cateteria. 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, George Adams, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246. Apr 11 PA Monscripter Director File Collectors, The Monscripter Director File Collectors, Apr 14 PA Monscripter Director File Collectors, Physical Collectors, Collectors, Collectors, Collectors, Apr 14 PA Monscripter Director File Collectors, Col
- George Adams, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
  Apr 11 PA, Monroeville. Pittsburgh Rock & Roll Expo, Palace Inn. Rts. 22 & 48, 17: 6, F: \$50. in advance, \$60. thereafter, A: \$4. Pat McArdle, PH: 412-371-4767.
  Apr 11 VA, Richmond. Music Record & CD Show, Holiday Inn Hotel. I-64 (West End), one-fourth mi. from I-64 & I-95, 1 bik. from W. Broad St., SH: 10am-4:30pm, T: 6, F: \$25. before Mar 31, \$35. thereafter, A: \$2., \$50 students with ID, seniors & kids free. Stand Still Music, PO Box 36462, Richmond, VA 23235, PH: 804-751-0539.
  Apr 11 WI, Appleton, Fox Valley Record Show, Holiday Inn. Hwy. 41 & College, SH: 10am-4pm, F: \$35.\$40. A: \$3. Yesterdays Music, Jim Young, PH: 920-733-5076.
  Apr 11 ON, Niagara Falls. Record & CD Show, Legion #51. 5743 Valleyway (OEW to 420 to Stanley then N. 1 bik.), SH: 10:30am-5pm, A: \$3. Jan Dee, 4978 Ontario Ave; Niagara Falls, ON L2E 378. PH: 905-358-4639 6pm-9pm EST.
  Apr 11 BC, Vancouver, Record & CD Show, Kiteilane Commit

- Niagara Falls, ON L2E 388. PH: 905-358-4639 6pm-9pm EST.
  Apr 11 BC, Vancouver. Record & CD Show, Kitsilano Community Centre. 2690 Larch St., F; \$45., A: \$2. Neptoon Records, Chuck DeMean, PH: 604-324-1229.
  Apr 16-18 NY, Niagara Falls, Collector Mania, Convention Ctr. 305 4th St., SH: Fri. 4pm-9pm, Sat. & Sun. 10am-4pm, T: 350-8', F: \$125., A: \$4., under 10 tree. Allan George. 101 Harvest Rd., Fairport, NY 14450. PH: 715-248-2987.
  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 tree. Falk, PO Box 643, Clitton, NJ 07012, PH: 973-773-6067.
  Apr 17 GERMANY, Stuttgart. Record & CD Cellectors Expo, Holiday Ina., Thorn, The Netherlands. PH: 0229-213891 or FAX: 0229-23738.
  Apr 18 CA, San Francisco. Record Collectors Fair, Univ. Campus-McLaren Hall. SH: 10am-4pm, F: \$50. 61, 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

**CT RECORD & CD** CONVENTION

#### MAY 23 - STILLWOOD INN, WALLINGFORD, CT

1074 SOUTH COLONY RD. (ROUTE 5) EXIT 13 OFF I-91 HOURS: 10am-3:30pm, Admission: FREE!!!

Early Preview Admission from 8 am-10 am: \$20 (\$15 with ad) 8 foot tables: \$60, 1/2 tables: \$30

#### **MORE UPCOMING SHOW DATES:**

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, fax: 973-746-6725 JOHN GODLEWSKI PO Box 42, Harrington Park, NJ 07640



FROM NEW YORK & NEW JERSEY: I-78 West to PA Exit 18 (Lehigh St North), go right, 1 mile to 2nd light at Vulkee St, make right and go over rairoad tracks to mall Phone 610-797-774 day of show
 FROM PHILADELPHIA: PA Tumpike NF Extension, (RT 9) North to exit 33 (Lehigh Valley), take Pt 22 East to 309 South to I-78 East 18 (Lehigh St North), go Ieft, 1 mile to 2nd light at Vulkee St, make right and go over rairoad tracks to mall Phone 610-797-774 day of show
 FROM HARRISBURG: I-78 East to Lett 18 (Lehigh St North), go Lett, 1 mile to 2nd light at Vulkee St, make right and go over rairoad tracks to mall Phone 610-797-7743 day of show
 FROM READING: IT 22 towards Allentown Take I-78 East to Exit 18 (Lehigh St North), go left, 1 mile to 2nd light at Vulkee St, make right ang go over rairoad tracks to mall Phone 610-797-7743 day of show
 FROM READING: IT 22 towards Allentown Take I-78 East to RT 309 South to I-78 East to Exit 18 (Lehigh St North), go Left, 1 mile to 2nd light at Vulkee St, make right and go over rairoad tracks to mall Phone 610-797-7743 day of show
 FROM LI ARPORT: Airport K South to Rt 22 West to RT 309 South to I-78 East to Exit 18 (Lehigh St North), go Left, 1 mile to 2nd light at Vulkee St, make right and go over rairoad tracks to mail Phone 610-797-7743 day of show

World Radio History

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- 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 MI, Royal Oak. Hecord & CD Expo, Elks Hail. H73 & 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 MJ, Springfield. Greater NJ Music Collectors Expo. Holi-day Inn Hotel. Rt. 22 West, SH: 10am-5pm, T: 85, F: \$65. for 1, \$125. for 2, A: \$5., under 12 free. Uptown Produc-tions, PO Box 115. Maplewood, NJ 07040. PH: 908-925-9667 eves., 486-3303 days or 973-761-5467 eves.
   Apr 18 NM, Albuquerque. Record Convention, Howard John-son's Convention Ctr. 1-40 & Eubank, SH: 9am-5pm, T: 6. F: \$40, A: \$2. Wike Walsh, 11320 Cochii SE, Albu-querque, NM 87123. PH: 505-292-2138 days, 292-1741 eves or FAX: 505-292-7493.
   Apr 18 NY, Albany, Rock & Roll Flea Market, Marriott. Wolf Rd., SH: 11am-5pm, T: 60-8; F: \$65. for 1, \$240. for 4, A: \$4. Joseph Custom Tailor, 755 Madison Ave., Albany, NY 12208. PH. 518-463-4972.
   Apr 18 NY, New York City. Super Soul, Record & CD Conven-tion, Marc Ball Room. 27 Union Square W. (lower level), btw. 15th & 16th 51. SH: 10am-4:30pm, A: \$5. George. PH: 718-515-2881 or 515-8147.
   Apr 18 NC, Hilbsorough, Record Show, Daniel Boon Ctr. Exit 164 off I-85, SH: 10am-4pm, A: \$3. Record Scnow, Inc., PO Box 19625. Brooklyn Park, MD 21225. PH: 410-636-5783.
   Apr 18 OH, Cleveland. 20 Year Anniversary Record & CD Show, UAW Hail Local 1005. 5615 Chevrolet Blvd., T: 6', F: \$35., a: S3., 10 & under tree. Steve & Sher Petryszyn, PO Box 3035, Ann Arbor, MI 48106. PH: 734-971-1448.
   Apr 14 MM, Miwaukee. Music Fest, Serb Hall. 5101 W. Okla-homa Ave., SH: 10am-3pm, F: \$45-855. A: \$4. Gary Mason, PH: 414-42-6060 (11am-5pm).
   Apr 24 MA, Chelmstord, Big Ed's Record, CDs & Stape Show, elks Lodge, Rt. 110, SH: 10am-4pm, T: 80.
   Apr 24 NA, Chelmstord, Big Ed's Record, CD Expoolses, SH: 10am-4pm, 1: 85-860-294.
   Apr 24 ON, Montreal. Record & CD

- 1246 Plateau Dr., N. Vancouver, BC Canada V/P 2J., Pri: 604-987-2910. Apr 25 ON, Ottawa. Record & CD Convention, Chateau Laurier Hotel. 1 Rideau St., SH: 10am-4pm, A: \$3. Peter Phelps, PH: 416-286-0352.

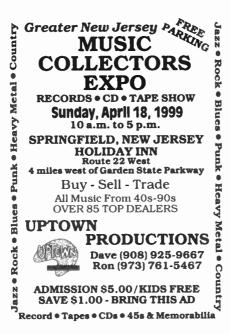
- Hotel, 1 Hideau St., SH: 10am-4pm, A: \$3. Peter Phelps, PH: 416-286-0352.
  May 1 IL, Hillside. Record Convention, Holiday Inn. 4400 Frontage Rd. (I-290 & Wolf Rd.), SH: 9am-4pm, T: 95, F: \$45. arsle, \$56. wall, A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.
  May 1 MI, Ann Arbor. Monster Record & CD Show, Clarion Inn. 2900 Jackson Rd. Exit 172 off I-94, SH: 10am-4pm, T: 52-8', F: \$45. A: \$3., under 10 free. Rod Branham, PH: 734-475-1006.
  May 1 ZG, Spartanburg. Record Convention, Memorial Auditorium, T: 200-6'. Scum Productions, PH: 864-306-9008.
  May 2 SC, Spartanburg. Record Convention, Memorial Auditorium, T: 220-6'. Scum Productions, PH: 864-306-9008.
  May 2 C, Hartford. 10th Annual Record Convention & 7th Annual Stent AUCTION to Benefit World Hunger Year with WHCN, Civic Ctr. SH: 10am-5pm, T: 125-8', 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: 810-759-5133 eves.
  May 2 MO, St. Louis. Record & CD Show, American Czech Center. Kingshighway & Landsdowne, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.
  May 2 NY, Utica. WOUR CD & Record Collectors Fair, Deerfield Vol. Fire 044: 607-648-49626.
  May 2 WI, Miwaukee. Record Show, Midway Hotel. 5105 S. Howell Ave., SH: 10am-4pm, F: \$40., A: \$3. Yesterdays Music, Jim Young, PH: 920-733-5076.
  May 2 ON, Abertoyle. Guelph Record & CD Show, Puslinch Community Centre. Brock Rel-8624.
  May 2 ON, Abertoyle. Guelph Record & CD Show, Puslinch Community Centre. Brock Rel-8626.
  May 2 ON, Abertoyle. Guelph Record & CD Show, Puslinch Community Centre. Brock Rel-8626.
  May 2 ON, Abertoyle. Guelph Record & CD Show, Puslinch Community Cent

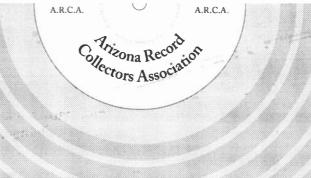


- \$3. ARCA, PH: 205-428-2038 or 791-ARCA.
  May 7-9 NY, New York City, WFMU Spring '99 Record Fair, State Armory. 68 Lexington Ave., btw. 25th & 26th St., SH: Sat. & Sun. 9am-6pm, T: 8', F: \$100, A: \$5. WFMU, PO Box 2011, Jersey City, NJ 07303, PH: 201-521-1416.
  May 7 WI, Milwaukee. Record Show, Midway Hotel. 5105 S. Howell Ave., SH: 10am-4pm, F: \$40, A: \$3. Yesterdays Music, Jim Young, PH: 920-733-5076.
  May 8 ME, Lewiston-Auburn. Record & CD Show, Armory. Central Ave. near Bates College, SH: 10am-5pm, T: 8', F: \$40, A: \$1. Bill Maroldo Events, 405 College St., Lewiston, ME 04240. PH: 207-783-1378.
  May 8 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 2028, SH: 10am-4pm, T: 100, A: \$5., under 12 Iree, F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-607.
  May 8 NETHERLANDS, Amsterdam. Record & CD Fair, Jaap
- Broth Trans, Corbat 643, Oliffort, No 07/012, PH: 973-773-6067.
   May 8 NETHERLANDS, Amsterdam. Record & CD Fair, Jaap Edenhal. SH: 10am-5pm. Amsterdam Record Convention, Kerkplein 5a, 1621 CX Hoorn, The Netherlands. PH: 0229-213891 or FAX: 0229-235738.
   May 9 KY, Louisville. Music Collectors' Convention, Executive Inn. Watterson Expwy. & Fairgrounds, SH: 10am-4pm, F: \$35. one week in advance, F: \$40. thereafter, A: \$2.50, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3376.
- Ruark, POB 17575, Indianapolis, IN 40217, FN. 57, 502, 3378.
  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: 717-899-1246.
  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: 715-515-3939.

- New Taylor and the second 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 SI. SH: 4pm-10pm, T: 36-6; F: \$50, A: \$3, under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.
   May 15 NW, New York City, Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6, under 12 free. Falk, PO Box 643, Clifton, NJ 07012, PH: 973-773-6067.
   May 15 OK, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall. 300 W. Broad St., SH: 10am-4pm, T: 6: F: \$35.-640, A: \$3. Collector's Paradise, PO Box 261016, Columbus, OH 43226, PH: 614-261-1585.
   May 15 OK, Tulsa. Record Convention, Econo Lodge. 11820 E. Skelly at 1-44, SH: 10am-4pm, T: 32-8', F: \$50, A: \$3. under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-339.
   May 16 CA, N. Hollywood. Universal Record Show, Beverly Garland Hotel. 4222 Vineland, SH: 10am-4pm, T: 52, F: \$35, A: \$3. PH: 818-998-1594.
   May 16 IM, Indianapolis. Music Collectors' Convention, Quality Inn-East. 3525 N. Shadeland, SH: 10am-4pm, T: 52, F: \$35, A: \$3. PH: 818-998-1594.
   May 16 IMA, Boston. New England Record & Compact Disc Expo, Radisson Hotel. 200 Stuart St. (formerly Howard Johnson's 57 Park Plaza Hotel), SH: 10am-5pm, T: 100, F: \$30. \$42, 4molph Music Ctr., 900 N. Main S., Randolph, MA 02368. PH: 781-986-4538.
   May 16 MJ, Edison. New England Record & Compact Disc Expo, Bast Western, Rt. 9, SH: 10am-5pm, T: 100, F: \$30. \$50, A: \$3. under 12 free. PH: 732-257-2366.
   May 16 MJ, Edison. New Grand Science Action Science PH: 914-569-0131.
   May 16 UM, Todeo Class City Record, Tape & CD Show, Knights of Collmost Hall. 4256 Secor Red., SH: 10am-4pm, Tim Embler, PH: 914-569-0132.
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- 546-4527.
   May 23 NJ, Runnemede. Record & CD Show, Holiday Inn. 109 9th Ave., SH: 10am-4pm, T; 6', F: \$40., A: \$3. Dan, PH: 609-346-8767 or Chuck, PH: 609-629-0685.
   May 29 FL, Tampa. Megathon Record & CD Show, Best West-ern Resort at Busch. 820 E. Busch Bivd. & 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.





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CENTRAL

#### (Reissues from page 116)

Bryant, Vol. 2 includes a version of the Doors' "Riders On The Storm" that, rather than sidling up to a rock 'n' roll audience, shows how the hit is the kind of minor-key, organdriven cut that guys such as Bryant played when Jim Morrison was still wearing leather diapers.

Any one of these discs is as good as the next, and all but the Pitts/Martino outing offer an even balance of guitar, organ and sax — usually tenor. And, yeah, the acid jazz connection is a somewhat forced excuse for the compilations. Probably a hell of a lot more of us 40+ types are carrying them to the cash register than our kids are. No big thing. This is one of the most colorful and unexpected reissue campaigns this writer has encountered since funk jazz was hot the first time.

- Dave McElfresh

#### LOUIS ARMSTRONG An American Icon Hip-O Records (HIPD3-40138)

Nothing is such a threat to the continued viability of the music legend who is no longer a going concern as the "greatest hits" package. Such collections attempt to distill the essence of a great performer down to a small body of work that represents the whole well, but they too often fail for that very reason. Because they offer approximately the same material that past collections honoring the same artist have, they succeed only in ensuring that the artist's fame will forever be compartmentalized. For legends to survive those who honor them, they must do so with variety and breadth, and it is for that reason that the new retrospective *Louis Armstrong: An American lcon* is such a wonderful treat. Over its three discs, the collection shows the charm and versatility of one of the great music figures of our time, offering affirmation to those who have long remembered him well and revelation to those who may have only known him as a froggy-voiced trumpeter with a tremendous grin.

Assembled and with insightful liner notes by longtime Satchmo friend and producer George Avakian, *An American lcon* collects 60 Armstrong recordings taken from the end of World War II to his death in 1971. Every song is stamped with his signature throaty vocals and bounded on every side by his matchless trumpet playing, still-stunning playing by an artist whose style and substance was the foundation for much of today's jazz and popular music.

Disc one of the set, which is assembled in approximately chronological order with small exception, documents many of the man called Pops' firsts in recording, including his initial session with orchestra and chorus for his 1949 reading of "That Lucky Old Sun." Along the way comes a litany of standards, such as his New Orleans-style "My Bucket's Got A Hole In It" and a terrific 1951 recording of "A Kiss To Build A Dream On" some of which were fabled when he got them and others which he built the myths of himself. The ballad "Someday" shows off Armstrong's own skill as a songwriter, just one of his many talents.

Armstrong's collaborators were always first-rate, a fact pointed up by the quality of

talents with whom he shares the many duets on the collection. From one-offs with Billie Holiday on "You Can't Lose A Broken Heart" and Bing Crosby on the pair's well-traveled "Gone Fishin" to highlights of his 20-year partnership with Velma Middleton (who joins him on, among others, a laugh-filled run at "Baby, It's Cold Outside"), the set includes legends of every stripe.

Disc two offers highlights of another successful Armstrong partnership when it samples from his Verve recordings with Ella Fitzgerald, on which the pianist was the equally legendary Oscar Peterson. The results of those collaborations included "Can't We Be Friends" and a lustrous rendition of "Stars Fell On Alabama," as well as a lovely later recording of "Love Is Here To Stay" that is included on disc three.

One of the testaments to Armstrong's lasting appeal is the great number of songs for which his version is the first to come to mind. His 1955 Decca side "When It's Sleepy Time Down South" remains one of his signatures to this day. Though he is anymore second to Bobby Darin when it comes to remembered versions of "Mack The Knife," it is rightly shown that it was Armstrong's arrangement of the tune that paved the way for Darin to score his biggest hit.

By 1956 Armstrong was at work on remakes of several of his early classics for Decca, a project that included such timeless classics as "When You're Smiling (The Whole World Smiles With You)" and took him well into the period covered on disc three. His habit of historic collaborations continued into that period as well, as with Fitzgerald for tunes such as Gershwin's "Summertime" and Peterson for such nuggets as Cole Porter's "I Get A Kick Out Of You." Among the included material from his 1961 pairing with Duke Ellington are "Mood Indigo" and a wonderful version of "I Got It Bad (And That Ain't Good)."

Armstrong's late model trademarks show that he retained his vitality as a musician for the entirety of his career. He had a huge hit in May 1964 with his version of "Hello Dolly!" which was so popular at the time that it managed the unlikely trick of taking the top slot in the *Billboard* Hot 100 ahead of The Beatles' "Do You Want To Know A Secret." For his improvisational weaving of himself into the song by naming himself in its lyric, he will always own the tune, despite the fact that he did not write it.

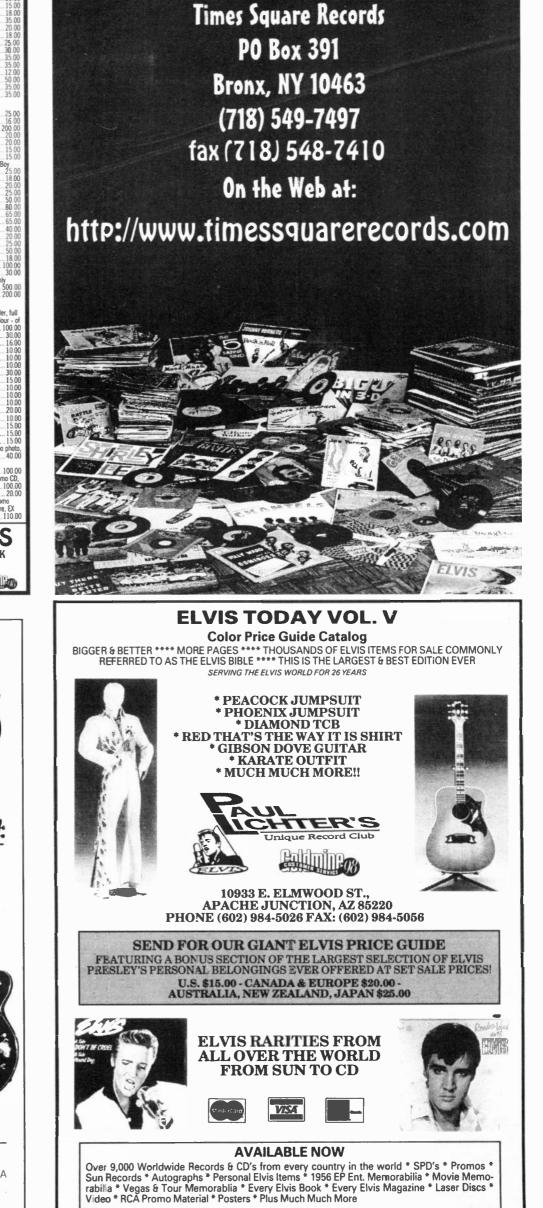
Perhaps no song illustrates Armstrong's timeless quality so well as "What A Wonderful World," which was released in 1967 but only made it big after it was revived in 1986 as part of the soundtrack for the film *Good Morning Vietnam*. Its success demonstrated that his appeal remained even after his death, that there were still things worth discovering in his past. It is for that reason that *An American lcon* succeeds, because in addition to giving listeners a chance to hear Armstrong's greatest achievements, its scope allows it to offer things that may not be so familiar as well, new appeals that, once heard, may never be forgotten.

— Thomas Kintner

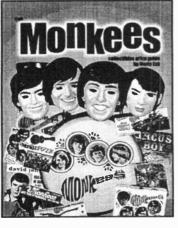
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This section features listings for retail record stores around the world. Traveling record collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous de-scription, 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. _____

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Ub DTLAN/TOW PETIT, 2/1/99, "Superstars," 2 CUS, Live Concert Material mom 1967, Pirst lime On CU	24 GOLDMINE #487 March 26, 1999		all states in particular and	Contract - Although - A	and a strain and an
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<section-header></section-header>	RADIO SHOWS WITH	EXCEPTIONAL Q	UALITY AND LI		CALLER AND
<section-header></section-header>	CHICAGO, 12/29/98, "Alb Net Sp", "Christmas With Chicago", 1 CD, Live Concert CHURCH /PJ HARVEY, "All Access", 1 CD, Live Concert Material	\$235	JIMI HENDRIX, 2/21/99, "Alb Net Sp MONSTER MAGNET, 1/31/98, "Alb ROLLING STONES, 1999, "ILC", 3 De	" 2 CDs "Live At The Fillmore Premiere"	48.1 w/Live From New Album
<section-header></section-header>	BILLY RAY CYRUS/TOBY KEITH, 1/30/99, "Big Bang", 2 Designer CDs, Live Concert BOB DYLAN, 2/22/99, "Class Trks", 1 CD, Live Material from 1986 BOB DYLAN/TOM PETTY, 2/7/99, "Superstars", 2 CDs, Live Concert Material from 198	\$45 	RUSH, 12/6/98, "KBFH", 1 CD, Live TRAVIS TRITT/LEANN RIMES, 2/22/ TRISHA YEAPWOOD 12/21/98	99, "Big Bang," 2 picture CDs, <b>Live Conc</b> e	rt
		HOT NE	w shows		
	BRYAN ADAMS, 12/13/98, "KBFH", 1 CD Live Concert, New To CD	DIXIE CHICKS/MARK WILLS, 1/22/99, " DOORS, 12/27/98, "Superstars", 4 CDs, FATBOY SLIM/OFFSPRING/VAST, 2/28, WINE CHIL/NEED MCCOVA 1/24/00	The Road", 2 CDs. Live Material Live Concert	\$60         PRETENDERS, 10/11/98, "KBFH           \$125         COLLIN RAYE/TERRI CLARK, 12           \$10         R.E.M./KAHLEEL/SEMISONIC, 2	105 100 UT1 0 UN 0 00 11 14 1 1 1
	Material	GREEN DAY, 2/14/99, "The Zone", 1 CD, TY HERNDON/TOBY KEITH/V.A., 2/21/9 HOLE, 2/14/99, "The Zone", 1 CD, Live	, "The Road", 2 CDs, Mar. Live Concert from Irvine Meadows 6/98 9, "The Road", 2 CDs, Live Material Concert From Hollywood Paladium 1994	A13         ROSE ROYCE/DRAMATICS, 2/21           \$15         RUSH, 1998, "UC", 2 Designer C           \$40         SAVE FERRIS, 1/31/99, "The Zoi           \$25         SAVE FERRIS, 1/31/99, "The Zoi	/99, "Superstars Of R&B", 2 CDs, Live Materia Ds, M&I ne", 1 CD, Live Concert
	BETTER THAN EZRA/CANDLEBOX, 2/28/99, "In Concert", 2 CDs, Live Material \$30 BETTER THAN EZRA/LENNY KRAVITZ, 1/31/99, "OTR", 1 CD, M&I	BRUCE HORNSBY, 12/14/98, "Alb Net S Billy Idol, 2/7/99, "KBFH" 1 CD, Live Alan Jackson/V.A., 2/14/99, "Cntry Ec	P" 1 CD, Live Concert Concert, New to CD ge", 1 CD, "High Mileage Road Show", Mi	\$85 \$35 \$10 \$10 \$10 \$10 \$10 \$10 \$10 \$10 \$10 \$10	D, 2/22/99, "OIR", 1 CD, M&I 28/99, "The Zone", 2 CDs, Live Material, New 21/2/99 "The Zone" 2 CDs Live Concert Materi
	Back in Stock Abbarn, 10/18/98, Alb Net SP Reumon Wond Premiere , 2 CUS, M&I, Back in Stock Black SABBARH, 1998, "UC", 1 Designer CD, M&I	JETHRO TULL, 2/21/99, "Superstars", 2 JETHRO TULL, 2/28/99, "KBFH", 1 CD, 1 JETHRO TULL, 1/11/99, "Class Irks", 1	CDs, Live Material .ive Concert, Repeat Broadcast	Tase T AMAGTRAND 3/1/99 "Class T	rks" 1 CD Live Material From London 1075
<section-header></section-header>	BLONDIE/SHAWN MULLINS, 2/21/99, "On Édge", 1 CD, M&I	CHAKA KHAN, 1/24/99, "Superstars Of F BB KING, 12/27/98, "Alb Net SP", 1 CD, Years!			)s, Live Concert 90", 2 CDs, M&I M&I
<section-header></section-header>	IRACT BYRU/Y.A., 2/21/99, "Chtry Edge", 1 CU, M&I	LENNY KRAVIIZ, 12/9/98, "Album Net.S LED ZEPPELIN, "ITS", "Led Zeppelin 1", PATTY LOVELESS/AARON TIPPIN, 1/15 DAVF MATTHEWS RAND 1/17/99 "In (	p" 2 CDS, Live Concert. 1 CD, M&I	\$60 V.A./GRAMMY NOMINEES, 2/15, \$60 V.A./GRAMMY WINNERS, 2/8/99	/99, "Class Trks", 1 CD, Live Material ). "Class Trks", 1 CD, Live Material
<section-header></section-header>	CHEAP TRICK. "ITS". 1 CD. "Live At Budokan 20th Ann". M&I	Broadcast MEAT LOAF, "ITS", "The Best of Meat Lo JOHN MELLENCAMP, 1998, "UC" 3 Des	af" 1 CD, M&I igner CDs, M&I	\$25 \$25 \$25 \$75 \$75 \$75 \$75 \$75 \$75 \$75 \$75 \$75 \$7	W, 1/3/99, "KBFH", 2 CDs, Live Material In", 1 CD, M&I ars Of R&R", 2 CDs, Live Concert, New To CD
<section-header></section-header>	CHICAGO, 2/21/99, "KBFH", 1 CD, Live Concert, Repeat Broadcast	JODEE MESSINA/BROOKS AND DUNN, METALLICA/SUGAR RAY, 2/8/99, "OTR" MOTLEY CRUE, 12/16/98, "Alb Net SP", TED NUCENT 2/2/09 "VECH" 1-01 Li	2/5/99, "The Road", 2 CDs, Live Materia , 1 CD, M&L 1 CD, Live Concert	K65 MARK WILLS/DIALE CHICRS, 1/, S15 TRISHA YEARWOOD/SAMMY KE S95 Material TOISHA YEARWOOD/RILLY DAY	
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	/DC, 12/5/98, "In Concert", 2 CDs, Live Concert (Mostly Repeated Material) N FOLDS 5/BLUES TRAVELER/GRANT LEE BUFFALO. 1998 "All Access" 1 CD. Live M	\$50	HIEV I EWIS AND THE NEWS 12/20	108 "Class Trice" 1 CD Live Material Fro	m 1988
	ETTER THAN EZRA/NEW RADICALS/FLYS, 12/19/98, "On Edge", 1 CD, M&1 DN IOVI. "New Jersev". 1 CD. M&I. Back in Stock	\$15 \$20			
<ul> <li>NEXES, Try, Greess 15th Amr, 102, Mail and the stand of t</li></ul>	AGLES (DON HENLEY), 12/21/98, "Class Trks", 1 CD, Live Concert Material	\$35	PHISH, 11/29/98, "Alb Net SP", "Tha RADIOHEAD, 12/16/98, "The Zone",	, 1 CD, M&I nksgiving Concert Special", 2 CDs, Live Co 1 CD, Live Concert Material From 1997	oncert Back In Stock
ART. J. 27/38. Class. Thes. T. C. U. WE CONCEPT MATERIAL From 1997 WART. J. 27/38. Class. Thes. T. C. U. WE CONCEPT MATERIAL From 1997 WART. J. 27/38. Class. Thes. T. C. D. LWE CONCEPT MATERIAL From 1997 WART. J. 27/38. Class. Thes. T. C. D. LWE CONCEPT MATERIAL From 1997 WART. J. 27/38. Class. Thes. T. C. D. LWE CONCEPT MATERIAL FROM 1997 WART. J. 27/38. Class. Thes. T. C. D. LWE CONCEPT MATERIAL FROM 1997 WART. J. 27/38. Class. Thes. T. C. D. LWE CONCEPT MATERIAL FROM 1997 WART. J. 27/38. Class. Thes. T. C. D. LWE MATERIAL FROM 1997 WART. J. 27/38. Class. Thes. T. C. D. LWE MATERIAL FROM 1997 WART. J. 27/38. Class. Thes. T. C. D. LWE MATERIAL FROM 1997 WART. J. 27/38. Class. Thes. T. C. D. LWE MATERIAL FROM 1997 WART. J. 27/38. Class. Thes. T. C. D. LWE MATERIAL FROM 1997 WART. J. 27/38. Class. Thes. T. C. D. LWE MATERIAL FROM 1997 WART. J. 27/38. Class. Thes. T. C. D. LWE MATERIAL FROM 1997 WART. J. 27/38. Class. Thes. T. C. D. LWE MATERIAL FROM 1997 WART. J. 27/38. Class. Thes. T. C. D. LWE MATERIAL FROM 1997 WART. J. 27/38. Class. The MATERIAL FROM 1997 WART.	RRY FARRELL/ORGY, 1/3/99, "OTR", 1 CD, M&I HN FOGERTY/TOM PETTY, 1/24/99, "Superstars", 2 CDs, Live Concert NESIS, "ITS", "Genesis 15th Ann", 1 CD, M&I	\$15 \$85 \$15	STABBING WESTWARD/TOM MORE 311/SOUL COUGHING, 1/4/99, "OTF PAM THULS/JOHN BEDRY 12/18/08	8, "The Road", 2 CDS, Live Concert Mater LLO, "OTR", 1/17/99, 1 CD, M&I ", 1 CD, M&I	
International Control Designer CO. Mail       Marked Support Co. Mail         International Control Designer CO. Mail       Marked Support Co. Mail         International Control Designer CO. Mail       Marked Support Co. Mail         International Control Designer CO. Mail       Marked Support Co. Mail         International Control Designer CO. Mail       Marked Support Control Designer Co. Mail         International Control Designer Co. Mail       Marked Support Control Designer Con	EEN DAY/COLLECTIVE SOUL, 1/24/99, "OTR", 1 CD, M&I ART: 12/7/98: "Class Trks": 1 CD, LIVE CONCERT MATERIAL From 1987	\$10 \$25	UZ "ITS", "Rattle And Hum", 1 CD, M	, The Road , 2 CDS, Live material 2/98, "Chtry Edge", 1 CD, M&I &I D 1998, "Record Co", M&I	
Support Description of the sport fame	HERNDON/KINLEYS, 12/04/98, "The Road", 2 CDs, Live Concert Material JARREAU/LEVERT, 12/27/98, "Superstars of R&B", 2 CDs, Live Concert	\$40 \$45 \$15	JOE LEWIS WALKER/V.A., "HOB", 12 Steve Winwood, 1/18/99, "Class 1 Yes, "ITS" 90125", 1 CD, M&I	rks", 1 CD, Live Material From 1997	
Alam Pelice, Cin, Nil he Pest, Work       9         Alam Als, Stan Pelice, Cin, Nil he Pest, Work       9         Alam Als, Stan Pelice, Cin, Nil he Pest, Work       9         Alam Als, Stan Pelice, Cin, Nil he Pest, Work       9         Alam Als, Stan Pelice, Cin, Nil he Pest, Work       9         Alam Als, Stan Pelice, Cin, Nil he Pest, Work       9         Alam Als, Stan Pelice, Cin, Nil he Pest, Work       9         Alam Als, Stan Pelice, Cin, Nil he Pest, Work       9         Alam Als, Stan Pelice, Cin, Nil he Pest, Work       9         Alam Als, Stan Pelice, Cin, Nil he Pest, Work       9         Alam Pelice, Work       9         Alam Pelice, Work       9       9         Alam Pelice, Work       9       9       9       9       9       9       9       9       9       9       9       9       9       9       9       9       9       9       9       9       9       9       9       9       9       9		MEMORABI	LIA SECTION		
AMMALS JALAP PRICE, Clip, Val The Best, Woox.       92       GERPY A THE PACEMARERS, (Gerry on yellow card w/3 Pacemakers on back, accompaning willing card w/4 Pacemakers signatures, type on edges)       93         AMMALS JALAP PRICE, Clip, Nal The Stars stars       930       94       GERPY A THE PACEMARERS, (Gerry on yellow card w/3 Pacemakers on back, accompaning willing card w/4 Pacemakers signatures, type on edges)       935         BEAT MERCHARDS, Tull sigs: on promo card w/joiture       935       94       MAIN STAR PRICE, Clip, Nal The Boord tame is written in, what we assume to be, the Indian Linguage.         BEAT MERCHARDS, Tull sigs: on promo card w/joiture       930       95       94       MAIN STAR PRICE, Clip, Nal The DACOM STAR PRICE       94       MAIN STAR PRICE, Clip, Nal The Indian Linguage.         BEAT MERCHARDS, Full sigs: on promo card w/joiture       930       95       94       MAIN STAR PRICE, Clip, Nal The PACEMARERS, (Gerry on yellow card w/3 Pacemakers on back, accompaning will be card will be promo card w/joiture       94       MAIN STAR PRICE, Clip, Nal The PACEMARERS, (Gerry on yellow card w/3 Pacemakers on back, accompaning will be promo card w/joiture       94       MAIN STAR PRICE, Clip, Nal The PACEMARERS, (Serry on yellow card w/3 Pacemakers on back, accompaning will be promo card w/joiture       94       MAIN STAR PRICE, Clip, Nal The PACEMARERS, (Serry on yellow card w/3 Pacemakers on back, accompaning will be promo card w/joiture       94       MAIN STAR PRICE, Clip, Nal The PACEMARERS, (Serry on yellow card w/3 Pacemakers on back, accompaning will be promo card w/joiture       94	SIG	NED MATERIA	L, RECENT AR	RIVALS	
(AHIMAL) Char Chandler, On card       50         (AHIMAL) Char Char Chandler, On card       50         (AHIMAL) Char Char Char Char Char Char Char Char	1993년 1월 1993년 - 1997년 br>1997년 - 1997년 - 1997년 - 1997년 -				
100 DUDLEY, 1962, On sage wholeng introf/how artists       31         31 BULLY JRAMER & 2 DAROTAS (On 2 separate pages)       55         32 BULLY STRATE       34         32 BULLY STRATE       34         33 BULLY STRATE       34         34 BULLY STRATE       34         35       36       THE LIGHTINGS, Full act on back of 2/65 full ticket         35       36       THE LIGHTINGS, Full act on back of 2/65 full ticket         35       36       THE LIGHTINGS, Full act on back of 2/65 full ticket         36       THE LIGHTINGS, Full act on back of 2/65 full ticket       55         36       THE LIGHTINGS, Full act on back of 2/65 full ticket       55         36       THE LIGHTINGS, Full act on back of 2/65 full ticket       55         37       MARTED MANN, Clin, sing mice diversity fully fully fully act on back of 2/65 full ticket       55         38       JAUME FAILY RAMER       100000 BLUES) Early sigs from Denny Laine & Graeme Edge, clips with hage sigs.       55         30       ALTER FUEL       JAUME FAILY RAMER       100000 BLUES) Early sigs. form Denny Laine & Graeme Edge, clips with hage sigs.       50         30       ALTER FUEL       JAUME FAILY RAMER       100000 BLUES) Early sigs. for herbage specific fully sign.       50         30       JAUME FAILY RAMER       JAUME FAILY RAM	(ANIMALS) Chas Chandler, On card	w/blue card w/4 Pacemakers signatures) 25. <b>THE HERD.</b> (three signatures on blue page	, tape on edges)	\$95 full name is written in, what we as	sume to be, the Indian language
100 TODICLY, 1963, On page who onling info/Chave artists       14         130 BULTY JRAMERE 2 DAROTAS (On 2 separate pages)       55         140 TODAK, Stephene 2 Status at corners       150         140 DON, Black manner, in const, Construction, Status at corners       150         150 TODAK Stephene 2 Status a	DAVE BERRY Clip sig. accompanied by promo card w/pic	27. THE IN CROWD, 3 sigs. on back of promo 28. IVY LEAGUE, Full set on blue card 29. EDEN KANE, "To Michael," on card 30. EDEN KANE, "Sincerely," On card.	card w/picture	\$40 48. ONE IN A MILLION, Full set (on b \$125 49. THE OTHER TWO, Two sigs. on ci \$20 50. LES PAUL, Signed pick guard (pr \$20 51. WERR DIFFORC Webh's latterbase	ack of promo card w/picture) ard (tape stains in corners) obably for "Goldtop" model) di on short onte about new record
100 UDDLP1, 1963, Din ymyr Mooining info/Dhaw artists.       124         134. BILLY I KRARRE Z DANOTAS (In 2 separate pages).       55         100 W, Bick ministry in article in and (down for buck and the card).       135         100 W, Bick ministry in article in and (down for buck and the card).       135         100 W, Bick ministry in article in and (down for buck and the card).       135         100 W, Bick ministry in article in articl	PETULA CLARK, 1966, On pink card	31. STAN KENTON, On yellow card 32. KINKS, Full set on white card (tape stains 33. BILLY I KRAMER & THE DAKOTAS (On bar	at edges)		rd I arge green page has drawing of body floating in air and inscription "M
EVERTY BROTHERS, On two off-pink pages       \$50         ADAM FAITH, In penci no noff-bine page       \$20         ALBERT FINNEY, Clipping on pink       \$20         ATMRE FONTANA (Whore & kisses & heart w/arrow) on green page       \$100         ATMRE FONTANA (Whore & kisses & heart w/arrow) on green page       \$20         ATMRE FONTANA (Whore & kisses & heart w/arrow) on green page       \$21         ATMRE FONTANA (Whore & kisses & heart w/arrow) on green page       \$23         ATMRE FONTANA (Whore & kisses & heart w/arrow) on green page       \$23         ATMRE FONTANA (Whore & kisses & heart w/arrow) on green page       \$23         ATMRE FONTANA (Whore & kisses & heart w/arrow) on green page       \$26         BILLY FUNY, "Best Wishes," On blue card, 1964       \$315         ATTATE, CVR of Little Feat and the DD, column, \$40       \$300         ATATZ, CVR of Little Feat and theart w/arrow, lisse dontore by date, these descriptions will inclu	BO DIDDLEY, 1963, On page w/booking info/Shaw artists\$145 DION, Black marker on card, (contemporary)\$20	<ol> <li>BILLY J KRAMER &amp; 2 DAKOTAS (On 2 sep 35. VIVIEN LEIGH, Blue ink on off-blue card 36. THE LIGHTNINGS, Full set on back of 2/65</li> </ol>	arate pages)	\$65 55 CLIFE DICHARD & THE SHADOW	S (Cliff and A Shadows (including Hank Manuin) on A
ADAM FAITH, In pencil on off-blue page       525         GEORGIE FAMERS, Georgie on green page with green page in blue       515         another green page in blue       5165         ALBERT FINNET, Clipping on pink       5155         BILLY FURY, "Best Wishes," On blue card, 1964       525         BILLY FURY, "Best Wishes," On blue card, 1964       525         Compoon Conty, Published by Warner/Reprise       525         Fromo Only, Published by Warner/Reprise       520 Column add 15. Urah Morson, Bundgen, Sade Schruber, Sade Schrub	BUDDY EBSEN (of Beverly Hillbillys fame) \$20 EVERLY BROTHERS, On two off-pink pages \$50 ADAM FAILY On pink card with unknown pint take stain \$20	<ol> <li>MANFRED MANN, Clip, single sig., tape st</li> <li>JAYNE MANSFIELD, Blue pen on white car</li> <li>CLYDE MCPHATTER, Blue pen on green pa</li> </ol>	ains on corners d 	3265 DIACK IRK	1 check #159 on Pank of America
Hult Provid Ank (Nowe & MSSes & Ineal (Wallow) on green page       43         BILLY FURY, "Best Wishes," On blue card, 1964       335         44. GRAHAM NASH Clip dated March, 1967       335         45. The more, "hwo ligs on planting warners, and planting warners log or Short Min. Articles and Quotes, D.D. Dr. Demento Column, 1.S. Tour Itinerary Sample         A11/172. Cliff of Little Feat Type cartion walters. Major Little Feat Type cartion walters. Major Little Feat Anticle D.D. Column, 380.         And grean Beau Brummels, Commander Cody, Emmy Lou,       340         A11/172, Cliff of Little Feat Type cartion walters. Major Little Feat Type cartion walters. Major Little Feat Anticle D.D. Column, 380.       70. 7/21/75, CVR quote "Don't Quote Me, Bull Business Sucks" Other than Doobies article, interior dumander Cody, Emmy Lou,       70. 7/21/75, CVR quote "Don't Quote Me, Bull Business Sucks" Other than Doobies article, interior dumander Cody, Emmy Lou,       70. 7/21/75, CVR quote "Don't Quote Me, Bull Business Sucks" Other than Doobies article, interior dumander Cody, Emmy Lou,       70. 7/21/75, CVR quote "Don't Quote Me, Bull Business Sucks" Other than Doobies article, interior dumander Cody, Emmy Lou,       70. 7/21/75, CVR quote "Don't Quote Me, Bull Business Sucks" Other than Doobies article, interior dumander Cody, Column AS Coleman Sinatar, Androgrem, Sinatar, article on thereed Hultary, Ready Burl, CVR article on thereed Hultary, Ready Burl, CVR article on there article on Hultary, Ready Burl, CVR article on there article on Hultary, Marker All article, FPI CVR winger article on Her Stage Antenters All article on Hultary, Marker All article on Hultary, Read	ADAM FAITH, In pencil on off-blue page	41. (MOODY BLUES) Early sigs. from Denny Li at corpers	aine & Graeme Edge, clips with tape stains		er photo that it says "Love, Cher & Sonny on newspaper photo Brian Poole) on back of LuLu promo card
Promo Only. Published by Warner/Reprise Promo Only. Published by Warner/Reprise A/17/2, CVR of Little Feat article, Jub Column, Superimentation as a sample of itineraries. Abbreviations applying to this section only: CVR Cover, PIC Picture, Superimentation as a sample of itineraries. Abbreviations applying to this section only: CVR Cover, PIC Picture, Superimentation and the superimentation as a sample of itineraries. Abbreviations applying to this section only: CVR Cover, PIC Picture, Superimentation and the superimentation as a sample of itineraries. Abbreviations applying to this section only: CVR Cover, PIC Picture, Superimentation and the superimentation as a sample of itineraries. Abbreviations applying to this section only: CVR Cover, PIC Picture, Superimentation and the superimen	WAYNE FONTANA (W/love & kisses & heart w/arrow) on green page     S45     BILLY FURY, "Best Wishes," On blue card, 1964     S35	4. micker most, blue ink on card (has Karl 43. THE MOVE, Two sigs. on promo card w/pic 44. GRAHAM NASH Clip dated March, 1967	ture	<ul> <li>63. UNDERTAKERS, Full set on bluë (</li> <li>\$115 64. MARTY WILDE, (w/unknown sig.</li> <li>\$35 65. ZOMBIES, Full set-full names, or</li> </ul>	card on card) blue card
Listed In order by date, these descriptions will include Highlights of content and a sample of itineraries. Abbreviations applying to this section only: CVR Cover, PIC Picture, S&Q Short Articles and Quotes, D,D. Dr. Demento Column, I.S. Tour Itinerary Sample 4/13/71, CVR of Little Feat article, D.D. Column, S&Q mundgren, Sate K Cortex, State Part, Tull, Van Morrison, Rundgren, Sate K Cortex, State State Resons, DY CVR winders, Sate K Cortex, State State Resons, DY CVR winders, Sate K Cortex, State State Resons, DY CVR winders, Sate K Cortex, State State Resons, DY CVR winders, Sate K Cortex, State State Resons, DY CVR winders, Sate State State Resons, State State Resons, State Resons, State State Resons, State Resons, State Resons, State State Resons, State State Resons, State Resons, State Resons, State State Resons, State Reson		the second se			
<ul> <li>And Start Parket and Start Province an</li></ul>	Listed In order by date, these descriptions will include Highlights of content and a . 4/17/72, CVR of Little Feat Type cartoon waitress. Major Little Feat article. D.D. Column. S&O. Runderen Reetheart Tull Little Feat Type Cartoon waitress.	sample of itineraries. Abbreviations applying 70. 7/21/75, CVR quote "Don't Quote Me, Bull Busin	to this section only: CVR Cover, PIC Pict ass Sucks" Other than Doobles article, interior		
<ul> <li>School 2015, Stratting Backmone Stratting Backmone in Beep Purple, Immediating Backmone in Beep Purple, Immed</li></ul>	Youngbloods, Fanny, Alica, Alex Korner & etc	Rundgren, America, Arlo Guthrie, George Carlin, 71. 8/18/75, features stylized photo of Procol Harum, S&Q: George Martin, James TAylor, Rod Stewart,	etc contents has heavy Procol coverage. D.D. column. Uriah, Heep, etc. I.S.: Leon Redbone, Slade,		
Amouncement on forming boundered and the set of the set	Rundgren, Wakeman, Sinatra, Zepplin, & etc. I.S. Richard Pryor, Sinatra, Lighfoot, Arlo Elvin Bishop, Maria Muldaur, Beach Boys, & Beau Brummels	Marshall Tucker Band, Grinderswitch, Geoff Mul 72. 9/01/75, PIC CVR article on Maria Muldaur & extr Dukes, Fred Astair, Marshall Tucker, etc. I.S. Mo	daur, Rundgren, Sinatra, etc enede article on Hydra, D.D. column, S&Q: Arnboy	\$30 76. 11/10/75, "Beatles vs. The Four Sease S&O. Bowie, Doobies, Jimmy Cliff, Tom Montrose, Rundgren's Utopia, Zappa, 77. 12/08/75, CVR photo of "Nathan Stubbl	efield" inventor of radio, interior articles on this same wonderfu
OLD HIPPIE'S PHONE 785-749-9315 • FAX 785-749-9318 • E-MAIL: hippie@sunflower.co	& 81C	73. 9/15/75, in depth coverage of Rounder Records, D Don Mclean, etc I.S.: U.F.O. Jimmy Cliff, F. Mac,	Uriah Heep, Richard Pryor, etc	Thunder, Lightfoot, Phil Spector & etc.	tastes would be impossible. U.D. column & S&Q: Dylan's Rolli 1.S: Elvin Bishop, Leon Redbone, Rundgren, Zappa, Sabba

#### **U.K. AND U.S. PERFORMANCE CONTRACTS**

			-
	78. ACTION, 7/28/66, Locarno Ballroom, U.K.	\$45	
	79. STEVE ALAIMO, 5/12/61, Castaways, Miami, Signed by Alaimo		
	80. STEVE ALAIMO, 11/7/61, Coral Gables, Signed by Alaimo	\$165	
	80. STEVE ALAIMU, 11/7/01, Coral Gables, Signed by Aranito	\$15	
	82. THE ANIMALS, 7/5/65, Marquee Club, London, Unknown Sig	¢125	
	82. THE ANIMALS, 7/5/65, Marquee Club, London, Unknown Sig		
	83. ART MOVEMENT, 11/18/67, Sussex, UK		!
	84. ASTRONAUTS, 9/21/65, Iowa, Sgnd by Bob Demmon.	\$285	
	85. ASTRONAUTS, 10/10/64, Dallas Mem Aud, Sgnd by Robert Demmon	\$325	
	86. ASTRONAUTS, 12/23/64, Kansas City, Sgnd by Bob Demmon	\$325	1
	12 ACTROMATIC 10/2/CE Univer Oklahoma Sand by Rob Dommon	1285	1
	0. ACTOMNAUTS 10/0/65 Market Hall Dallas Sond by Jack Calmas (Now Dwils "Sho-Lo"		
	as Promoter, and Bob Demmon for Act.	\$395	)
	<ol> <li>As Promatics, and Bob Demmon for Act.</li> <li>AsSTRONAUTS, 10/30/65, (Contract and Rider) New Mexico, Sgnd Robt. Demmon.</li> </ol>	\$325	)
	00 ATTHE 8/3/74 Bristo UK Sand by Mamt		)
	01 ATTIL & 8/27/74 Barbarellas Birmingham IK Sond by Memt	\$45	)
	02 MAY PACE 9 CHICACO SETRACK Smithwick UK Sand Peter Martin	545	1
	02 HANK BALLARD & MIDNIGHTERS 7/22/64 Kansas City Send by Promoter	\$145	2
	DA LIANK DALLADD & MIDNICHTERS, Some oc Above bit w/Honk's Nig on Lord	3185	<u>}</u>
	<ol> <li>BALD BRUMMELS, 5/20/65, Kansas City, (Contract and Rider), Contract is Signed by Declan Mulligan (Leader), Rider is Initialed "D.M."</li> </ol>		
	by Declan Mulligan (Leader) Rider is Initialed "D M "	\$295	ź
	96. <b>EEES</b> . 11/19/67, Hotel Ryde Castle, UK.	\$45	
	O7 DEES 12/17/67 SUPPOV THE		
	98. CHUCK BERRY, 7/8/64, Kansas City, (As this was a "Last Minute" Booking, Contract has		
	ar Adcendum saying "This Contract has been orally confirmed by Mr. Chuck		
	Berry by long distance telephone call 7/3/64")	\$24	5
	99. SKIP BIFFERTY, 11/25/67, Oxford, UK, Sgnd by K. Taylor.	\$41	5
	100. GRAHAM BOND ORGANIZATION, 4/11/65, Sussex, UK. Sgnd Robert		
	Climuted Mar	\$245	6
	Stigweod, Mgr. 101 BOOKER T. & THE MG'S, 12/12/64, Oklahoma, Sgnd by Booker T. Jones.	\$289	ŝ.
	102 BOOKER T. & THE MG'S, 3/5/65, Missouri, Sgnd by Booker T. Jones	\$215	5
	102 BUUKER I. & THE MG 5, 3/3/05, MISSOUR, Still by BOOKER I. JOINS	\$21;	-
	103 BOOKER T. & THE MG'S, 3/27/55, Dallas, Sgnd by Booker T. Jones	\$215	5
	105. BOOKER T. & THE MG S, 5/7/65, Illinois, Sgnd by Booker T. Jones	\$215	5
	105. BOOKER T. & THE MG'S, 5/7/65, Illinois, Sgnd by Booker T. Jones	e217	5
	10E BOOKET 1. & THE MG'S, 5/8/65, Univ. Missouri, Sand by Booker T. Jones	010	5
	107. BODKER T. & THE MG'S, 9/11/65, Wichita, Sgnd by Booker T. Jones.	0101	2
	108. BOOKER T. & THE MG'S, 10/15/65, Ohio, Sgnd by Booker T. Jones		0
	109. BOOKER T. & THE MG'S, 10/16/65. Univ. of Iowa. Sgnd by Booker T. Jones	\$160	5
	110. BOOKER T. & THE MG'S, 12/17/65, Joplin, MO, Sgnd by Booker T. Jones		5
	111. BROODLY HOO, 1/22/67, Huddersfield, UK, Sgnd by Jim Collins	\$4:	5
	112. BUDGIE, 6/7&8/83, Marquee Club, London, UK. Signature Illegible	\$195	5
	113 CLARENCE CARTER 8/14/69 N Carolina, Send by Clarence Carter	\$2.3	5
	114 CLAPENCE CARTER Same as above except "Carbon Copy" Inc. Signature	7.6.	3
	115 CHANCELLORS 7/10/65 Kansas Sond by Michael Judge (Leader)	\$29:	5
	115 THE CHILDREN 5/7/66 London UK Send by C.R. Hocking	\$13!	5
	117 DAUG CLARK & THE NOT NUTS 10/15&16/65 Univ Missouri Send Doug Clark	\$15	5
ľ	11B. DOUG CLARK & THE HOT NUTS, 11/10/65, Lawrence, KS, Sgnd by Doug Clark	\$18	5
l	119. JIMMY CLIFF, 6/25/67, Oldham, UK	\$9	5
ĺ	120. COBRAS, 10/24/64, Kansas City, Sgnd by Oscar Kelly	\$1	5
ĺ	120. COBRAS, 10/24/64, Kansas City, Sgnu by Oscar Keny 121. JUDY COLLINS, 8/31/75, Waikiki Shell, Honolulu, Sgnu by Judy Collins	\$12	5
ĺ	121. JUDT CULLINS, 8/31/75, Walkiki Shell, Honolulu, Sgird by Judy Collins.	\$14	5
ĺ	122. CRAZY WORLD OF ARTHUR BROWN, 3/27/70, Marquee, London, Illegible Sig	¢1C	5
ĺ	123. CRYSTALS, 6/3/64, Kansas City Country Club, Sgnd by Promoters.		C C
ĺ	124. DAVE, DEE, DOZY, BEAKY, MICK & TITCH, 1/10/66. Queen's Ballroom, UK		C
I	125 BO DIDDLEY, 12/1&2/61, Dallas, Sgnd by Bo Diddley	2:9	C
I	126. BO DIDDLEY, 6/3/62, Dallas. Sgnd by Bo Diddley	2.13	2
ľ			

0	Isligitures noted except where meable or contract	13 111312
	127 DIMPLES 1/8/67 Lea West Bowl UK, Sgnd Let T.C. Dennis	545
	128 DR FEFLGOOD & THE INTERNS 10/9/64 Florida Send by Willie Perryman	5
	<ol> <li>DR, FEELGOOD &amp; THE INTERNS, 10/16/64, Iowa, Sgnd by Willie Perryman.</li> <li>BILL DOGGETT, 9/16-22/64, Kansas City, Sgnd by Bill Doggett</li></ol>	15
	130 BILL DOGGETT 9/16-22/64 Kansas City Sond by Bill Doggett	\$195
	131 ORIFTERS 5/6/64 Kansas City Send by Bill Pinkney	\$235
	132 DRIFTERS 9/23/64 Kansas City Sond by Rill Pinkney	\$225
	<ol> <li>DRIFTERS, 9/23/64, Analss City, Sgnd by Bill Pinkney.</li> <li>DRIFTERS, 9/23/64, Kanasa City, Sgnd by Bill Pinkney.</li> <li>DRIFTERS, 10/31/64, Indiana, Sgnd Bill Pinkney by Power of Attorney.</li> <li>DRIFTERS, 11/5/64, Canaba, Sgnd by Promoter.</li> <li>DRIFTERS, 11/5/64, Kanasa City, Sgnd Bill Pinkney by Power of Attorney.</li> <li>DRUDS, 1/18/64, Dunstable, UK, Sgnd by E.W. Green.</li> </ol>	\$95
	133. DRIFTERS, 10/31/04, Indiana, Sgild Dill Hinking Syl Chief of Attended	\$75
	135 DELETEDS 11/6/64 Kansas City Sand Rill Pinkney by Power of Attorney	\$95
	135. DRIFTERS, 11/0/04, raisas city, Sgild birt Financy by Fower of Alloring	\$65
	127 EDICS 2/27/60 Styling Ballsoom 11K	\$45
	137. EPICS, 2/27/69, Skyline Ballroom, UK 138. ESCORTS, 11/18/64, Mun. Ballroom, S. Wales, UK. Sgnd by Terry Blood	\$45
	<ol> <li>ESCORTS, 117/04, Hol. Damodn. V. Males, On Jan Britt, Phys. Rev. B 100, 1000 (1997).</li> <li>ESSEX SOUNDS, 9/10/67, Surrey, U.K. Illegible Signature.</li> <li>EVERLY BROS., 7/30/66, Iowa, Sgnd by Darlowe Oelson (Promoter)</li></ol>	\$45
	139. ESSEA SUURUS, 3/10/07, Sulley, UK, Illegible Signature.	\$145
	141. EVERLE PRIOS., Same as adove, out on spile Carolin Coly. 142. EVES OF BLUE, 11/167. Royal York Hotel, UK. Sgnd by Promoter	\$45
	142. ETES OF BLUE, 11/11/07, Ruydi tork hotel, UK. Sgild by Promotor	\$135
	143. THE FAMILT, 3/22/67, Waldanistow, u.K. Sgnd by Promoter	42\$
	144. FASTBUCK, 11/25/75, Tonbridge, UK. Sgild by Promoter	\$45
	140. FASTOUCH, Same as above, but unsight	\$65
	146. FASTBUCK, 11/26/75, Edinburgh, Scotland, Sgird by management	\$45
	14/. FASTBUCK, Same as above, but unsigned	\$405
	148. FIVE KUTALS, 3/27/63, FIORIDA, Sgilo by Barnet Paylor (Leader)	¢145
	149. AKEIMA FRANKLIN, 11/20/00, Montgomery, Alabama, Unsigned	¢125
	<ol> <li>FASTBUCK, 11/23/75, toininge, UK. Sgind by Fromteen.</li> <li>FASTBUCK, Same as above, but unsigned.</li> <li>RETHA FRANKLIN, 11/25/65, Montgomery, Alabama. Unsigned.</li> <li>BILLY FURY &amp; THE DAKOTAS, 1/29/68, Warwicke, UK. Signature Illegible.</li> </ol>	\$133
	151. GENTRYS, 12/31/69, Uklanoma, Unsigned	
	152. GENTRYS, 10/23//1, Colorado, Sgno by Jim Hart (Leader)	\$20J
	153. GENTRYS, 12/31//1, Kansas City, Sgno by Jimmy Hart (Leader)	
	154. GENTRYS, Same as above, but carbon copy (including signature)	
	<ol> <li>BILLY FURY &amp; THE DAROLAS, 1/29/58, Warwicke, UK. Signature illegible</li> <li>GENTRYS, 12/31/59, Oklahoma, Unsigned</li> <li>GENTRYS, 10/23/71, Colorado, Sgnd by Jim Hart (Leader)</li> <li>GENTRYS, 12/31/71, Kansas City, Sgnd by Jimmy Hart (Leader)</li> <li>GENTRYS, 12/31/71, Kansas City, Sgnd by Jimmy Hart (Leader)</li> <li>GENTRYS, 12/31/70, Wichita, Kansas, Unsigned</li> <li>JOHNNY GREEN &amp; THE GREENMEN, 10/69, Kansas, Sgnd by Johnny Green</li> <li>JOHNNY GREEN &amp; THE GREENMEN, 10/69, Kansas, Sgnd by Johnny Green</li> </ol>	\$90
	156. JOHNNY GREEN & THE GREENMEN, 10/69, Kansas. Sgnd by Johnny Green	
	136. JOHNNY GREEN & THE GREENMEN, 10/3/169, NCO Club, Sgnd by Johnny Green 157. JOHNNY GREEN & THE GREENMEN, 10/3/169, NCO Club, Sgnd by Johnny Green 158. JOHNNY GREEN & THE GREENMEN, 11/1/69, Lubbock, Sgnd by Johnny Green 159. JOHNNY GREEN & THE GREENMEN, 12/3/69, Missouri Sgnd by Johnny Green.	
	158. JOHNNY GREEN & THE GREENMEN, 11/1/69, Lubbock, Sgnd by Johnny Green	
	159. JOHNNY GREEN & THE GREENMEN, 12/5/69, Missouri. Sgnd by Johnny Green	
	160. JOHNNY GREEN & THE GREENMEN, 6/70. Georgia, Unsigned 161. JOHNNY GREEN & THE GREENMEN, 10/31/70, Lubbock, Unsigned	
	161. JOHNNY GREEN & THE GREENMEN, 10/31/70, Lubbock, Unsigned	
	<ol> <li>MERLE HAGGARD, 6/24/69, North Carolina, Sgnd by Merle Haggard.</li> <li>MERLE HAGGARD, 5/5/80, Opryland Broadcast, Sgnd by Merle Haggard.</li> </ol>	
	163. MERLE HAGGARD, 5/5/80, Opryland Broadcast, Sgnd by Merle Haggard	
	164. BILL HALEY & THE COMETS, 4/69, Chicago, Sgnd Bill Haley by Power of Att	\$145
	165. HIGH SPIRITS, 12/22/65, Missouri, Sgnd by Owen Husney (This legendary Min	neapolis
	166. HIGH SPIRITS, 12/23/65, Kansas City, Sgnd by Owen Husney. 167. HOLLIES, 12/19/64, Marcam Hall, UK. Sgnd by Promoter	\$165
	167. HOLLIES, 12/19/64, Marcam Hall, UK, Sgnd by Promoter	\$185
	168 IMPRESSIONS, 4/21/65, Georgia, Unsigned	
	160 ISLEV REATHERS 1/2/65 West Virginia Sand by Promoters	\$75
	170 IAV & THE AMERICANS 5/20/65 Kansas Unsigned	\$145
	<ol> <li>JEFERSON AIRPLANE, 2/14/70, Univ. of Colorado, Unsigned</li> <li>TZ JEFERSON AIRPLANE, 2/14/70, Univ. of Colorado, Unsigned</li> <li>TZ TOM JONES &amp; THE SQUIRES, 12/18/65, Princess Ballroom, UK Sgnd-Promoter</li> </ol>	\$95
	172 TOM IONES & THE SOURCES 12/18/65 Princess Ballroom LIK Sand-Promoter	\$350
	172 EDEDDIE KINC 9/7/65 Alabama Send by Promoter	\$125
	<ol> <li>FREDDIE KING, 8/7/65, Alabama, Sgnd by Promoter</li> <li>T74, KINGSMEN, 1/20/65, Lawrence, KS. Sgnd Lynn Easton by Power of Attorney</li> </ol>	\$165
	174. KINGSMEN, 1/20/05, Lawrence, KS. Sgnd Lynn Easton by Power of Attorney 175. BERN ELLIOTT & THE KLAN, 9/19/65, London, UK. Sgnd Ronnie Vaughn, Mgr	\$45
	1/5. BERN ELLIUTI & THE ALAN, 9/19/05, LONDON, UK. Sgnu Konnie vaugnit, Mgr	\$45 \$05
	176. KOOL & THE GANG, 8/1/70, Drake Univ. Des Moines. Unsigned 177. BOB KUBAN & THE INMEN, 6/5/69, Kansas City, Sgnd by Bob Kuban	\$105
	1//. BUB NUBAN & THE INMEN, 6/5/69, Kansas City, Sgnd by BOD Nuban	
	<ol> <li>JER VIER LEE LEWIS, 8/12/64. Missouri, Sgnd by Promoter</li></ol>	
	179. GORDON LIGHTFOOT, Midnight Special Appearance, Sgnd by Gordon Lightfoot	185
	E AFEEDS AD CANFIDMATIAN FA	PLAA

		naida	od		-
	Signatures noted except where illegible or contract is u				\$10F
5	127 DIMPLES 1/8/67 Lea West Bowl UK, Sgnd La T.C. Dennis	SAS 1	180	LONNIE MACK 9/10&11/64, Kansas City, Sgnd Lonnie Mack by Mgr	\$105
5	128. DR. FEELGOOD & THE INTERNS, 10/9/64, Florida, Sgnd by Willie Perryman.	1	181.	LONNIE MACK, Same as above, but signed by promoter only	\$145
5	129 DR. FEELGOOD & THE INTERNS, 10/16/64, Iowa, Send by Willie Perryman. 130. BILL DOGGETT, 9/16-22/64, Kansas City, Send by Bill Doggett.		102.	MARTHA & THE VANDELLAS, 10/24/69, Iowa. Sgnd by Musical Director MELLO-TONES, 6/5/64, Kansas, Sgnd by Thomas McDermott	\$45
5			103.	MELLO-TONES, 0/3/04, Kansas, Sgild by Thomas McDermott	\$45
5	131. DRIFTERS, 5/6/64, Kansas City, Sgnd by Bill Pinkney       132. DRIFTERS, 9/23/64, Kansas City, Sgnd by Bill Pinkney         133. DRIFTERS, 10/31/64, Indiana, Sgnd Bill Pinkney by Power of Attorney       133. DRIFTERS, 11/3/64, Omaha, Sgnd Bill Pinkney by Power of Attorney         134. DRIFTERS, 11/3/64, Omaha, Sgnd by Brownoter       135. DRIFTERS, 11/3/64, Omaha, Sgnd by Brownoter         135. DRIFTERS, 11/3/64, Units and Sgnd Bill Pinkney by Power of Attorney       136. DRIFTERS, 11/3/64, Kansas City, Sgnd Bill Pinkney by Power of Attorney	\$200 J	194.	MO-JO MEN, 5/2/64, Ks. St. Univ. Sgnd by King George Jackson	\$45
C	132. URIFIERS, 9/23/04, halisas City, sgild by Dill Filinity	\$95 1	186	MOODY BLUES, 7/23/65, Marquee, London. Sgnd by Jon Fentar	\$145
C	133. DRIFTERS, 10/31/04, Illuidid, Sgild bill Filikiley by Fowel of Alloiney	\$75 1	187	MOODY BLUES, 8/2/65, BBC "The Beat Show," Sgnd Jon Fentar	\$185
5	135 DELETEDS 11/6/64 Kansas City Sand Rill Pinkney by Power of Attorney	\$95 1	188	MOODY RELIES. We have several 1965 LIK Performance Contracts available.	
5	135. DRVIDS, 1/18/64, Dunstable, UK, Sgnd by E.W. Green		189	NASHVILLE TEENS 5/5/65 Upix of Edinburgh, Signature Illegible	\$265
IJ	127 EDICS 2/27/60 Skyling Bailroom 11K	\$45 1	190	NASHVILLE TEENS 5/22/68 Oxford UK Signature Regible	2132
15	138 ESCORTS 11/18/64 Mun Ballroom S Wales IK Sond by Terry Blood	\$45	101	NEWREATS 10/16/65 Florida Sand by Larry Henley	\$225
5	139 ESSEX SOUNDS 9/10/67 Surrey, UK Illegible Signature	PAG 1	102	NEW COLONY CIV 11/27/60 Missouri Carbon Signature of C. Jankins	3/43
15	<ol> <li>ESCORTS, 11/18/54, Mun. Ballroom, S. Wales, UK. Sgnd by Terry Blood.</li> <li>ESSEX SOUNDS, 9/10/67, Surrey, UK, Illegible Signature.</li> <li>EVERLY BROS., 7/30/66, Iowa, Sgnd by Darlowe Oelson (Promoter).</li> </ol>	\$145 1	193.	OHIO EXPRESS, 6/9/70, Faiyland Park, Kansas City, Signature Illegible OHIO EXPRESS, Same as above, but carbon copy (including signature)	\$185
5	141 EVERLY BROS., Same as above, but Unsigned Carbon Copy	\$75 1	194.	OHIO EXPRESS, Same as above, but carbon copy (including signature)	\$125
5	142. EYES OF BLUE, 11/11/67. Royal York Hotel, UK. Sgnd by Promoter	.\$45 1	195	ICININAL MATCHECK 3/536/71 MIRDESOLA SOLD DE JORDAN MATCHECK	2133
5	143. THE FAMILY, 3/22/67, Walthamstow, UK. Sgnd by Promoter	\$135 1	196	REPNADETTE PETERS 8/19/82 'AM Los Angeles" IV show Sond by Bernadette	2192
35	140. EVERLY BROS., 1/30/56, towa, send by Darlowe Derson (Promoter)	. \$65	197.	"THE" PINK FLOYD, 4/22/67, Isle of Wight, Unsigned	\$195
	145. FASTBUCK, Same as above, but unsigned	. \$45	198.	"THE" PINK FLOYD, 4/2/67, Isle of Wight, Unsigned GARY PUCKETT AND THE UNION GAP, 9/25/71, Michigan. This Contract and Full Ride reach Signed Care Direkt Wichard	\$195
95	146. FASTBUCK, 11/28/75, Edinburgh, Scotland, Sgnd by Management	. \$65	ar	re each Signed Gary Puckett w/stamp GARY PUCKETT AND THE UNION GAP, 9/26/71, Michigan. This Contract and Full Ride	\$132
15	144, FASTBUCK, 11/25/75, Tohninge, Ox, Sgind by Promoter 145, FASTBUCK, Same as above, but unsigned 146, FASTBUCK, Same as above, but unsigned 147, FASTBUCK, Same as above, but unsigned	. 345 .	199.	re each signed Gary Puckett w/stamp	\$195
16			200	JIMMY REED, 8/26/64, Kansas City, Sgnd Jimmy Reed by Power of Attorney	\$185
	<ol> <li>ARETHA FRANKLIN, 11/25/65, Montgomery, Alabama. Unsigned.</li> <li>BILLY FURY &amp; THE DAKOTAS, 1/29/68, Warwicke, UK. Signature Illegible</li> </ol>	0125	200.	DELLA REESE, 5/10/63, Miami Beach, Sgnd by Promoters & Show Packager	\$125
	150. BILLT FORT & THE DARDIAS, 1/29/08, Walwicke, UK, Signature inegiote	\$05	201.	KEITH RELF'S RENAISSANCE, 11/7/69, Marquee Club, London. Sig Illegible	\$235
15	151. GENTRYS, 12/31/09, Unalional, Unsigned	\$265	202.	DEL SHANNON, 9/71, Indiana, Contract & Rider both Sgnd by Del Shannon	\$595
15	152. GENTRYS, 10/25/71, Colorado, Sgilo by Jim Hart (Leader)	\$345	203.	DEL SHANNON, 8/71, Kansas City, Sgnd by Promoter	\$195
10	152. GENTRYS, 10/23/17. (clorado, Sgnd by Jim Hart (Leader). 153. GENTRYS, 10/23/17. (clorado, Sgnd by Jim Hart (Leader). 154. GENTRYS, 12/31/71, Kansas City, Sgnd by Jimmy Hart (Leader). 154. GENTRYS, Same as above, but carbon copy (including signature).	\$195	204.	SMALL FACES, 2/18/66, Brimsby, UK. Unsigned	\$195
35	<ol> <li>GENTRYS, 12/31/70, Wichita, Kansas, Unsigned</li> <li>GENTRYS, 12/31/70, Wichita, Kansas, Unsigned</li> <li>JOHNNY GREEN &amp; THE GREENMEN, 10/69, Kansas. Sgnd by Johnny Green</li></ol>	\$95	205	STEAM, 5/15/71, Iowa, This Contract is Literally Signed "Steam"	\$165
15	156 JOHNNY GREEN & THE GREENMEN, 10/69, Kansas, Sgnd by Johnny Green	\$185	200.	ROD STEWART & THE SOUL AGENTS, 1/65, Marquee, London. Sig. is Illegible	\$295
15	157 JOHNNY GREEN & THE GREENMEN, 10/31/69, NCO Club, Sgnd by Johnny Green	\$185	208	SUPREMES, 10/16/65, Univ. of Illinois, Sgnd by Musical Director	\$145
15	158. JOHNNY GREEN & THE GREENMEN, 11/1/69, Lubbock, Sgnd by Johnny Green	\$185	200.	LITTLE JOHNNY TAYLOR, 4/17&18/65, LA. Sgnd by Little Johnny Taylor	\$195
15	<ol> <li>JOHNNY GREEN &amp; THE GREENMEN, 11/1/69, Lubbock, Sgnd by Johnny Green</li></ol>	\$185	210	RUFUS THOMAS, 7/29/64, Kansas City, Sgnd by Rufus Thomas	\$195
15	160 IOHNNY GREEN & THE GREENMEN, 6//U. Georgia, Unsigned	383	211	RUFUS THOMAS, 9/3/64, Kansas, Sgnd by Promoter	.\$75
5	161 IOHNNY GREEN & THE GREENMEN 10/31/70 Lubbock Unsigned	\$85	212	RUFUS THOMAS 4/18/76 Topeka KS Send by Rufus Thomas	\$135
E5	162 MERLE HAGGARD 6/24/69 North Carolina Sond by Merle Haggard	\$235	213	IKE & TINA THRNER 10/2/65 Univ of Okla Send by Promoter	
85	163 MERLE HAGGARD 5/5/80 Onryland Broadcast Sond by Merle Haggard	2100	214	IKE & TINA THRNER 10/12/65 Red Dog inn Someone Fise Synd for Ike	\$75
85	164. BILL HALEY & THE COMETS, 4/69, Chicago, Sgnd Bill Haley by Power of Att	4145	215	IKE & TINA TURNER, 12/7/65. Wichita, Send by Ike Turner	.\$195
45	165. HIGH SPIRITS, 12/22/65, Missouri, Sgnd by Owen Husney (This legendary Minneapol	A105	216	IKE & TINA TURNER, 10/17/66, Bath, UK, Send by Promoter	\$125
35	Band's Leader, Owen Husney, Later became Prince's Mgr.)	¢1CE	217	GENE VINCENT & THE SHOUTS, 4/18/64, London, UK. Sgnd by Promoter	.\$195
35	166. HIGH SPIRITS, 12/23/65, Kansas City, Sgnd by Owen Husney	0100	218	GENEVINCENT & THE SHOUTS 4/25/64 Abergavenny UK Sgnd by Promoter	\$195
15	167. HOLLIES, 12/19/64, Marcam Hall, UK. Sgnd by Promoter		219	GENE VINCENT & THE SHOUTS, 5/1/64, Bath, UK. Sgnd by Promoter	.\$195
95	168. IMPRESSIONS, 4/21/65, Georgia, Unsigned	\$75	220	) JR. WALKER & THE ALLSTARS, 12/19/70, Wichita, Unsigned	\$135
35	169. ISLEY BROTHERS, 4/2/65, West Virginia, Sgnd by Promoters	@1AC	221	DIONNE WARWICK, 10/22/65, Nashville, Send by Power of Attorney	\$75
55	170. JAY & THE AMERICANS, 5/20/65, Kansas, Unsigned		222	AUBREY WASHINGTON, 10/16/65, Missouri, Sgnd by Aubrey Washington	\$45
85	171. JEFFERSON AIRPLANE, 2/14/70, Univ. of Colorado, Unsigned 172. TOM JONES & THE SQUIRES, 12/18/65, Princess Ballroom, UK Sgnd-Promoter		223	MUDDY WATERS, 8/6/65, Mobile, Alabama, Unsigned	\$115
95	172. TUM JUNES & THE SUURES, 12/16/03, PHILESS Dalifount, UN Sgild-Promotel	\$330	224	WEST FIVE 5/30/65 Finchley UK Unsigned	\$45
45	173. FREDDIE KING, 8/7/65. Alabama, Sgnd by Promoter	\$165	225	5. JOHNNY WESTERN, 5/21/71, Arizona, Sgnd by Johnny Western	\$145
85	174. KINGSMEN, 1720/65, Lawrence, KS. Sgnd Lynn Easton by Power of Attorney 175. BERN ELLIOTT & THE KLAN, 9/19/65, London, UK. Sgnd Ronnie Vaughn, Mgr	¢ AE	226	5 IOHNNY WESTERN 6/26/71 Kansas Sond by Johnny Western	
45	175. BERN ELLIOTT & THE KLAN, 9/19/65, London, OK. Sgild Rolline Valgitt, mgr. 176. KOOL & THE GANG, 8/1/70, Drake Univ. Des Moines. Unsigned	\$05	227	7. THE WHO, 4/1/65, Wembley Town Hall, UK. Sgnd by Christopher Lambert.	\$795
65	175. ROOC & THE GANG, 8/17/0, Drake Univ. Des Mollies. Unsigned 177. BOB KUBAN & THE INMEN, 6/5/69, Kansas City, Sgnd by Bob Kuban	\$105	228	B IOHNNY WINTERS, 11/30/70. Univ. of Vermont, Unsigned	.\$95
95	178. JERRY LEE LEWIS, 8/12/64, Missouri, Sgnd by Promoter		229	9 YES, 2/69 Marquee Club, London, UK, Sgnd with "Yes" Logo Stamp	\$395
95 95	178. JERRY LEE LEWIS, 6/12/04, Missouri, Sgnd by Fromotor 179. GORDON LIGHTFOOT, Midnight Special Appearance, Sgnd by Gordon Lightfoot	185	230	HENNY YOUNGMAN 7/22/65, Kansas City, Sgnd by Henny Youngman	\$145

TELEGRAMS OF OFFERS OR CONFIRMATION FOR CONCERT DATES.

<section-header> 

 25 JDE SIMON Offer \$1 400 for Westpoint Mississippi Show
 \$35

 26 JDE SIMON Confirmation of above concert
 \$35

 27 PERCY SLEDGE Offer of \$1 350 for Narman OK
 \$50

 28 PERCY SLEDGE Confirmation of above show by Walden Artists
 \$50

 29 PERCY SLEDGE Confirmation of above show by Walden Artists
 \$50

 29 PERCY SLEDGE Confirmation of above show by Walden Artists
 \$50

 30 RED SOWNE 3/1 - 2/68 Dates doubting fromder bankrupt
 \$35

 31 SPIRAL STAIRCASE Offer \$2 000 for Atchinson KS
 \$40

 32 SPIRAL STAIRCASE Confirm above show but for \$2 500
 \$40

 33 STRAWBERRY ALARY CLOCK (Offer \$23 50 for Oklahoma City
 \$95

 34 BETTY SWANN, 10/31/67. acceptance of Tutsa date for \$500
 \$50

 35 JAMES, TANUOR, 11/14/70. Offer \$2,50 for Oklahoma City
 \$95

 36 JAMES, TANUOR, 11/14/70. Offer \$2,50 for Chadanoma City
 \$17

 37 JAMES TANUOR, 11/14/70. Offer \$2,50 for Chadanoma City
 \$17

 38 JJ. THOMAS, 4/3/69, Offer \$2,50 for Chadanoma City
 \$17

 39 JANUNY TAYUOR, Offer \$2,50 for Chadanoma City
 \$17

 39 JANUNY TAYUOR, 11/14/70. Offer \$2,50 for Louis ana
 \$40

 40 CARLA THOMAS, 6/67 \$595 for Boulder Colorado
 \$45

 41 RUFUES, Agent offers bando to Tacoma Assington for \$6,500
 <t HANK BALLARD & THE MIDNIGHTERS, 7/22, offer \$500 for KS, date
 BEAU BRUMMELS, 4/29 lo5, band, canfirms KS, ditefor \$1,100
 BEAU BRUMMELS, 6/56 band, march Ochber content date
 FONTELLA BASS, L1/4/67, Offer \$1,550 for Lincoln Univ
 COUCK BERRY 4/26, Offer \$200 for Argain Balhoom
 COUCK BERRY 6/28/70. Offer \$3,500 for Wheaton, IL
 COUCK BERRY 6/28/70. Offer \$3,500 for Wheaton, IL
 COUCK BERRY 6/28/70. Offer \$2,500 for St, Under \$4,000 for above date (2 pages)
 Bill BLACK'S COMBO 5/23/64, Confirmation \$750 for above date
 Bill BLACK'S COMBO 5/23/64, Confirmation \$750 for above date
 Bill BLACK'S COMBO 5/23/64, Confirmation \$750 for 30,000 date
 Bill BLACK'S COMBO 5/23/64, Confirmation \$00 date (3 \$900
 BLACK OAK ARKANSS, 2/472, band confirms KS concert for \$3,500
 BLACK CAK ARKANSS, 2/472, band confirms KS concert for \$3,500
 BLACK CAK ARKANSS, 2/472, band confirms KS concert for \$3,500
 BLACK CAK ARKANSS, 2/472, band confirm SK 500 horman, 0K,
 BOOKER T, & MG'S 1/272/66, Confirm 10,500 FLA, From Booker
 BOXTOPS, Increased offer of \$2,200 for above concert
 BOXTOPS, Increased offer of \$2,200 for above concert
 BOXTOPS, Jonesa Done, 10 for above concert
 BOXTOPS, Jonesa Done, 10 for above concert
 BOXTOPS, Jonesa Done, 17 fortugebout central Canada
 Entic BLRDON/JIMMY WITHERSPOON 3/47/2 (Dfer \$3,500 for Janaa
 BOXTOPS, Jonesa Done, 200 for above concert
 BOXTOPS, JONESA DONE, JONESA DONE, 200 for JONESA DONE, 200 for JANNY CONFIRMY WITHERSPOON 3/47/2 (Dfer \$3,500 lor Janaba
 Entit CalePTON, 3/4/22, Dffer \$5,500 for Janaba Bestival 325 326 327 \$60 \$45 \$35 \$45 \$75 \$75 \$75 \$60 \$75 \$75 \$30 \$30 \$75 \$85 \$85 \$85 \$85 \$85 \$60 \$60 \$60 \$70 33 .\$60 estival. \$60 ERIC CLAPTON. 3/4/72. Offer \$5.500 for Tampa Pestival. \$60 DOUG CLARK & HOT NUTS. Offer \$1.000 for Shrine Mosque \$60 UDUY COLLINS. Offer \$5.1000 for Colorado \$70 ARTHUR CONLEY. Offer \$1.250 for Kansas \$40 ARTHUR CONLEY. Sept. 69. Offer \$2,550 for 4 shows in Midwest \$45 IMARS COTTON BLUES BAND 3/4/72. Offer \$2.000 for Tampa Festival \$50 CREAM, Offer \$5,500 for New Orleans \$55 347 \$75 (5) TAMES COTTON BLOES BARD 51472 Offer 2 2000 for hamperestore 550 GREAM, OFFE 55,500 for New Orleans 559 SAMMY DAVIS IR. 517/72. Offer 335,000 plus 19 airline tickets for band/entourage for Jewish fundraiser 60. DAWM 67/71, Offer 32 150 for Kansas City 61. DRIFTERS Confirmation of multiple dates that total \$3,425 62. EVERLEY BROTHERS, Inc. 16 & 17, 1972. Confirm Midwest dates 263. EVERLEY BROTHERS. 6/72, Request from act for contracts & deposit s for \$95 \$40 \$45 tes \$65 eposit \$65 353 354 355 356 357 \$95 \$85 \$75 \$75 Call for specific cosmetic conditions as details aren't listed. PROMO PRESS KITS AND PROMO BIOGRAPHICAL MATERIAL lassy, bio, list of other Includes large folded poster, glossy, several pages of bio inito, and mber of Country Music Hall Of Fame \$125 approximately 1976 \$55 STEVE MARTIN 1978 on ss. kit. Full color photo folder includes a glossy, a full bio, a bumpe shipker and a reverse reprint 358_ROY ACUFF, 1972 press kit, green folder over photo of Acuff's bronze plaque as men cvior photo of Acuff's browe plaque as member of Country Music Hall Of Fame
 539. B.T.O., three page bio and 5 photos fram approximately 1976
 539. B.T.O., three page bio and 5 photos fram approximately 1976
 539. B.T.O., three page bio and 5 photos fram approximately 1976
 530. (CROW) SOUTH 40, as one page short bo with photo on yellow paper. South 40 was a legendary Mineapolis Band that envolved into Cover was sent to promoters by their agency. Beacom & Assoc.
 540. DANNI'S REASONS, a one page bio with photo an yellow paper that was sent to promoters by their agency. Beacom & Assoc.
 547. STAF DIMENSION, 1969 press kit. Fuil color photo folder uncl. lines a glossy, and a page of "Hobos Signs"
 547. STAF DIMENSION, 1969 press kit. Note folder with photos age bio with photos with photos and ton of anticles written by or about Hank.
 546. THO JIMENSION, 1969 press kit. Note folder with photos on front. Complete with 6 glossy photos.
 546. THO JIMENSION, 1969 press kit. Note folder with photos on front. Complete with 6 glossy photos.
 547. STEVE MARTH.
 548. (MASON PROFFIT) TERRY & JOHNATHAM. one page bio w/photo of Terry and Jon Tablet, who later from TAM Hyperbole
 547. STEVE MARTH.
 548. (MASON PROFFIT) TERRY & JOHNATHAM. one page bio w/photo of fort. Complete with 6 glossy photos.
 547. STEVE MARTH.
 548. (MASON PROFFIT) TERRY & JOHNATHAM. one page bio w/photo of fort. Response of the promoters by Beacom & Assoc.
 547. STEVE MARTH.
 548. (MASON PROFFIT) TERRY & JOHNATHAM. one page bio w/photo of a director was David a menty approximately. Johno and the cover inside arctices written by or about Hank.
 548. (DAURE PROFECTION, a Minneapolis sci. Whoto was sent to promoters by Beacom & Assoc.
 547. STEVE MARTH.
 548. (DAURE PROFECTION, a Minneapolis band A ane page \$65 \$115 \$160 \$95 \$75 \$75 BUSINESS HOURS: M-F, 8AM-6PM - SAT 10AM-4PM - U.S. CENTRAL TIME ZONE

VISA

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<b>MORE 7 INCH GEMSCOVERS</b>	GRAI
PICTURE SLEEVES WITH 45'S (ALL ORIGINAL U.S. LA	BELS)
ABIMALS, House of the rising sun, NM NM	\$46.00
ANIMALS, I'm crying/ Take it easy, NM NM	42.00
ANIMALS, San Franciscan nights, NM MINT	
BEACH BOYS, Surfin Safari/409, NM NM	
BEACH BOYS, California girls, VG + + NM	35.00
BEACH BOYS, Dance, dance, dance, NM NM	45.00
BEACH BOYS, When I grow up, MINT VG +	
THE BYRDS, Eight miles high, VG + + NM	
FREDDY CANNON, Way down yonder in New Orleans, M M	
JOHNNY CASH, Come in stranger (ORIGNAL SUN) NM VG +	
LOU CHRISTIE, Rhapsody in the rain, MINT MINT	
BUZZ CLIFFORD, Baby sittin' boogie, VG + MINT	
LIMMY CLANTON, Go. Jimmy, go. NM NM	
FLEETWOODS, Runaround (SLEEVE ONLY), NM	
JANIS IAN, At seventeen, VG + + NM	16.00
IAN & DEAN Dead man's curve NM NM	
JAN & DEAN, Little old lady from Pasadena. MINT MINT	
JERRY KELLER, If I had a girl, VG + + NM	
JOHNNY & THE HURRICANES, Beatnik fly, MINT NM (MAROON)	
JOHNNY & THE HURRICANES, Down yonder, NM VG + +	
JOHNNY & THE HURRICANES, Mally-0, VG + + VG + +	
JOHNNY & THE HURRICANES, Rocking goose, NM NM	
NAZZ, Hello it's me, VG + NM (CREAM LABEL)	
NATE AND A NO NO . ANNUTE LADEL ODOMON	00.00

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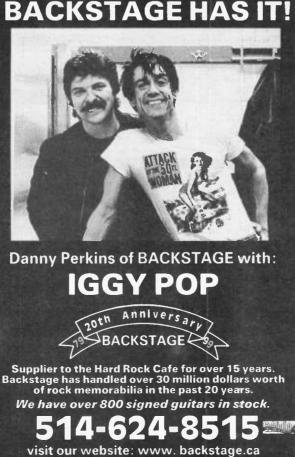
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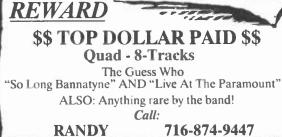
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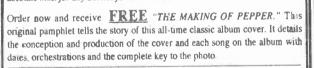
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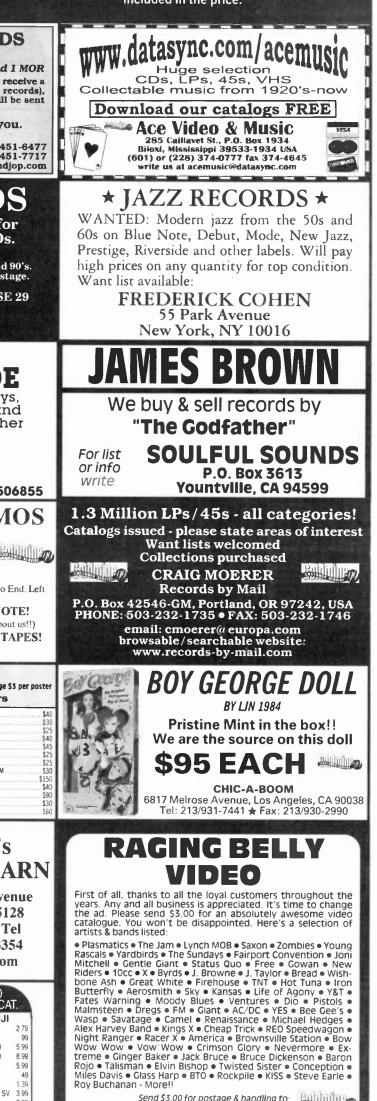
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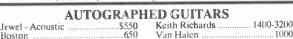
(new) Summer 97 - West - Professional - Mint Sf - Send 326
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 Alion 1: 3 weeks for deliver 1: lecide Eag/Phome E./wit - Hail address with order please.
 RINGO STARR (New) wikil Star Band, - Winter - Northeast - Great! Sent 527
 ALANI'S MORRISETTE (New) Winter - Northeast - Upclose & Personal - New/Old Stuff Deluxe. Send 527
 BLACK CROWS (New) Winter - In Your Face - New Kid Stuff - Big Apple - Sweet Jams Send 527
 WOLL (New) Winter - Down Under - Professional - Wind - Golm Send 528
 MARILYN MANSEN (New) Down Under - Professional - Wind - Golm Send 525
 MARILYN MANSEN (New) Down Under - Professional - Winder - Almost Scary - Mint Send 525
 RAGE AGAINST THE MACH. - (New) Winter - Controversal - New/Old Stuff - Beastie Boys Bonus (2 Cam) 326
 R.E. M. - (New) Winter - Protessional - Geat - New/Old Stuff - Beastie Boys Bonus (2 Cam) 325
 KIBS - (New) Winter - Protessional - Uniter - New/Old Stuff - Send 325
 BRUCE SPRINGSTEEN - (New) Winter - South - In Your Face - Very Cool Nice Send 325
 (New) Winter - Protessional - Low Send - Low (Did Stuff - Send 325 (Liss 1in) Winter 91 - Protessional - Lowing South Mint - Send 525
 BRUCE SPRINGSTEEN - (New) Winter - BC Special - Incerview viBonus Stuff Mint - Send 525 (Liss 1in) Winter 91 - Protessional - Low South Booth or 542 (Liss 1in) Winter 91 - Protessional - Low South Booth South 524 Both for 542 (Liss 1in) Winter 91 - Protessional - Low In South Booth South 246 Both for 542 (Liss 1in) Winter 91 - Protessional - Low In South Booth South 252 (New) Northwest (New) Winter - Northwest - 2 Cam - A114 Original Members - Sweet (Lieaf) Send 325 (New) Northwest (New) Winter - Rolessional - Rol - Liss 1in - Pare South - Send 525 (New) Northwest (New) Winter - Professional - Rol - Guoria - Prine Send 525 (Ne

SLAVER (Inew) Ninter - Professional - RIO - March Qockin - Class Send 325
 BER HARPER (New) Winter - Professional - RIO - Clicking - Nice Send 325
 BER HARPER (New) Winter - Professional - RIO - Clicking - Nice Send 325
 PANTARA (New) Northwess (Nikelaad) - Winter Hard & Heavy - New/Old Stuff Send 524
 R.E.M. (New) Winter - Austrian - Professional - MIN - Very Cool Send 525
 JOURNEY - (New) Winter - Austrian - Professional - MIN - Very Cool Send 525
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 JOURNEY - (New) Winter - Mortheast - New/Did Stuff - Nice - No S.P. - Send 525
 BRIAN SETZER - (New) Wortheast - Winter - Strehestira - Swinging - Sweet - Sent 525
 TORI AMOS (New) Summer - Professional - Ketthre - U.K. - New/Old(Band - Send 526
 METAALLICA - (New) Winter - Differsional - Ketthre - U.K. - New/Old(Band - Send 526
 METAALLICA - (New) Winter - Differsional - Ketthre - U.K. - New/Old(Stuff - Mint - Send 526
 R.E.M. - (New) Winter - Professional - K.E. Winter - New/Old Stuff - Mint - Send 526
 R.E.M. - (New) Winter - German - Professional - Ketthre - Winter - Nece Old Stuff - Mint - Send 525
 (New) Fall - In Your Face - Cool - 20 3 (# 1) - Northeast Send 525
 (New) Fall - In Your Face - Cool - 20 3 (# 1) - Northeast Send 525
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 (New) Fall - In Your Face - Cool - 20 3 (# 1) - Northeast Send 525
 (New) Fall - Northeast - Right There - Old Line Up - Rocks - Send 525
 (New) Fall - Northeast - Right There - Old Line Up - Rocks - Send 525
 (New) Fall - Nour Face - Rool - 20 3 (# 1) - Northeast Send 526
 (New) Fall - Nour Face - Cool - 20 3 (# 1) - Northeast Send 525
 (New) Fall - Nour Face - Right There - Did Line - Up - Rocks - Send 525

PRINCE - (New) Professional - 0.A. - Summer - Alter Stow - mint - Send 320
 MOTLEY CRÜE - (New) Fail - Scary - In Your Face - Nerd Drivin - Strippers - Send 327
 (Just In) Winter - Northeast - PA - Wild - New/Old Stuff - Mint - Send \$25
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1) 60th Anniversary Patch Signed by Keith Magnuson \$30 + 2
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Davis, Miles 1981 Crew Pass, Early 70's Concert Review and My Ding Tour Hard Card Laminate - All
CD\$20 + 2 Doobie Bros. Farewell Tour Jpn CD - No OBI\$18 + 3
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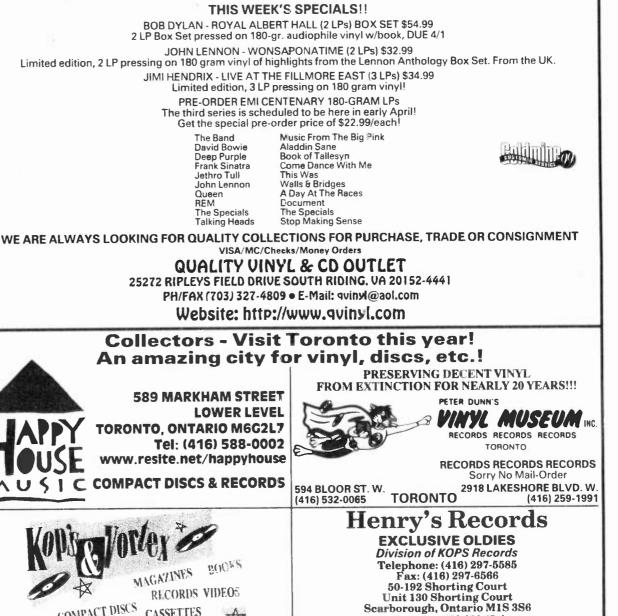


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(Reissues from page 120)

JOHNNY COUGAR Chestnut Street Incident Snapper (1 5513 2)

JOHN COUGAR The Kid Inside Snapper (1 5510 2)

These reissues of John Mellencamp's earliest recordings both offer telling glimpses of a future superstar in progress. It all began in the mid-70s when ex-David Bowie manager Tony DeFries got the then 25-year-old babyfaced Indiana native his record deal with MCA and christened Mellencamp with the "Cougar" moniker he so hated. DeFries also appointed himself coproducer (along with James J.C. Andrews) of Mellencamp's 1976 debut *Chestnut Street Incident* — a lame effort hampered by its poor production values.

With a group of musicians that included Hilly J. Michaels and ex-Bowie guitarist Mick Ronson (the latter being managed by DeFries at the time), *Chestnut Street* is larded with cover tunes. A shame, considering that they are far less interesting than Mellencamp's original material. His note-by-note reading of Roy Orbison's "Oh Pretty Woman" is pointless, "Jailhouse Rock" sounds like it was recorded in a mad rush, while his turgid version of the Lovin' Spoonful classic "Do You Believe In Magic," stripped of its original buoyant spirit and driven by a dull guitar figure and silly sax break, is not even passable.

The bonus tracks include a hyped-up cover of the Ray Charles gem "Hit The Road Jack" that suggests that Mellencamp would do well to stay away from other peoples' songs. Even his spirited cover of The Doors' "Twentieth Century Fox" raises the question: why listen to this when the original is much more satisfying? Mellencamp's own compositions form the strongest moments on the record and they nearly all have the same theme — that of a small-town boy dreaming of big-time stardom. In the fine ballad "Chestnut Street," he's a young man "with a dream in my hand and a master plan that wouldn't leave my mind alone" while the spirited "American Dream" finds him "still out on the street tryin' to locate some destiny."

A far better record is 1977's *The Kid Inside*. Produced by Mellencamp and Mainman Productions, it's both lyrically and musically more complex with a noisier high-energy sound. Best of all, Mellencamp, who showed a dramatic improvement in his songwriting skills just within the space of a year, wrote all of the tunes here. Mellencamp sounds brasher and more confident, whether he's celebrating a rowdy Saturday night out with the boys in "R Gang" or exuding a cocky teen spirit in "American Son." Some of these songs (the standout being the hook-laden "Too Young To Live") easily measure up to the best of Mellencamp's later material.

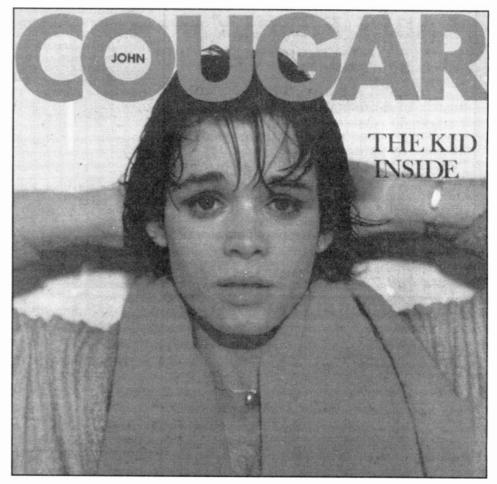
The record's sole cover tune, David Bowie's "The Man Who Sold The World," appears as a bonus track and is notable for the oddly subdued reading Mellencamp gives it — especially in light of the hypercharged delivery he brings to everything that precedes it. Though it wasn't until four records down the line that Mellencamp finally achieved commercial success, the radio-friendly sound he later parlayed into big bucks was clearly in evidence even before then.

- Tierney Smith

#### BUDDY GUY & JUNIOR WELLS Last Time Around — Live at Legends Silvertone (01241-41629-2)

Neither Buddy Guy nor Junior Wells built their vast legends as postwar Chicago blues icons within pristine acoustic settings. Rough-and-tumble South Side stages were their customary stomping grounds, where Guy's blazing electric guitar and Wells' swooping harp expertly melded with tough rhythm sections and tight horns (whether the duo shared the stage or not).

But the longtime cohorts adapted to an intimate duet format for this concert at Guy's popular Chicago nightclub as best they could. That was none too comfortably; Guy's fleet single-string picking and rudimentary chording screams out for amplification (though not as extreme an amount as he employs currently), while the late Wells



tended to shine. brightest when bouncing off funk-laced rhythms (explaining his "Godfather of the Blues" handle).

Amiably the pair amble through a litany of hoary standards originally rendered by the generation of Windy City greats immediately preceding their rise. Jimmy Reed, Muddy Waters, and Little Walter provided much of the material that evening, but little of lasting value resulted. Wells' vocal degenerates into mindless monosyllabic grunts on an unlikely stab at Ray Charles' "What'd I Say," and his meandering harp blasts and otherworldly groans undermine Guy's minor-key original "I've Been There."

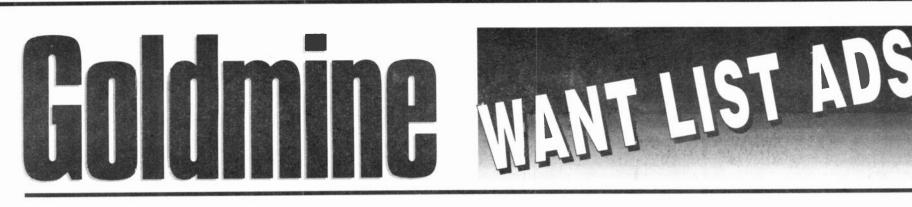
It's no accident that this set sat on Silvertone's shelf for a half decade before its release. Noble attempt though it may be to illustrate both men's enduring roots, it neither does Wells' memory proud nor spotlights Guy at his most effective.

— Bill Dahl

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### March 26, 1999

### 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, autographs, videos, picture sleeves, rare music, memorabilia. William Kuester, 2029 Toben Dr., Corpus Christi, 2029 Toben Dr., Corpus Christi, TX 78412. 361-985-0461.

JACKSON BROWNE, JD Souther and CSN. Looking for video, photos, etc. Write: Susan Kennison, 130 Farms Drive, Write: Susan Kennison, 130 Fa Burlington, MA 01803-3700.

KANSAS MEMORABILIA, audio, video, backstage passes, tour shirts, etc. Steve Smits, N231 Lavender Ln., Appleton, WI 54915. belexes@ticon.net

MONTEREY POP Festival. I buy all memorabilia. E-mail me only with your price, condition. price, mikegoat(a aol.con

PAUL KELLY and The Messengers. David Baerwald (of David and David Baerwald (or David and David). Want live audio/video, interviews, outtakes. Will trade for Paul Kelly, will pay \$ for David Baerwald. Peter Thompson, 129 Westwood Dr., Nashua, NH 02062 03062

PETER ALLEN. Anything and everything. Send list to: Rick Smith, 370 Diamond Spring Road, Denville, NJ 07834-2914.

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.

SAM FOX collector wants to buy rarities. Candid photos, rarities. Candid photos, autographs, sheet music, lingerie catalog, standees, fightin fit video, postcards, watch, press photos, etc. No vinyl. Rich Cramer, 1922 Pike Drive, Madison, WI 53713.

SAM FOX Collector looking for Sam's personal items. Clothing SAM FOX concerts. Sam's personal items. Clothing from photo shoots, stage apparel trinkets. Letter of Disk Cramer authenticity. Write: Rich Cramer, 1922 Pike Drive, Madison, WI 53713.

STEVIE RAY VAUGHAN items wanted guitars, posters, photography, autographs, stage clothing and personal items. Top dollar paid. Bill Bryant Mgmt., 615-269-6131, fax 615-292-3434.

TOTO WANTED. Promotional and/ or tour items: posters, t-shirts, tourbooks, photos, videos! Individual band members lists also welcome. Contact at: waleedkaleel(a hotmail.com

UFO ITEMS wanted King Biscuit LPs, imports, singles, 8-tracks, promo items, audio, video. Chris Windrum, 162 N. Wheeler, St. Paul, MN 55104.



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or e-mail: SoRARE777e(a.aol.com PREVENT DAMAGE to your concert ticket or sports tickets. Available for a limited time Clear Mylar Sleeves, a chemically inert plastic which will maintain the mint condition of your tickets. 2" wide x 5" long. Don't let airborne contaminants ruin your collection. Priced at \$18 for 25 sleeves. Postage prepaid. Send ck/mo to: Richard Wokurka, Box 160105, St. Louis, MO 63116. (Ph: 314-832-8896). 832-8896).

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ARTIST RECORDING format Bay City Rollers Elevator CD. Greg Peck, 307 S 5th St., Streator, IL 61364.

BOY SCOUT patches wanted. Especially Order of the Arrow and patches with WWW. Write: Ron Aldridge, 250 Canyon Oaks Dr., Argyle, TX 76226.

CHUCK NORRIS items wanted. I am also interested in hearing from other fans. Please write to: Lorrie at Po Box 129, Northfield, OH 44067.

Northfield, OH 44067. DOES ANYONE have these songs: "Should I stumble, should I fall. Can I help it anyway... Oh I just swallow my tears just one, just one more time... Oh I'm so happy. And you are so fine. I think I'll swallow my pride just one, just one just one more time..." Don't know title or artist. "I'll be your lucky star. Nobody's gonna see ya, baby. Tell the whole world... Tell the whole world..." Don't know artist or title- Fall 1989. "See it my way..."-Dance. Don't know artist."...It you listen long enough..." - Diana Ross. Don't know title. Face the Music cassette by New Kids on the Block. GameTime wrist watch. The fast version of "You'll Never Know"-Engerlbert Huperdinct. John Signore, 922 Store Rd., Harleysville, PA Watch. The fast version of "You'll Never Know"-Engerlbert Huperdinct. John Signore, 922 Store Rd., Harleysville, PA 19438. 610-584-9868.

KLAATU WANTED! Collector looking for Klaatu rarities. Audio, video, acetates, promos, memorabilia, etc. E-mail: klassic@voicenet.com Call 215-574-6544.

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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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ORIGINAL 5325 CAST/BROADWAY

THEATRE PLAYBILLS. 500 + 50's thru 90's. Make me an offer! RecordsETC, POB 459, Denville, NJ 07834-2914. RecordsETC@aol.com

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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

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5431

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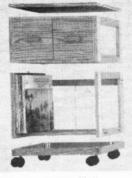
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### (Reissues from page 140)

Great Songs Of George Gershwin and Jazz Gershwin in November and December 1998, respectively

Deutsch and Tom Ruff. Of the two, Jazz Gershwin, a 16-track, 70-minute disc, is the more ambitious, consistent, and successful. The advantage of the kind of vault that is now possessed by Sony Music Entertainment is that there is a little bit of practically everything in it. In surveying the holdings for jazz performances of Gershwin compositions, Deutsch and Ruff were able to pull up not only such dependable Columbia talents as Billie Holiday and Miles Davis, but also a few artists one wouldn't usually associate with the labe, I such as Ella Fitzgerald and Dexter Gordon. Fitzgerald fans will recall that after her years at Decca and Verve, Columbia missed a chance to sign her in the 1960s, but the label did manage to get a live album out of her that was recorded under the auspices of The Newport Jazz Festival at Carnegie Hall on July 5, 1973. Among her selections was Gershwin's "I've Got A Crush On You." That may be one of only two Gershwin songs she recorded for Columbia, but it's here, and given Fitzgerald's status as a Gershwin interpreter due to her Verve George And Ira Gershwin Song Book album, that gives the compilation far greater authority.

(The compilers dipped into the same 1973 concert for the rousing album-closing nineminute jam on "Somebody Loves Me" by the Roy Eldridge All-Stars, who include Eddie "Lockjaw" Davis, Tommy Flanagan, and Joe

Jazz Gershwin's selections range more than 58 years, from a Count Basie quintet (including Lester Young) reading of "Oh! Lady, Be Good!" done in 1936 to Marcus Roberts' solo piano treatment of "Someone To Watch Over Me" in 1994. Since Gershwin's songs constitute a basic repertoire of jazz (he would be memorable to jazz musicians if he had only written the harmony to "I Got Rhythm"), a mini-history of the genre is heard here, as generations of jazz musicians re-imagine the tunes. There is a jarring, if inevitable, transition between the third and fourth tracks as we move from the swing sound and limited acoustics of Billie Holiday's nevertheless masterful "Let's Call The Whole Thing Off" (1937) to the post-bop cool and high fidelity of Sarah Vaughan's "Nice Work If You Can Get It" (1950). The '50s are the best-represented decade and one of the most varied, from Erroll Garner's eight-minute recomposition of "The Man I Love" (which Gershwin would have loved) to Miles Davis leading 18 musicians through a Gil Evans arrangement of "It Ain't Necessarily So." The drop-off in the '60s - only two tracks. Stan Getz and Bob Brokmeyer's "Who Cares?" and Thelonious Monk's "Liza (All The Clouds'll Roll Away)" - is noticeable, and the absence is telling: That was the decade when free jazz and original compositions ruled. It was left for revisionists of the Wynton Marsalis school such as Marcus Roberts (though Marsalis himself is missing) to return to Gershwin as a jazz source.

Unlike Jazz Gershwin, The Great Songs Of George Gershwin, a vocal album, lacks a consistent approach. In selecting the 18 tracks with a running time of 51+ minutes, the compilers seem to have longed to assemble a vocal complement to the largely instrumental jazz album and, not finding enough tracks, went for diversity instead. So, we have such jazz-oriented selections as Holiday's "Summertime," "The Man I Love" by Benny Goodman and "Embraceable You" by Teddy Wilson (both with impressive vocals by Helen Ward), Mildred Bailey's "They Can't Take That Away From Me," Woody Herman's "Somebody Loves Me," Lee Wiley's "I've Got A Crush On You," George Benson's "A Foggy Day" Mel Torme's "Isn't It A Pity?," and Tony Bennett fronting The Count Basie Orchestra on "Fascinatin' Rhythm." But that's only half the selections, and the other half is made up primarily of pop singers such as Jo Stafford ("Mine"), Johnny Mathis ("Love Walked In"), and Andy Williams ("Our Love Is Here To Stay") and musical-comedy stars such as Doris Day ("But Not For Me"), Mary Martin ("I Got Rhythm"), and Judy Garland



# Both sets were compiled by Didier C. Pass.)

### (Reissues from page 151)

(another artist not known for an extensive Columbia catalogue, whose under-twominute "Swanee" is culled from a medley on the soundtrack of the film *A Star Is Born*). Liner note author Will Friedwald, a specialist in jazz singers, is clearly embarrassed by some of the lineup and lamely comments, "Gershwin inspires other artists to excel in areas where we don't expect to find them!"

But the problem here, of course, is who "we" are. Some of us do expect pop singers to handle Gershwin well, and if the compilers had taken off their jazz blinders and dug into Columbia's extensive pop holdings, The Great Songs Of George Gershwin might have made a little more sense. How about Al Jolson's 1920 recording of "Swanee" or Peggy Lee singing "How Long Has This Been Going On?" with Benny Goodman in 1941? Or, the compilers could have pushed past their cutoff date of 1966 and really showed the range of Gershwin interpreters by including the likes of Big Brother and The Holding Company and Willie Nelson. (One presumes that the absence of Frank Sinatra and Barbra Streisand is due to coupling restrictions in their contracts.)

None of which is to say that there aren't some interesting performances included. Mary Martin's "1 Got Rhythm," though it certainly does not, as Friedwald states, provide anything like "a rough approximation of the way Ethel Merman introduced" it, does give the song a striking postwar show style (it's from a 1951 studio cast version of *Girl Crazy* that was reissued on CD last November).

And gospel queen Aretha Franklin's take on the heretical "It Ain't Necessarily So" is surprisingly wry. Overall, *The Great Songs Of George Gershwin* sounds like a random collection of tracks rather than a coherent album.

- William Ruhlmann

VARIOUS ARTISTS POSTPUNK CHRONICLES Scared To Dance Rhino (R2 75332)

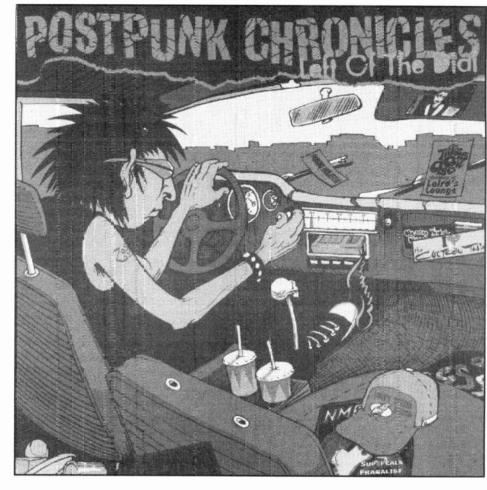
POSTPUNK CHRONICLES Left Of The Dial Rhino (R2 75333)

POSTPUNK CHRONICLES Going Underground Rhino (R2 75334)

The dark, steaming underbelly of the true postpunk era is damnably elusive... not to mention wholly subjective, or even minutely pigeonholed, depending upon whom you are speaking to.

Debating, arguing, name-calling and fistfighting aside, postpunk occupied the wonderfully gloomy gap between the anger of first-wave punk and the nitro-loaded shenanigans of early-80s new wave.

But, of course, it isn't quite as simple as that. The postpunk moniker conjures up visions of long raincoats and spiky, tousled hair that was far more fey than fierce, while the music itself was black-boot clad and beautifully morose, yet complex and edgy with just enough quirk to keep you from killing yourself. And from that stew was brewed a delightful concoction that spilled out all over the '80s. From the post-punk deluge came the indie guitar bands, which in turn spawned grunge. The quirk birthed new wave, while the raincoat contingent allowed us to continue stroking our melancholy.



That said, the path of postpunk is tangled, and these three discs not only help unravel some of the roads, but also refresh longforgotten memories of one-hit wonders for a generation that was between times. And while there are a few songs that don't belong and others that are not quite within the definition, it's important to remember that this trip isn't so much a stringent look at postpunk, as it is a map that the music used to propel itself through the decade.

Scared To Dance kicks the whole thing off, and yes, we were scared to dance — a hunched shuffle was far more appropriate. Manic and murky, from the Bunnymen's "Do It Clean" to Japan's now horribly un-PC "Visions Of China," this disc personifies the pathos, with accolades to the songs that tossed off labels as musical genres morphed from venomous to vacuous. Simple Minds ("Life In A Day") are here, as are the forgotten mantras of Medium Medium's "Hungry, So Angry" and the classic "Enola Gay" by OMD.

Left Of The Diał, meanwhile, is almost the perfect American take on postpunk in the early-80s. With R.E.M.'s first single ("Radio Free Europe") and the feel-good gloom that defined mirrored images of Joy Division ("Transmission") and New Order ("Ceremony"), Dial sets a tone that remains mostly even throughout.

A big nod goes to the inclusion of the Comsat Angels' "Eye Of The Lens." This disc, however, is rendered superb with just one song — The Chameleons' "In Shreds." With bigger-than-life percussion and vocals that summed up the ugly transition from child to adult, "In Shreds" was ballsier than anything else The Chameleons ever recorded. The song serves as a fine reminder that post-punk was first and foremost a state of mind, a lifestyle, and the perfect state of grace.

Going Underground wraps up this abbreviated series with the obvious inclusion of The Smith's "What Difference Does It Make," while a still-good Billy Bragg belts out "A New England,' and The Soft Boys' slam home their to-the-point love song, "I Wanna Destroy You." Hurrah for Gang Of Four ("To Hell With Poverty"+, and also for the oftenoverlooked talents of The Go-Betweens ("Cattle And Cane"), both of whom pop up on this disc. Oddly, Pere Ubu makes an appearance with the anthemic "Final Solution," and although Ubu were undoubtedly influential, their recording dates *back* to 1976 and only serves to bring to mind the more relevant and timely version by Peter Murphy.

But in the end, to pick or not to pick is the question. And the answer is a resounding no? Yes, there are bands on these albums that really don't fit — The Skids, Throbbing Gristle, but does it really matter? After all, it's all how you look at it.

These discs are indeed a chronicle, not a small slice of time. Evolution is the key. After all, would The Raincoats ("No One's Little Girl") have been included if they weren't one of Kurt Cobain's favorites? But would there have been a Kurt Cobain if Sonic Youth ("Death Valley '69" w/Lydia Lunch) weren't there to pave the way? The answer is moot. It doesn't really matter.

For every band that perhaps shouldn't be here, there are two that should. But there will be no naming of names. These glaring omissions may or may not be due to licensing... but if you're really concerned, make your own compilation or wait to see what Rhino has stashed in its water-resistant black sleeves for the next go-round.

THE SWEET The Sweet Featuring Little Willy And Blockbuster Razor And Tie (7930182189)

– Amy Hanson

### Blockbuster Alternate Takes Cleopatra (CLP 0474)

So, are you really ready for the Bubbleglam revival? There's been a lot of muttering in that direction lately, and of course power pop — of which The Sweet were one of Britain's prime purveyors — has never gone away. The difference is, whereas other PP-ers eventually faded and sank or were reduced to the same depths of po-faced disgruntlement as the majority of people who liked them (how odd — the most lighthearted music on the planet, and the most miserable fans on earth... discuss!), The Sweet never let the smiles slip. Or rather, they did, but at least they put on their heavy metal trousers first.

Two albums more or less serve up The Sweet story you always wanted to hear. One disc (*The Sweet Featuring...*) of all their early U.K. and U.S. hits, is wrapped around the welter of B-sides that comprised the band's first American album. The other disc (*Blockbuster*) overlaps alternate takes of a couple of cuts, then meanders through the remainder of the band's career, picking out some genuinely inspired moments in the process.

See, The Sweet never wanted to be a pop group. They didn't even want to be a power pop group. They wanted to be Deep Purple, and that's as apparent on the earliest cuts ("You're Not Wrong For Loving Me," "Done Me Wrong All Right") as it is on the later ones. For what were "Fourth Of July" and 1978's "Love Is Like Oxygen" anyway, but the kind of meaningful adult rock records that Purple themselves would have been making, if they hadn't broken up instead?

So, The Sweet Featuring... is probably the nearest you're going to come to '70s schizophrenia this year, as it lurches from playful rewrites of "Sugar Sugar" ("Funny Funny") and odes to the man who invented the telephone ("Alexander Graham Bell"), to ballbusting re-creations of Ritchie Blackmore's Last Stand. And Blockbuster tells tales on what happened next.

It is, of course, true that when The Sweet dumped producers/hit writers Nicky Chinn and Mike Chapman, they also dumped their success. Songs such as "California Nights," "Cockroach" and "Stairway To The Stars" do indeed labor to make a lasting point.

But a (possibly) U.K. TV performance of *Blockbuster*; a strangely subdued (demo?) unplugged "Fox On The Run"; a rockin' version of Queen covering "Baba O'Reilly"... sorry, "Lies In Your Eyes"; a presciently punky "Action"; and four surprisingly splendid live (more TV?) cuts are all enough to get the blood pumping. And six-plus minutes of "Love Is Like Oxygen" really aren't too many, even if you do have to question whether that really is Brian Connolly on curiously unconvincing vocals.

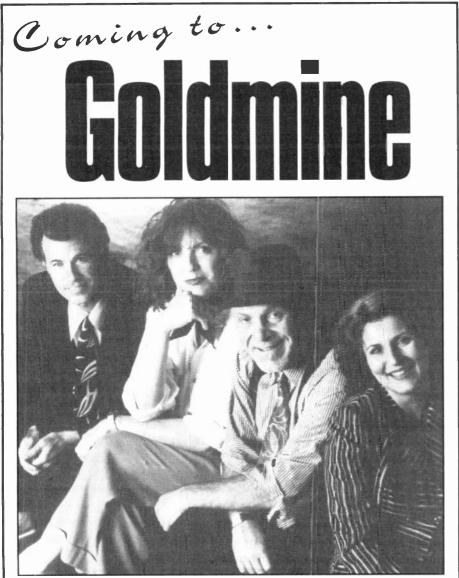
The album packaging is strangely silent on that subject, preferring to dwell on The Sweet's golden years... which, of course, we all do, really. But like it or not, even at the end, The Sweet were an important band, an exciting band, and a furiously independent band. And if *The Sweet Featuring*... is all you think you want to know about the band, *Blockbuster* is what you need. Really.

- Dave Thompson

### JUAN ATKINS Wax Trax! MasterMix: Volume 1 Wax Trax!/TVT (TVT-7254)

Early electrobeats never quite got the props they deserved in America. Most of the cutting crews remained faceless names on 12 inches in the states while having achieved cult-hero status overseas. And it's been going on for some time now. The "Big In Europe" backhanded dismissal never applied so accurately as it does to techno's pioneers -home-brewed and bred but nourished across the Atlantic.

One of those electro godfathers, Juan Atkins, has been cutting sides ever since Afrikka Bambaataa went looking for the perfect beat. A Detroit soul brother raised on funk, Atkins picked up some electronic gizmos sometime in the early '80s and laid down a whole little musical revolution in his



# **Manhattan Transfer**

crmed 30 years ago, Manhattan Transfer started out as an oldies act and has evolved into one of the premier vocal groups of all time. The foursome's harmonies have graced a variety of genres including doo-wop, swing, jazz, Latin and pop. They developed a new genre, jazz vocalese, where lyrics are added to jazz instrumental pieces. Their biggest hit, the 1981 remake of "The Boy From New York City," reached #7 on the charts. Touring constantly, the group has garnered 10 Grammy Awards, won many jazz polls and last fall was inducted into The Vocal Group Hall of Fame. Goldmine tells their story.

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tiny studio. He even squeaked out a minor hit in "Clear" as Cybotron in 1983 (many of the early techno pioneers, Atkins included, frequently used aliases on their various records. It wasn't uncommon to have a halfdozen electro sides in the stores at once, all by the same person, all under different names).

Since the mid-80s boom of the electrofunk kings, their dance floor culture gave way to bigger and lamer things. The beats morphed their way into brand-new beasts, and it all somehow transformed into the all-encompassing electronica tag while guys like Atkins continued recording, remixing and releasing records. Of course, none but the most dedicated tech-heads have heard the stuff. But that doesn't mean it ain't out there.

Wax Trax! MasterMix: Volume 1 stuffs 19 artists (from places such as France, Berlin, the U.K., New Jersey and Detroit) into Atkins' hands and lets him disassemble, reconstruct and bomb the bass of their work. The result is a seamless flow of techno grooves from '85 to the present, spanning several labels, countries and even styles. Atkins stitches it all together so that the party here rides to the breakadawn with a groove (or grooves) that mixes it all up, '80smeets-premillennium style.

And unless you're so seeped in club culture that your veins bleed techno goo, most of the names and cuts here will be unfamiliar to you. Atkins' own Model 500 starts Wax Trax! MasterMix: Volume 1 with the genre milestone "No UFOs," but it's the mind trips through fellow Detroiters Rob Hood's "The Pace" and Convextion's "Convextion (AA)" that give this album its center. The robotic beats of yesteryear have turned into soaring, pounding tracks, albeit still a bit frigid, with flesh-and-blood stats. Atkins

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> manages to restart both his career and Detroit house with this set. It's his party and he'll be fly if he wants to.

> > Michael Gallucci

**KENNY DORHAM** Blues In Bebop

Savoy Jazz Originals (SVY-17028)

Loads of '40s trumpeters must have simultaneously praised and cursed Dizzy Gillespie for his patriarchal stance in bebop that no one, including Miles Davis, was gonna top. At least Dorham was lucky enough to take Davis' place in Charlie Parker's band for nearly three years, represented here by his early live '49 Royal Roost radio recordings ("Scrapple From The Apple," "Barbados" and 'Be Bop"), found in this reissue.

Even earlier cuts resurfacing on this topnotch introduction to Dorham's formative years include 10 sides from 1946 that drop him between Bud Powell and Sonny Stitt, and three more in the company of Milt Jackson. Though making a name for himself in bebop, his heady, somber style later proved him a natural crossover to hardbop, validated here by four 1956 cuts featuring him as a member of the Cecil Payne Quartet.

Though the flash of Fats Navarro and Clifford Brown left the darker Dorham style in the shadows during bebop's heyday, his preference for understatement has made him a more accessible figure to current jazz listeners. Unlike reissues that spotlight an era's personality, this one follows Dorham's development as he hones his intimidating style from the days as a member of Billy Eckstine's Orchestra through the '50s, when his slightly abrasive approach became the norm for the hardbop players. This is 80 proof jazz by an underrepresented, era-jumping trailblazer.

- Dave McElfresh

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United Parcel Service (2nd Day)		305.00		N/A
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Asia, Africa, Australia, all other countries (Air M	lail)	1	35.00	255.00
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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.         Advertising Deadlines         Deadline is 12 noon on deadline day         700 E. State St., Iola, WI 54990-0001       DISPLAY ADVERTISING:				
715-445-2214 • FAX: 715-445-4087         Ad       Issue       Cover       Mailing       On Sale         Deadline       No.       Date       Date       Date       Date         March 11       #488       April 9       March 18       March 26         March 25       #489       April 23       April 1       April 9         April 8       #490       May 7       April 15       April 23         April 22       #491       May 21       April 29       May 7         May 6       #492       June 4       May 13       May 21         REFERENCE FORM         COMPANY NAME         STREET ADDRESS	(Cost per ad per issue; ads must run consecutively. Contract required to earn consecutive issue discounts)       315500000000000000000000000000000000000	Cost per showcase box per issue; ads must run consecutively. Contract required to earn consecutive issue discounts)         1ISSUE       3 ISSUES       6 ISSUES       26 ISSUES         \$35.00       \$33.50       \$31.50       \$30.00       \$28.00         RETAILER DIRECTORY       \$8.00 per issue         Insection features listings for retail record stores around the world.         Iraveling record collectors of all types search for new stores to dig brough on their vacations, business trips, etc. Advertise your establishment here, including ten words of miscellaneous description, for only 88.00 an issue. You can buy this space in increments of 13 or 26 issues, or \$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 con-		
CITYSTATEZIP CODE PHONE NO SOCIAL SECURITY # TYPE OF BUSINESS CORPORATIONLIMITED PARTNERSHIP CO PARTNERSHIPINDIVIDUAL PROPRIETOR NO. OF YEARS ESTABLISHED PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY	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 dead-line 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. Remember to include your ordering information, postage rates.	AD SIZE         1 ISSUE         3 ISSUES         6 ISSUES         13 ISSUES         26 ISSUES           One Inch (1½" x 1")         \$12.50         \$12.00         \$11.50         \$11.00         \$10.50           wo Inch (1½" x 2")         24.00         23.00         21.50         20.50         19.50           Three Inch (1½" 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 tharge.           3. DISCOUNTS FOR CONSECUTIVE INSERTIONS           1-2		
NAME	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 8½" 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)11SSUE \$55.00\$52.50\$49.5013 ISSUES \$52.50\$49.50\$47.00\$44.00Cost per unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts)11 Cost per unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts)12 Cost per unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts)	7-9		
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)	\$115.00       \$109.50       \$103.50       \$98.00       \$92.00         Full page of 4 - \$423.00 • Each additional after 4 - \$104.50       A         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 3¼" wide and 11¼6" 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	isement the advertiser must still provide a permanent address for our confi- lential files. A completed reference form must be in our confidential files before any buy, ell or trade ad can be placed. See below. Minors are required to furnish a ertificate of responsibility from their parents or guardian before their adver- ising can be accepted. Payment must accompany an advertisement and must be in the form of a ersonal check drawn on a U.S., Canadian or Mexican bank; money or- lers; international money orders; cashier's checks; or with your VISA, fasterCard or AccessCard credit card. Send your credit card number, expi- ation date, and the name on the card, along with permission to charge the ard for your ad, with your advertising copy.		

World Radio History

March 26, 1999

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SMOGTOWN RECORDS Mark PoldminPoo www.smogtown.com · E-mail: smogtown@gte.net

ARRY ADAMSON - Barry Adamson (Music Statebine) Sampler, 16 Track CD Sampler \$30,00 Turbe Current and the sampler of LL SAINTS - I Know Where It's At 2 Promo CD Single (2 Mixes) - Call Out Promo CU single L mints - Can Cut - Can Pric Cvr 500 CLL SAINTS - I Know Where Its At Lotter Vocal Cdt Calo Jest Pressing CD Single with Island Label an CD Title Cvr 2000 LL SAINTS - Newr Ever Pramo Gold les Pressing CD Single (Intro Edit 400 Km Versionf Title Cvr Condon Logo on CD 18 00 ORI AMOS Raspherry Swith Crue Mixes -Track Promo Pic Disc CD Single Pic Cv 1000 NTHRAX - Persistence of Time Gold RIAA Hologram LP/CE Cass Award to PGD Branch SIAN DUB FOUNDATION - Rafi's Re -52's Time Capsule-The Mixes Lim 1 2-12 Singles in Plastic Orange Tit 12 AD CO Original Bat Company Anthology / Promo 2 CD Set 18 IAKTRAX Sealed Track Promo CD Sam with 3 Frank Goes to Hollywood 2 An Noise 2 Propaganda & 3-808 State. Title I2 0 IARENAKED LADIES Alcohol + 5(1 Live Promo CD Single Pic Cvr 10 0 IARENAKED LADIES Brian Wilson (2 Vers Promo Gold Test Pressing CD Sing ARENAKED LADIES It's All Been on CD Title Cvr ARENAKED LADIES It's All Been ARENAKED LADIES ARENAKED LADIES Stunt AUHAUS 14 Track Promo CD Samp Solo Tracks Love & Rockets & Tones PC IEACH BOYS Pet Sounds Sessions San Promo 24 Track CD Sampler Inc Com Stereo Max Prc Cv IEATLES It Was 30 Years Ago Today I 1994 Promo 2 Sided (Color Cardboard Hanging Poster (Shipped 1933) EATLES Magical Mystery Tour 1967 Promo 19 Rourd 2 Sided Color BEATLES Very Together (Polydor242 Rare Canadian LP with Candles Pict LP (Nice: VG + (Scuffs No Suratches) BEATLES AND OTHERS Rockn The Ti

Flord Gene vincent etc. Title C Elord Gene vincent etc. Title C BEAV S AND BUTTHEAD Beavis Commence a RIAA Gold Hologra Award to Getten Records BECK Mutations Promo Gold Test Pi CD Title Cvr BECK The Mutation Conversations Only Interview CD Pic Cvr Unly Inte BECK - Tre Construction of the constr BELLY Star RIAA Gold Hologram CD Award BIG HEAD TODD Eive Monsters Go Finab Test Pressing CD Title Cvr.

Label on CD BJORK Celet Label on CD BJORK - Celebrating Wood and Metal Limited Edition Fanclub CD Pic Cvr BLACK CROWES - By Your Side Adv Pro BLACK CROWES Kickin My Heart Arou Bonus Hits - Mrark Promo CU Sampler Call Out Honks Pie Cvr Ba**LOK LAB** - Live From the Pit 1997 1 CD Radio Show with Kue Sheet - 20 Sta**LOK SABBATH** - Psychia Man. Promo Single 3 Vers. Pic Cur Ba**LOK SABBATH** - Dp Close 1999 1 CO Ba**LOK SABBATH** - Dp Close 1999 1 CO Radio show with the SI SLACKHAWK Love and Set Incl 11 Track CE

MARY J. BLIGE - Everything I BLIND MELON Blind Meion BLUES TRAVELLER In Concert

BLUES TRAVELLER Straight On Fill Numbered Hologram BLUR Live From the Pit O 1 97 1 Pac Show No Cue Shiet SUZY BOCGUS Suzy Britus Stor SUZY BOGGUS CM Mas & Intervew R no on Cur cue Sheet Back Cvr 30N JOVI 78:00 ahrenhet RIAA Pr (Hologram) (F Cas Award to Pr Records BOTTLE ROCKETS - Leftovers Ad BR5-49 - Bonus Bests, Promo Only 6 Tr Sampler in 45 Style Pic Jacket GARTH BROOKS - Double Live 1st Edit Set With Promo Stickets on Cyr, an

BROTHER CANE Wishpoid Alb AMES BROWN I'm Back Gol

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BUFFALO TOM Line Gu Picti Island Fever Prc. Talking About 5th Dim 16003 Rare Promo 7 - VG Scutts PS VG IIMMY BUFFETT Island Fever Promo BYRDS Cvr A Brief History & Track F r Pic Cvr A Brief History & Track F CANDYSKINS

CD Sampler Pic Cvr CANDYSKINS A Brief History 6 Track F CO Simpler Pic Cvr CARDIGANS First Man on the Moun. Pla BIAA CO Award Math Poster Road Crown Printing on Plexi G CARDIGANS Gran I

CARDIGANS Gran Turismo Gold CD Test CARDIGANS My Favorite Game Pro Single title Cvr JOHNNY CASH & WILLIE NELSON Cold Test Pressing CD CASSIUS 1999 Adv Promo CD title Cvi NICK CAVE & THE BAD SEEDS Sti Sing with Pic Cvr (Inc) Tour Dates) PETER CETERA Even A fool Can See CD nele CD ngie RAY CHARLES Selections From The 6 CD Bou 12 has Promo CD Sampler With Black Gol 250 Para P. Cvr 25: Para P. Cvr 25: CHEAP TRICK Lap Of Luxury CD Autograph Talk Pan) on Inside and Front (Smudged) 300 Pic Cvi Pic CVi CHER Believe (#9532) Promo CD Single. 40 EAGLE EYE CHERRY Interview CD UK Promo VIC CHESTNUT The Salesman and Bern wette Advance Promo CD Title Cvr 8 00

CIBO MATTO Selected Tracks King of Si 2 Gold Test Pressing CD Sampler CINDERELLA Night Songs RIAA (Hole Platinum LP Cass Award to Po ERIC CLAPTON Fathers Eyes Gold CD Test Pressing D single Title Cvr 30 00 ERIC CLAPTON Pathers Eyes Gold CD Test Pressing D single Title Cvr 30 00 ERIC CLAPTON Pilgrim (#9344) 2 Track ERIC CLAPTON Palgrm (# 9344) 2 Track 400 ERIC CLAPTON Pilgrim (# 93449350) 2 Track in CD Single Prom. Single PiC CV ERIC CLAPTON Pilgrim (# 9350) 2 Track Prom. Single PiC CV ERIC CLAPTON Pilgrim Gold CD Est Pressing Reprise Label on CD CD VG - Doesn 1 Afrect Play ERIC CLAPTON Pilgrim (Revised EQ Refi Version #4) Promo Gold CD Test Pr with WB Label on CD Title Cvr ERIC CLAPTON She's Gone Promo CD e Cvr Promo CD COLLECTIVE SOUL Dosage Adv Pror COLLECTIVE SOUL Dosage Gold CD Press in with Atlantic Label on CD COLLECTIVE SOUL Run Promo Pic Dis Single 2 vers 4 CORRS Talk on Corners Adv Promo CD 10 CRACKER Gentlemen s Blues Promo 'Go Test Pressing CD Title Cvr 25 CRANBERRIES Bury The Matchet Adv Pro CD CRASH TEST DUMMIES Give Yourself A Adv Free CD Pic C Survey Sourself A Ham Pears St Pressing CD Title Cvr with Pears St Pressing CD Title Cvr with CRASH TEST DUMMIES neep A Lid On Th

MARY CUTRUFELLO When the Nig Through Promo CD in Ring Bound Promo

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Le Radi Show No Cue Sheet March 1993 2000 DEAD CAN DANCE 1994 Promo Only Sealed CD Boi + 1 ~ CD 6822 with 5 informed and table CD s ~ 75 00 DEPECHE MODE Singles 66 98 Promo Onl Informed CD PCCF DEPECHE MODE Singles Collection 86-98 Ady Promo, CD Seal Collection 86-98 Promo Onl DEPECHE MODE Singles Collection 86-98 Ady Promo, CD Seal Collection 86-98 Promo Onl DEPECHE MODE Singles 81-85 100 will Boll mo Stamp on Pic Cvr 12.00 DINOSAUR JR Hand flover Promo Gold Tes Free Coll Trile Cvr 25 00 CELINE DION To Love You More Promo CI Informed Collection 86.00 San Seale Collection 86.00 San DISHWALLA And You Think You Know DISHWALLA Pet Your Friends RIAA LP C C S Hologram Record A

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With the heet EVERCLEAR Live from the Pit Dec 97 Paulosh w N Cae Sheet MARIANNE FAITHFULL A Perfect Strang

FEAR OF POP Gold CD Test Pressin 50 Marin Label Title Cvr NELL FINN split En; Crowded House Fire * Track Pronio Pic Disc CD S

ROBBIE FULKS Let & Kill Saturday N Promo G. 11 Text Prensing CD Title

12 Single Sticker Cvr 80 GENE LOVES JEZEBEL You Love It 1998 1 Track CD Special Fan Copy Limited Edition of LISA GERMANO Slide Gold Test Pressing LOVE AND ROCKETS Lift CD Autographed Front Cvr in Black Felt Pen by all 3 Memb LOVE AND ROCKETS Lift Promo "Gold" PATTY LOVELESS - Classics Adv Promo Title Cvr 8.00 MADONNA Power of Goodbye (#9499) Promo 2 Track CD Single 10 00 MADONNA Ray of Light-Words & Music Promo MADUNNA nay of space Interview CD MADONNA-VIRGIN VOICES - A Tribute 1 Madonna 14 Track Adv Promo CD Title C 10 C 10 MARILYN MANSON I Don't Like the Drugs Track Promo CD Single 6 MARILYN MANSON The Dope Show Promo

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Rose G N R Appendent 700 Printed on Plexi GUNS N ROSES Lies RIAA Multi-Platinum Miltion) Hologram LP/Cass/CD Award 400

Geffen Records (Lightly Faded) JOHN HARDING WESLEY - Trad Arr Jon

HEART-NANCY WILSON - Live at Mc Guitar Shop Gold Test Pressing CE

JOE HENRY Fuse Adv Promo CD Pic

JOE HENRY Fuse Gold Test Pressing Mammoth Label Title Cvr 22 ROBYN HITCHCOCK - Compilation 199 Track Promo Gold Test Pressing CD. Title

ROBYN HITCHCOCK Live Death 7 Promo Live CD Gatefold Fic Cvr wit

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Promo CD Sticker CVI ROBYN HITCHCOCK Storefront Hitc Promo Gold CD Test Pressing CD Ti

Promo Gold CD Test Pressing CD TI WB Labels on CD HOLE – Celebrity skin. Promo Gold Pressing CD Tifle Cv HOLE – Interview 1998 18 Track Interview CD Pic Cvr HOLE Up Close 1998 1 Music + Int Radio Show CO with Cue Sheet HOOVERPHONC - Sampler 4 Track Pro Sampler Pic Cvr

CHRIS ISAAK Speak of the Devil Pron CD in Black Plastic Cvr with Thick

JANET JACKSON The Velvet Rope UK L 2 CD Set (5 Track CDs) Pic Cvr in Slic

MICHAEL JACKSON Mock-Up for Son Disc Picture Sticker on Disc JACKYL Stayin Alive Adv Promo Pic D

JANE'S ADDICTION - PERRY FARRELL Lava Gold Test Pressing CD Single Arr

Lava Gold lest massing and label JAWBREAKER Jawbreaker Promo Gold Pressing CD London Label on CD, Tite

JESUS JONES - Doubt RIAA (Hologram) Award TP L A DJ 125 JEWEL - Hands Promo Gold Test Pressing Single Title Cvr Atlantic Label on

JEWEL Up Close 1998-1 CD M&I Radio with Clag Sheet BILLY JOEL - Remastered from "Cold S Harbor to the River of Dreams P Ony 15 Track CD Sampler PC - 2 ELTON JOHN - Ada Adv Promo CD - 1 ELTON JOHN - Candle in the Wind Prom

Single Pic Cvr ELTON JOHN & LEANN RIMES Written

Stars Promo CD Single, Pic Cvr. 10 QUINCY JONES From Q With Love 2 CD ( Test Pressing with QWest Logo on CDs Title Cvr.

QUINCY JONES From Q With Love 4 1 Gold Test Pressing CD Sampler Title

QUINCY JONES-MICHAEL JACKSON QUINCY JONES-EMILIANE Personal Love Letter 4 Track Promo C Sampler With Michael Jackson The Lady J My Life Title Crr WYKONA JUDD - Freedom. Promo CD Single P Crr A JUDD - Freedom. Promo CD Single 4 (

K'S CHOICE Believe Promo CD Single NIK KERSHAW 15 Minutes Adv Prom

Dis D CHAKA KHAN Don't Talk to Strangers Prom 4 00

CD Finage KINS - Emited Completion 2 8 Track Pr Sampler Pic Cat ISS Revenge France Color Proofs (17 * CD Bookiet 8 Each insert Signed by Band with Bigk full Pen RISS from Wanted fine Best Promo CD 5

MARK KNOPFLER 1991 B&W Publicity F Aut sphed in Black Felt Pen 2 KORN i ollaw the Leader Gold Test Pres

CD Ittle Cr LENKY KRAVITZ Up Close (#98.38) M I Ratio Show with Cue Sheet KULA SHAKER - Peasants Pigs and Astror Arovan e Promo CD CYNDI LAUPER - Disco Inferno - Gold F

LED ZEPPELIN Media Ameria a Radio Prese Les Zepfelin 1990 4 CD Radio Show (Mu

& interviews) Zeppelin Pic Cvi BEN LEE Breathing Tornadoes Adv Pr

John LENNON Anthology 40 Page Press B&W Photos 7 Track Promo CD San Phil Folder (VG - + Ink Markfront S

JOHN LENNON Excerpts From Antr Track Promo Pic Disc CD Sampler

JOHN LENNON - I m Losing You 3 55 Mi 13 33 Vin Anthology EPK (Electronic I

JOHN LENNON Lennon Legend Nice 20

B&W Poster JOHN LENNON Wonsaponatime Seale with Pramo Sticker on Cvr and CD SFAN LENNON Half Horse Haif Music

KENNY LOGGINS December Gold Pressing CD Inc Autographed X Mas

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Pressing CD. Title Cvr LOS LOBOS-CESAR ROSAS Soul Dis Adv. Promo CD, 8a k Title insert LOS LOBOS-LATIN PLAYBOYS Dose Ad

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MEAT PUPPETS - Live In Montana Adv P CLI Pic Cvr 10 MEGADETH - A Secret Place 2 Track Prom Single with Tour Date Sticker JOHN MELLENCAMP - 1 m Not Running + Track Gold Test Pressing CD Sampler Columbia Label. 30

Track Gold lesi .... Columbia Label JOHN MELLENCAMP Uh-Huh Anniversary. In the Studio 1 CD M&I Show with Cue Sheet 1 DHN MELLENCAMP Up Close 1998

JOHN MELLENCAMP - Up Close 1998 3 CC M + 1 Radio Show with Cue Sheets - 75.00 JOHN MELLENCAMP COUGAR Un-Huh RIA-Platinum LPICass Award to Polygram Reports - 3000 METALLICA Garage Inc. 2 CD Set with Promo Prinking on CDs and Cvr - 20.00 METALLICA - Mandatory Metallica. Promo Only 2 CD Ste Pic Cvr - 75.00 METALLICA - Up Close (#98-32/33) 2 CC M-4 I Radio show with Cue Sheets - 100.00 GEORGE MICHAEL Ladies & Centlemen The Sampler Pik Tvr - 20.00 Sampler PH Cvr MIGHTY MIGHTY BOSSTONES Live from DA 1997 - 1 CD Live Radio Show With

Sheet Z JONI MITCHELL - Taming the Tiger, Promo Test Pressing CD with WB Logo on CD KEVIN MONTGOMERY Sealed Promo

ALANIS MORISSETTE SFIJ, Sept. 1998 Se 2 Gold Test Pressing CD's with Mave Labels on CD's (1 full length + 3 track VAN MORRISON - Back on Top Advance P MORRISSEY Morrissey Sampler, 11 Tra Promis CD Sampler, 18

Prom CD Sampler MOTELS Best of the Motels No Vac Gold CD Test Pressing With Title MXPX Slowly Going the Way of the Buff Track Gold Test Pressing CD Sampler

ALANNAH MYLES Very Best of Adv. Pro NEVILLE BROTHERS Valence Street. CD Test Pressing Title Cyr. Columbia

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OUR LADY PEACE Library Sampler 9 Promo CD Sampler (1 Live + 1 Acoustic

OUR LADY PEACE - Live From the Pit 199 CD Live Radio Show With Cue Sheet 40 PERE UBU 1975 1977 / 1980-1982 Set Goig CD Test Pressing (39 Tracks) Getten Title Cvrs LIZ PHAIR White Chocolate Space Egg

Promo CD_PC PHANTOM PLANET - So I Fall Again + 3 Tracκ Gold Test Pressing CD with Title IC

Track Gold lest rressing LU with time to 10 01 PHISH: Birds of a Feather, Gold Test Pressin CD Single Tekhta Jabel on CD 15 01 PLACEBO Without You I'm Nothing UK From CD in Gatefold CVr 100 PRETENDERS: Learning to Crawl 15th Aminersam, in the Studio I CD M-1 Radi Shaw with Cue Sheet PRIMAL SCREAM I'T Iney Moye Kill Them A 3 UK Fromo CD Single Pic Cvr 80 PRIMAL SCREAM I'T Iney Moye Kill Them A 3 UK Fromo CD Single Pic Cvr 80 PRIMAL SCREAM I'T Iney Moye Kill Them A 3 UK Fromo CD Single Pic Cvr 80 PRIMAL SCREAM I'T Iney Moye Kill The A 9 D PRIME STRIPPING TO Single Pic Cvr 80 PRIME STRIPPING TO SINGLE STRIPPING TO SINGLE STRIPPING PIC TO STRIPPING TO SINGLE STRIPPING TO

PRINCE 1999 Promo Only 2 Track CD Purple Title Cvr PSYCHEDELIC FURS Forever Now Gold

LP Cass/CD Award (Hologram) Present a Radio Staton 20 OUEEN 20 Queen Years, 1991 Sealed P Only 5 Cube (Made Up of 8.2.5 C, Petruing All Queen Albums QUEEN Another One Bites The Dust Promo CD Single Pr.CV. QUEEN Keep Yourself Alive 5-Track Prom Single 27th Anniv Cover Single Picture R.E.M. Daysleeper Promo CD Single Picture

R.E.M. Lotus (#9575) Promo CD Single

REM Out Of Time RIAA Quadrupp rd (Hologram) Poster Backgr R.E.M.-BRIAN WILSON & PETER BUCK

Ine Migo Music Magazine Promo Interve CD Title CV. Bagazine Promo Interve Gold Test Pressing CD Title CV. 350 RAMMSTEIN. Du Hast Promo Ohly 2 Track Single Pic CV. 40 RAMMSTEIN. Sehnsucht/Stropped Promo Go Test Pressing. Stash Logo on CD Title CV.

RECOIL Unsound Methods 9-Track Gold Pressing CD With Reprise Title Insert 2 RED HOT CHILL PEPPERS Live From Th 2 CD Live Radio Show No Cue Sheet 4 LOU REED Perfect Night Liv Gold Test Pressing CD. "WB

Lab ar CL in CV in 1997 Jour Posts Limb P BIZKIT 33 x18 1997 Jour Posts Numerica and Signed by the Artist (#59 Out of 1150) LIVE Rattlesnake - 4 trive Promo CD Single 100 RENTALS Seven More Minutes Adv Pro PAUL RODGERS - MUDDY WATERS M

Waters Blues Hammer With Great Gimulates 50 s Poster With Great Black Felt Pen Signature ROLLING STONES - Bridges to Babyl * 12 Promo Picture Box in Foldmon CD

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Meeting Dates Personnel C Treatments, Locations Reference, Crew Vendo Title Cover With

ROLLING STONES - KEITH RICHARDS Can in Box ROLLING STONES - MICK JAGGER ROLLING STONES - VARIOUS ARTISTS

BB Artists Playing Stones Songs In Order With Look Alike LP Cover DAVID LEE ROTH 1990 B&W Publicity Autographed in Black Felt Pen "Davi Roth 91 DAVID LEE ROTH DLR Band "Gold Pressing CD with Wawazat Picture Pressing CD with transferred 30 and Picture Cyr ROYAL CROWN REVUE Unmastered Mixes Transferred Mixes Col Test Pressing w 75 Tritle Cvr WB Label 22 Tritle Cvr WB Label 1982 Net TODD RUNDGREN - UTOPIA 1982 Net 19 Set Autopraphed on Fro c 2 LP Set Autographed o With Gold Felt Pen by Full Ba LP 18 C Moving Pictures RIAA Platinu iter LP Award to 'Mercury Records L RUSH Branch RUSTED ROOT Rusted Root Promo Test Pressing CD SAINT ETIENNE Xmas 98 SPCD 463 Pro-SAINT ETIENNE XMAS 98 SPCD 4 SAMIAN Factory + 2 Live Tracks Pro

Single Pic Cvr JOE SATRIANI Crystal Planet Album N Broad ast Premiere 1998 2 CD (Gold Radio Show SAVAGE GARDEN The Animal Song 2 SCREAMING CREETAH WHEELIES SEAHORSES Singles 11-Track Gold C Test Pressing With A&M Title Insert 22 SEAL Human Being Gold Test pressing Single With Trife Cvr WB Logo on CD and Title Gord Test Pressing WB Logo on CD and Title Cvr 33 SEAL Human Beings 2 Track Promo SEAL Human Beings 2 Track Prom Single Pic Cvr SEBADOH The Sebadoh Advance Prom BRIAN SETZER - Dirt Boogie Adv Prom BRIAN SETZER Dirty Boogle Autogra Promo Poster Signed With Black Felt

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SILVERCHAIR Neon Ballroom 5 Trac Sampler Gold CD Test Pressing With Label Title Cvr SILVERCHAIR Neon Bailroom Adv Pror

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ROD STEWART Ooh LaLa Promo Gold Th Pressing CD Single (Single Edit Version) Ti Cvr and WB Label on CD ROD STEWART Superstar Promo CD Single STIFF LITTLE FINGERS And The Be CURTIS STIGERS Advance Promo CD CURTIS STIGERS - Brighter Days Go Presing D Title Cvr 20 GRA RAY 14 59 Advance Promo CD 8 SUGAR RAY 14 59 Advance Promo CD 8 SUGAR RAY 14 59 Gold Test Pressing On Attantic Label 3 SUNDAY's Reading, Writing & Arithmatic R Gold Hologram LP/CD/CASS Award to 1 Recons MATTHEW SWEET - Live From the Pit 19 CD Live Radio Show with Cue Sheet TIN STAR Head Promo Pic Disc CD Sing TIN STAR The Thrill Kisser Limited Edit Metal Cased CD 12 TLC - No Scrub. 2-Track Promo CD Single

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U 2 - Best of 1980-1990 10 Track Pro Sampler Sticker Cvr ampler Sticker Cvr Best of Collection UK Promo Box Se he Best Of & B Sides Promo CD s 14 F Stories Booklet in Pict Box M

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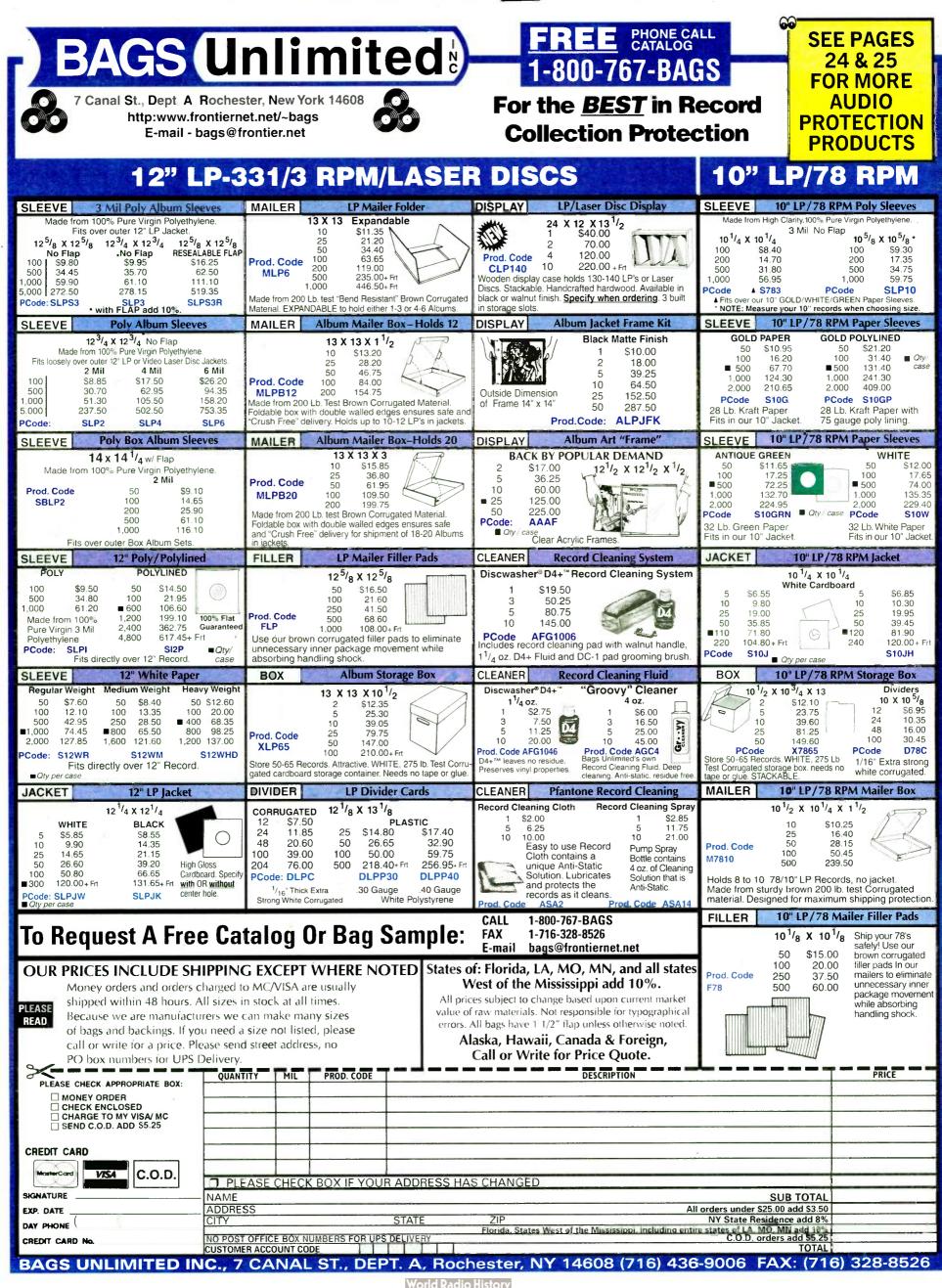
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