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1974  
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MAY 21, 1999 VOL 25 • NO 11 • ISSUE 491

**GOLDMINE**

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## Reviews

- ▶ The B-52's
- ▶ Toto
- ▶ Tom Petty
- ▶ Magma
- ▶ La Vern Baker
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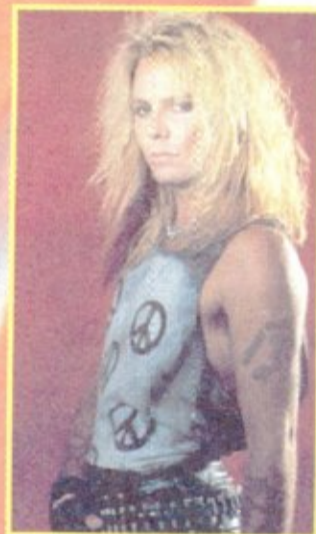
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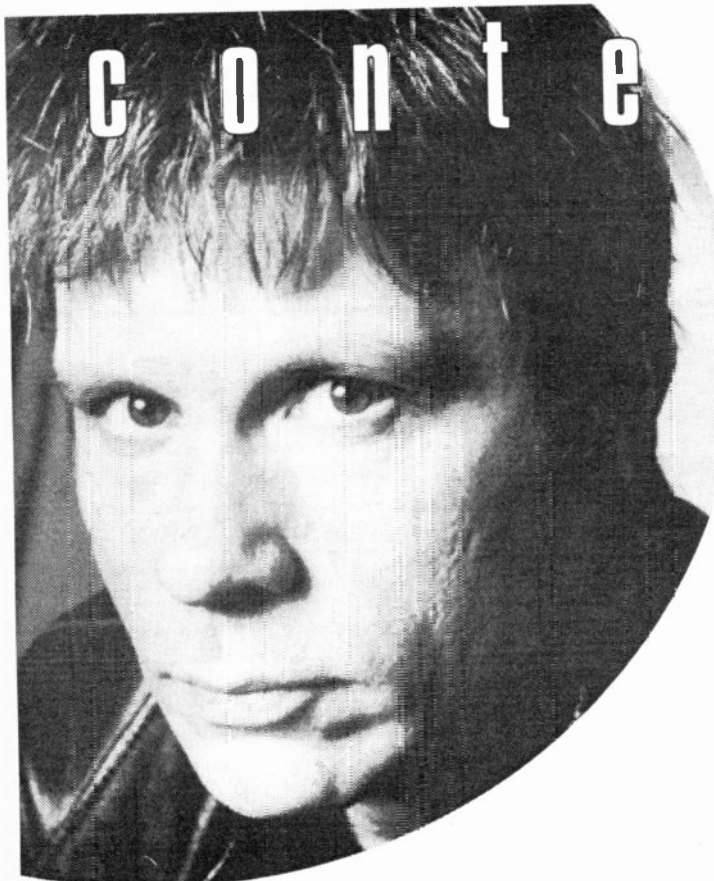
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Table listing various music collectibles such as AC/DC 'Ball Breakers', DEF LEPPARD 'All I Want is Everything', MADONNA 'Frozen', METALLICA 'Master of Puppets', and many others with their respective prices.



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VINCE NEIL

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**Footnote Archives** ... Dave Thompson's column is on hiatus for an issue. He'll be back in our June 18 issue.



GEORGE DUKE



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# Goldmine

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PUBLISHER

THOMAS P. PAAR

EDITOR

GREG LOESCHER

ASSOCIATE EDITOR

CATHY BERNARDY

R & B EDITOR

ROBERT PRUTER

(PO Box 768, ELMHURST, IL 60126)

RESEARCH DIRECTOR

TIM NEELY

ADVERTISING SALES

MARY LUTZ

WENDY SKOLA

ADVERTISING SALES ASSISTANT

JENNIFER PHILIPPON

Main office:

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

FAX: 715-445-4087

Telephone: 715-445-2214

Visit Goldmine's web site at  
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Inset shot, taken by Rancee St. Nicholas

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# Please Mr. Postman

## Liked Tori Amos interview

I just wanted to comment that the Tori Amos article in the May 7, 1999, issue (#490) by Bryan Reesman was an excellent article. Although its length didn't allow the conversation to really delve into much beyond the facts, I was appreciative of how knowledgeable the interviewer was. All too often the interviewer is not thoroughly familiar with the work of the person s/he's interviewing, which makes the whole article pretty worthless and not enjoyable for the musician, the interviewer and the audience. Anyway, thanks a lot. Keep up the good work.

— Fred Choi  
via Goldmine Online

*(Glad you enjoyed the article, Fred. We did a cover story on Amos back in our Sept. 2, 1994, issue. It was our second-best selling issue that year, just behind our annual Beatles issue. Get your back issues from C-Bub Productions or other Goldmine advertisers. — Ed.)*

## Rock 'N' Roll Graffiti memories

The article by Fetzer Mills in issue #489 (April 23, 1999) about the taping of *Rock 'N' Roll Graffiti* was one of the most enjoyable reviews I've read in a long time. It brought back happy memories of a similar experience last May 16 at a '50s and '60s oldies show in nearby Knoxville, Tenn. The show included Jimmie Rodgers, Fabian, Bobby Rydell, Flo & Eddie of The Turtles, The Shirelles (with original member Doris Kenner Johnson), and The Platters (1998 lineup). Along with great music was the opportunity to meet many of these musical legends who took time to sign autographs and talk to fans at the Hyatt Regency after the show.

I'd like to suggest that *Goldmine* do an article about Rodgers and a complete discography of his prolific musical, television and film career. Perhaps this will lead to the availability of previously unreleased material, including "Blue Light." There's a web site under construction for Rodgers at [www.bran-sonstars.com](http://www.bran-sonstars.com) with information about a song-and-story show he's put together in Branson, Mo., which I hope he'll bring to town.

Please let us know when and where the *Graffiti* show will be televised. That well-written review made me wish I'd been there too.

— James Brent (a.k.a. LP Jim)  
Oak Ridge, TN

*(We'll keep you posted on the airing of the show, James. And after reading your letter, one of our eagle-eyed writers is sure to pitch me on a Jimmie Rodgers story! — Ed.)*

## Tonio K. cover best thing to happen

I've been reading *Goldmine* for nearly 20 years both as a subscriber and now picking up every issue at my favorite record store (Selecter Music — [www.selectermusic.com](http://www.selectermusic.com)). I've written a very few times many years ago but generally keep to myself, as I think you are doing a great job. But I had to write to thank you for the Tonio K. coverage (Indie Label issue, May 7, 1999, #490). I don't think

## LETTER FROM THE EDITOR

### Is rock dead? Long live rock!

Recent mainstream magazine and newspaper articles reporting on the death of rock, just like previous news of the death of metal, in my estimation are premature. These articles have looked at the recent R.I.A.A. (Recording Industry Association of America) numbers for 1998 sales which show that rock music sales have continued to drop throughout the decade — although rock still makes up the largest percentage of total music sales. R.I.A.A. stats show that rock fell from 32.5 percent of the market in 1997 to 25.7 percent last year. Certainly country and rap have dipped into the pockets of today's music buyer, and that has had an impact on rock music sales. But let's dig a little deeper into this topic. What is rock?

The *Billboard* charts now number more than two dozen, fragmenting a lot of rock music — and music in general — into a number of subgenres. On top of the *Billboard* 200 we now have separate charts for contemporary Christian (of which a lot could be classified as rock), reggae, world music, two charts for jazz (jazz and contemporary jazz), dance, blues, gospel, R&B, new age, Top Pop catalog (made up of rock/pop albums no longer on the Top 200 chart, but still selling), adult contemporary, and adult Top 40 — just to name a few. Has the perception of what constitutes rock music been diluted by all these charts?

On top of this, much of what passes for modern country today could actually be called '60s pop or rock 'n' roll. Oldies and classic rock stations are still dominant formats on the airwaves. The big established rock acts such as The Rolling Stones still pack 'em in at the stadiums, and plenty of '50s and '60s acts such as Chuck Berry, Little Richard and others are still out there plugging away.

*Goldmine's* latest reader survey showed that rock 'n' roll makes up by far the largest percentage of our readers' collecting tastes, logging in at 81.3 percent, much higher than the mainstream marketplace (which is also true of *Goldmine* readers in terms of most of the other genres).

In this issue we explore one of rock's subgenres, heavy metal music. Bryan Reesman's State Of Metal story gives us a glimpse into the resurgence of metal music. Can the main body of rock music resurge too? The news of rock music being on the downswing could be a misperception, a mirage, a temporary blip on the screen until the next Elvis, Beatles, Kiss, U2 or whoever bursts onto the scene to pump some new blood into it. As Danny And The Juniors sang so many years ago, rock 'n' roll is here to stay. It's just harder to know what rock is today.

— Greg Loescher

I've ever been as excited about an issue as I was with this one!

Tonio K. is truly one of the greatest, in my opinion. I own all his albums and have already bought the CD reissues (although I proudly own the original CDs for *Romeo Unchained* and *Notes From A Lost Civilization*), and I can't wait for his newest. Tonio, good luck. And to everyone who liked the article but hasn't heard Tonio's stuff, go out and buy it now (or order it from Selecter. They have it).

— Nelson Weaver  
via Goldmine Online

*(Glad we made your day. I agree with you too. I had not heard Tonio's material before and was amazed by his story and the amount of work he's done in the music industry for the past 30 years. I listened to two of his albums while working on that issue. Cool stuff! The world is a better place with Tonio here. — Ed.)*

## Julian Lennon interview tops

Just wanted to let you know how much I enjoyed Russell Hall's interview with Julian Lennon in issue #489 (April 23, 1999). *Goldmine* interviewers always pose intelligent questions, which I'm sure Julian enjoyed.

— Matt Hurwitz  
Good Day Sunshine magazine  
Mar Vista, CA

*(Thanks for the compliments, Matt. We have a full-length interview with Lennon coming up in our next issue (June 4, 1999), which features Badfinger. He talks about his relationships (the good and the bad) with Paul McCartney and Yoko Ono, among other topics. — Ed.)*

## Kung Fu Fighter a winner!

Just wanted to comment on how much I enjoyed Dave Thompson's article on Carl Douglas' record "Kung Fu Fighting" (*Goldmine*, April 23, 1999). I was beginning to think I was one of the only people to remember Douglas or his LP, *Kung Fu Fighter*. For years I've considered the *Kung Fu Fighter* LP one of my all-time favorites!

Now before you start laughing, let me justify my case. Despite the novelty of "Kung Fu Fighting" and its followup "Dance The Kung Fu," that LP has some great R&B tunes on it! The LP's release in the States was called *Kung Fu Fighting And Other Great Love Songs* — and they weren't kidding! Tracks such as "I Want To Give You My Everything," "When You Got Love" and "Never Had This Dream Before" are even better than the two charting singles! There's also an awesome instrumental called "Blue Eyed Soul." Now granted, that LP sold strictly on the basis of "Kung Fu Fighting." The LP charted at #37 on *Billboard*, spending a meager 17 weeks on the charts. But to the people who did buy that LP, I feel like they got their money's worth! I sure



did, and I still enjoy that LP to this day! Thanks Dave for a look into one of the greatest "one hit wonders" of the '70s!

— Steve Orchard  
Kingsford, MI

P.S. Note to Dave — I wasn't aware that Douglas had any other LP releases. I'd like to hear the two you mentioned in your column, so I'll have to do some digging to see if I can find a dealer who has them somewhere!

*(We got a big kick out of Thompson's story too. You should be able to find those LPs in *Goldmine*. — Ed.)*

## Miracle/Premium story a treat

I really enjoyed Robert Pruter and Robert L. Campbell's piece on Chicago's Miracle and Premium Records (*Goldmine*, May 7, 1999, #490). It brought back some wonderful memories. My brother Ollie and I promoted dances in the late 1940s and early 1950s. We introduced many of these groups to the white kids in St. Louis. We kind of competed. He had Jimmy Forrest and Tab Smith while I had Tommy Dean and Chris Woods. When Forrest's "Night Train," Smith's "Because Of You," and Woods' "Brazil," all on United, hit St. Louis, it was standing-room only — barely enough room for the jitter bugs! My thanks to *Goldmine*. We're off to New Orleans for the jazz fest.

— Virgil G. Matheus  
Ashland, OH

*(Glad we revived some memories, Virgil. Thanks for the photocopies of the cool vintage ads, tickets and programs from your dance promotion days. — Ed.)*

## Submitting letters to Goldmine...

Letters to Mr. Postman are encouraged but cannot be responded to individually. Please keep your letter brief, as it has a greater chance of being published. Send your letter to:

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Table listing various music items for sale, including Aerosmith, Deep Purple, Garbage, Hall & Oates, Jimi Hendrix, Jewel, Metallica, and R.E.M. with prices ranging from \$15.00 to \$85.00.

RADIO SHOWS!

SCS - Superstar Concert Series. I.C. - In Concert. ITZ - In The Zone (same as In Concert New Rock). ITS - In the Studio! All live radio broadcasts except M&I which is a Music & Interview Special. Broadcast data to the right.

Rush (2 LP) KBFH Rare vinyl live show! 4/86 \$75.00
Rush (2 LP) "The Best of the Biscuit" KBFH Scarce vinyl live show! 8/86 \$75.00
Rush (1 LP) "Interview" Series 18 show #4 (no que) \$35.00
Rush (2 LP) Signals radio special. Rare Canadian 1982 radio show. Rush logo label \$95.00

The Kinks (1 CD) "Limited Edition Compilation 2" 8 track promo sampler from the second 4 Velvet reissue series. p/c, b, i Scarce! \$25.00
KISS "We Are One" UK promo single with P/C \$18.00
KISS "Dirty Lynn/Jungle" Original Casablanca German 12" in nice P/C \$15.00

Bob Dylan & The Wallflowers concert poster for private show put on for employees of Applied Materials. San Jose Arena 1997 \$40.00
Feetwood Mac, Pink Floyd & The Who original Grande Ballroom postcard. Approx 4x7" Mint! Great Art! \$75.00
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Beach Boys "Pet Sounds Sessions" Four promotional Advance Cassettes. Quite Scarce \$50.00
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Phish "Hoist" full album w/promo sticker in four track promo 12" with sticker cover \$15.00
Pink Floyd "30th anniversary remasters" promo only blow up chair. Sealed in original plastic with instructions. Never been blown! \$175.00

Prince "Gold" CD vinyl promo PRO-A-7835 \$40.00
Queen (1 CD) "Keep Yourself Alive" promo single, 5 versions, p/c, b, i \$15.00
Rainbow "Power" US promo red vinyl 12" \$15.00
Keith Richards (1 LP) "Take It So Hard" promo 12", great pic cover, sawcut \$15.00

MADONNA

Madonna "Nothing Really Matters" promotional VHS video from Warner Bros. \$20.00
Madonna "Nothing Really Matters" promo 12" with Speed Dub & Speed Mix Pro-A-9700 \$25.00
Madonna "Nothing Really Matters" promo 12" Same as above except advance label \$25.00

PAPER GOODS & TOUR BOOKS

Cheap Trick "20th Anniversary of Budokan" Live concert poster from the Fillmore in San Francisco. Great Graphics! 13x19" \$35.00
Dio "Strange Highways" 1993 Christmas card signed in ball point by Ronnie James Dio! \$18.00

White Zombie "Foundations" 10/10/94 with cover signed by all 4 members of the band, cover for Sabbath tribute album. Very cool! \$35.00
Paul Young "The Big 1988" Tour Program \$30.00
Paul Young "World Tour 1987" Tour Program \$15.00

AWARDS

Candlebox Maverick Records in house custom award with printed CD, full size CD cover art, color 10x6 photo of the band, Gold cassette and two LP minis. Very nice! Presented to industry person \$150.00
KISS "Rock N Roll Over" Original RIAA charter award in original silver wood frame. Presented to industry person \$850.00

PRESS KITS

10,000 Maniacs "Our Time in Eden" Custom bio-folder & photo \$15.00
AC/DC "Blow Up Your Video" Custom folder bio & photo (light wear on cover) \$25.00
AC/DC "The Razors Edge" tri-fold bio & photo in custom Logo folder \$25.00
Aerosmith "Get A Grip" 4 page bio, full discography & photo in Geffen folder \$20.00
Angelfish "Angelfish" 4 page bio, press releases & 2 photos of the beautiful Wilson in Radioactive Records folder. Very Nice & Rare! \$35.00

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# Grapevine

## 1999 brings new Goldmine reference books including new 45 price guide

Just in time to celebrate the 50th anniversary of the 45 rpm record comes the newly updated and expanded *Goldmine Price Guide To 45 RPM Records, 2nd Edition* by Tim Neely.

The new guide lists 20,000 more records than Neely's first edition — a 50 percent increase — bringing the total 45s listed to more than 60,000. Many of the records in the book have never been listed before in any price guide. The guide lists updated values for each 45 in three grades: very good, very good plus and near mint.

"Probably the most interesting thing in putting together the book is that in just the six months since *Standard Catalog Of American Records* came out, which I also authored, values have risen quite a bit on a number of key records," said Neely. "For example, the Elvis Sun records continue to go up. Each of them in near mint condition commands \$2,000 or more in the marketplace."

"The expanded listings include additions of pop singers that may have been missing from the previous edition as well as some artists that are somewhat collectible but weren't in the previous edition due to space constraints. These artists, such as The Bee Gees and Olivia Newton-John, are collected but their values are relatively low compared to other artists with equal or even less success."

Neely pointed out that there are other artists who are listed in the book that most people may not realize released any singles in the 45 format. These artists include Garth Brooks, Shania Twain, and Alan Jackson among others.

"There are 45s listed in the book that were released as recent as 1998 but that were not listed in the *Standard Catalog*," said Neely. "These include 45s for bands such as the Ramones, Smashing Pumpkins, and Nirvana, who were left out of the *Standard Catalog* because they were recording after 1975, which was the cutoff for that book."

The new price guide includes nearly 200 illustrations of 45s and pictures sleeves — more than twice as many as were in the first edition. The photos include rare 45s and sleeves as well as special photo sections for Elvis, The Beatles, and The Rolling Stones.

Articles in the book on the early history of the 45, 45 rpm adaptors, a grading guide, a market trend report, and frequently asked questions (with answers) all help guide both the beginning and seasoned 45 collector.

Another highlight of the book is the second installment of the "\$1,000 club" — a listing of all 45s that have reached the \$1,000 mark in value in near mint condition. In the first installment of the list, there were 271 records or sleeves listed in the club. By the second, that list has climbed to 356.

In this edition, there is a tie at the top of the list: at \$15,000 is a red vinyl 45 of "I Can't Believe" by The Hornets on States 127



**Goldmine's Price Guide To 45 RPM Records, 2nd Edition, is back from the printers.**

and "My Bonnie" by Tony Sheridan and The Beat Brothers (later known as The Beatles) on the stock copy of Decca 31382.

The most valuable picture sleeve, according to Neely's research, is The Rolling Stones' "Street Fighting Man" valued at \$10,000. The most valuable EP is *The Sensational Harptones* by The Harptones, which is also valued at \$10,000.

The second edition also retains the checklist format from the first edition, allowing collectors to keep track of what records they have in their collection with a simple check mark in the box provided in front of each listing.

One major change in the format of the book's second edition is its size. The first edition's size was 6" x 9," while the new edition clocks in at 8 1/2" x 11" and 544 pages.

In addition to this new guide, Neely is also working on his first edition of the *Goldmine Record Albums Price Guide*, due out this fall.

Both of these books were preceded by the *Standard Catalog Of American Records* (also written by Neely) which contains listings for albums, EPs and 45s from 1950 to 1975 in one handy edition, and *Goldmine's Classic Rock Digest*, a compendium of interviews and articles from past issues of *Goldmine*. The *Digest* includes a CD with cuts from a wide variety of artists ranging from Frank Zappa to Aretha Franklin.

All *Goldmine* books can be ordered directly from the publisher by calling 1-800-258-0929. The books are also available through major book store and music store chains such as Tower Records, Barnes & Noble, Borders, and Amazon.com as well as many used record stores and independent book stores.

## GRAPELEAVES

**Upcoming new releases:** Motown great Smokey Robinson has re-signed with the venerable Motown label again after an eight-year absence and is finishing a new album to be released this June. Robinson was not only one of the first artists to originally sign on Motown (as Smokey Robinson and The Miracles) but had the label's first million-seller in December 1960 with "Shop Around." Among others helping out on his new album is Motown founder and current Motown executive producer Berry Gordy... Verve Music's May releases include albums by David Benoit (*Professional Dreamer*) and Diana Krall (*When I Look Into Your Eyes*)... English folk-jazz ensemble Jacqui McShee's Pentangle has just released *Passe-Avant* on Park Records... In May, Rounder Records is releasing Les Sampou's new self-titled album on Flying Fish. Sampou has been compared to Chrissie Hynde of The Pretenders, Indigo Girls, and Alanis Morissette... Rounder is also releasing Tony Trischka Band's *Bend*... Backstreet Boys are planning a May release of their new album, *Millennium (Jive)*... Detroit rap duo Insane Clown Posse will be releasing their fifth album in May. *The Amazing Jeckel Brothers* will feature guest appearances by Snoop Dogg, O.D.B., and The Jerkey Boys. In addition to the album, the Posse is gearing up for the release of a monthly comic-book series from Chaos! Comics featuring some of the group's most popular songs' story lines, 7" tall "Play With Me" action figures, and a full-length movie, *Big Money Hustlas*, to be released on video this July... Bluegrass supergroup Longview's second album, *High Lonesome* (Rounder) is due in stores in May... The new Woody Guthrie? Highly-acclaimed folksinger Stephan Smith releases his debut album, *Now's The Time*, (Rounder) on June 8... *Meeting Of The Spirits* (Rounder) features three of the top living jazz guitarists, John McLaughlin, Larry Coryell, and Paco De Lucia, live from a Valentine's Day 1979 concert at London's Royal Albert Hall... Grammy Award winner Art Garfunkel is planning his 12th (you read it right) solo album, due out at the end of this year. The former Paul Simon partner is during the U.S. this May and June... Psych-pop band Guided By Voices (featured in *Goldmine* March 13, 1998) has just signed withTVT Records and is releasing a new album, *Do The Collapse*, which is being produced by Ric Ocasek (The Cars, Suicide, Bad Brains, Weezer). The band's 10-month world tour starts at an Orange County, Calif., July 4th festival along with Sonic Youth, Sleater-Kinney, and others.

**Upcoming reissues:** Sundazed Music is reissuing The Chesterfield Kings' *Where The Action Is*; The Buckingham's two-fer *Time & Changes/Portraits* and *In One Ear And Gone Tomorrow*, with nine bonus tracks; The Neanderthals' *The Modern Stone Age Family!*; Twentieth Century Zoo's *Thunder On A Clear Day*; a kick-ass all-girl band from Detroit, The Luv'd Ones' *Truth Gotta Stand* (also released on 180-gram vinyl); The psychedelic The Next Morning's fuzz-fueled self-titled album; The Hollies' 1967 release, *Evolution*, which includes five bonus tracks... ROIR has just released *Television: The Blow-up*, a remastered two-disc collector's edition of the original 1982 cassette-only release from the "house" band of the famous (and infamous) New York punk club, CBGB's. *Television* first took to the CBGB stage in 1974, and the band was

inspirational to legends such as Patti Smith, Ramones, and The Dictators, among others... Pablo has just shipped *In Budapest*, a previously unreleased Ella Fitzgerald concert recorded on May 20, 1970, in Budapest (where else?) by noted producer Norman Granz, who produced Fitzgerald in the '50s on Verve and Pablo... June 8 is the release date for *The Very Best Of Grin Featuring Nils Lofgren* (Legacy/Epic/Spindizzy). The 19-track album features performances by Neil Young and Graham Nash as well as two previously unreleased tracks and a non-LP B-side... Razor & Tie is re-releasing the 1981 soundtrack *Reds*, featuring compositions by Stephen Sondheim and David Grusin... Rhino Records/Warner Archives is releasing on August 3 the much-awaited *The Dust Blows Forward*, a two-disc collection of Captain Beefheart selections recorded from 1966 to 1982. The set includes cuts from the *Bongo Fury* album recorded with Frank Zappa and also includes "Willie The Pimp" and rarities previously unreleased on CD. Beefheart's influences ranged from blues, jazz and modern classical compositions. His *Trout Mask Replica* album is considered one of the of top rock albums of all time by many rock journalists and his work has influenced the likes of Talking Heads, Devo, and Pere Ubu.

**Start packing your bags for fun times:** Shang-A-Lang '99, a Bay City Rollers' fan gathering in Toronto includes a concert by ex-Roller Duncan Faure's new band, The Bluebottles, on August 21 and a silent auction of donated Rollers memorabilia, including items donated from band members. Funds are going to Toronto's Hospital For Sick Children. For more information, contact Sharon Vernon at shngalng99@hotmail.com ... The first-ever Rolling Stones London Convention will take place in London June 10. For more information, contact *The Rolling Stones* magazine, PO Box 3723, London, England SE15 1HW or e-mail shattered@zoo.co.uk.

**This just in:** Tex-Mex star Flaco Jimenez has established a trust for his granddaughters who were left motherless on April 5 as a result of a tragic car accident that killed Jimenez' daughter, Rosalinda Jimenez Esquivel. The trust fund for Melissa (8) and Daniela (six months), has been established at Jefferson State Bank, 2900 Fredericksburg Road, San Antonio, TX 78201. (210-734-4311)

**Remembering Columbine:** Denver area indie label, Ethereal Music LLC, has created The M.U.S.I.C. Fund, Music United Saving Innocent Children. The label asked every indie and major label, retailers, radio stations and any recording industry company to help out with the fund. The son of one of the founding members of Ethereal was shot and severely injured during the senseless rampage at Littleton's Columbine High School on April 21. He was administering first aid to another victim when he was shot. All proceeds from the fund are going to the victims and their siblings. The M.U.S.I.C. Fund, c/o The Bank of Cherry Creek, 3033 E. 1st Avenue, Denver, CO, 80228. For more information, contact Sandra Rolens at 303-394-5130.

—Greg Loescher

# Austin's South By Southwest kicks out the jams

The 13th annual SXSW (South By Southwest) Music and Media Conference was held in Austin on March 17-21, 1999. This year's industry schmoozefest was attended by some 6,000 badge-holding registrants and about 10,000 wristband wearers who went to see some of the nearly 800 bands playing at 43 clubs around Austin. As usual, many locals felt it was 'the worst SXSW ever,' and most non-locals thought it was, again, the greatest thing they'd done all year.

SXSW is by now so established that people complain if they have too many unsigned acts and also if they have too many bands already on labels. To their credit, SXSW continues to strive to present the best music they can get, regardless of label status; this year, more than 3,000 bands who applied failed to get a showcase.

Certainly there were fewer "name" acts this year, and fewer "big in Britain but unknown in America" bands than in previous years, although British sensation Robbie Williams did do an invitation-only record company soiree.

This year's keynote speaker was Lucinda Williams, who spoke of her history in the recording business and sang some songs. Her Thursday showcase (which included Robert Earl Keen, Jim Lauderdale, and Patty Griffin), was one of the week's most anticipated.

Some of the other 'buzz' showcases included Built To Spill (one billed and two invite-only gigs), Jeff Beck, Tom Waits, The Flaming Lips, Mercury Rev, Cibo Matto, and of course, Jimmy Vaughan. Free outdoor shows by Joe Ely, Fastball, The Gourds, The Damnations TX, Spoon, and Guided By Voices were attended by more than 10,000 on Friday and Saturday afternoons in Waterloo Park.

As usual, many label-less bands were trying to get deals for their new albums. Perhaps the finest sets were by The Continental Drifters (opening for Williams in front of perhaps their largest-ever audience, pushing their LP *Vermilion*) and by Ian McLagan & The Big Bump Band (pushing their LP *Best Of British* at a non-SXSW gig); both bands seemed to make many new fans, but it remains to be seen if any labels will bite.

Saturday afternoon was full of label and magazine parties, with many of the hottest acts playing additional invite-only showcases; much BBQ, Tex-Mex, and beer was consumed.

Since it was a year for discovering new talent, with not so many "name" acts, most attendees 'discovered' at least one act that they'd never heard who just blew them away. For me, it was an Australian power pop band called Icecream Hands, and a simply stunning performance by L.A. cult legend Chuck E. Weiss, who had a sold-out crowd at Antone's in the palm of his hands.

There were also disappointments, such as the boring debut of David Hidalgo's new side-project Hounddog, an anticipated gig by the wonderful Pinetops with a misprinted start time, and the vastly overcrowded little club that hosted the '50s rockabilly great Wanda Jackson — most of us simply couldn't get in to see her. But on the whole, even an unseasonal torrential downpour on Thursday failed to dampen spirits.

My personal highlights were an outstanding set by Bill Lloyd at the tiny Hole In The Wall at which nearly everyone in the room were industry folks, a delightful rendition of The Monkees' "Cuddly Toy" by the Psycho Sisters (Vicki Peterson

and Susan Cowsill), and a return performance by the "Astrology Songs" man Harvey Sid Fisher, which rocked a packed little room, playing requests, with new material such as "The F-Word," to the delight of a bunch of celebrity attendees; I predict his to-be-released album *The Battle Of The Sexes* will be to the '90s what *The Shags* were to the '60s.

On Friday, the single-most-talked-about panel at the conference was on The MC5, with clips of the upcoming film documentary and commentary by Dave Marsh, Jaan Uhelsky, John Sinclair, Tom Wright (Grande Ballroom manager/photographer), and The MC5's Wayne Kramer. His triumphant set that night surpassed every live performance I've seen him make and provided what for me was the single greatest moment in SXSW history: A chill-inducing, near-legendary rendition of "Kick Out The Jams" with Kramer's power trio augmented by Frank Meyer, guitarist for opening act *Streetwalkin' Cheetahs* (an MC5/Stooges-derived band) who had clearly studied Kramer and the late Fred "Sonic" Smith to the extent of being able to not only reproduce the lead guitar work, but the 5's stage moves, too. The quartet was joined on lead vocals by the only real candidate to fill the late Rob Tyner's shoes — Scott Morgan, vocalist from the 5's main rival band, The Rationals, who later fronted SRC and Sonic's *Rendezvous Band* with Fred Smith. It was as close to seeing the MC5 as I'll ever come in my lifetime and one of the most exciting, adrenaline-charged performances I've seen in years!

— Kent H. Benjamin

## Skip Spence, drummer

Alexander "Skip" Spence, the musician whose heralded but troubled career included stints as the original drummer in The Jefferson Airplane and as founding rhythm guitarist for the acclaimed '60s band Moby Grape, died on April 16 at Dominican Hospital in Santa Cruz, Calif. He entered the facility on April 5 with pneumonia, and his condition quickly grew worse. The death was officially attributed to lung cancer.

Born April 18, 1946, in Windsor, Ontario, Spence moved to California in the early '60s. One of many gifted musicians to emerge from the San Francisco scene later in the decade, he was an influential songwriter who, in addition to penning several songs for the aforementioned bands, released a solo album in 1969, *Oar*. Regarded as an underground classic today, the album featured Spence playing every instrument himself, foreshadowing a do-it-yourself approach that would become commonplace in years to come. Sadly, not long after *Oar* was released, Spence was diagnosed as a paranoid schizophrenic, and subsequent years saw him spending portions of his life in residential-care facilities. At the time of his death, he was residing in a mobile home near Santa Cruz, where he lived on a subsistence income.

Ironically, Spence's death comes at a time when a resurgence of interest in his work is occurring. In June, Birdman Records will release a tribute album featuring a number of Spence devotees — among them Robert Plant, Beck, Tom Waits, and Robyn Hitchcock — performing their versions of songs from *Oar*. Titled *More Oar: A Tribute To Alexander "Skip" Spence*, the CD is the brainchild of Reprise VP Of Media Relations Bill Bentley, who was motivated by the desire to both raise money for Spence and to bring attention to what he considers a visionary work.

Asked to comment on Spence's death, Bentley said, "Skip Spence has always been a free spirit, and now his spirit is free. With all his medical problems, I don't think he would have wanted to be a prisoner of the medical profession. No one rocked and rolled more than Spence. His solo album, *Oar*, defined all the possibilities of what one man and his imagination could do. And with everything he did — The Jefferson Airplane's first album, the Moby Grape, *Oar*, and beyond — he leaves a legacy that will live forever."

In June, following Birdman's release of the tribute CD, Sundazed Records will issue *The Complete Oar Sessions*, an expanded version of Spence's solo album, which adds five bonus tracks to the original set. According to Spence's son, Omar, the tribute CD was played for the musician during his final hour. Spence is survived by his four children — Aaron, 34; Adam, 33; Omar, 31; and Heather, 19 — and by his

## Obituaries

former wife and current girlfriend. A trust fund has been established to assist his family with his medical bills. Anyone wishing to contribute may send a (non-deductible) donation to: Comerica Bank, CA, Attn: Marilyn Guzman, 1960 41st Avenue, Capitola, CA 95010. Checks should be made payable to: I.T.F. Alexander Lee "Skip" Spence.

— Russell Hall



Boxcar Willie, country singer

Boxcar Willie, whose songs of life on the road recalled a time when hobos traveled America by way of freight cars running along a steel highway, died of leukemia on Monday, April 12, 1999 at home. He was 67.

Born Lecil Travis Martin in Sterrett, Texas, on Sept. 1, 1931, Boxcar Willie was the son of a railroad man who used to play his fiddle accompanied by Boxcar Willie on acoustic guitar. Boxcar Willie loved the railroads and kept running away to ride the trains when he was a child. He also loved country music, particularly the songs of Jimmie Rodgers, Roy Acuff, and Ernest Tubb.

In the mid-60s, while living in Nebraska, Martin, by now going by the name Marty Martin, wrote a song called "Boxcar Willie," based on a hobo he had seen on a train. The record was released on Roto Records, which was founded by Bobby Lowell.

"The tune really kicked butt," said Lowell. "But people didn't remember his name. They'd say, 'You're that Boxcar Willie guy, aren't you?'"

Martin continued to struggle in his musical career until

the early '70s. By that time, he had become a DJ in Corpus Christi, Tex. In 1975, he moved to Nashville and changed his name to Boxcar Willie, and began to develop a character to go with the name.

"We got along good," recalled Lowell. "I just never could understand how he sold so many records without ever having a hit single. But he sure sold a lot of them."

Boxcar Willie was perhaps the most successful invented character in the history of country music. His stage act was highlighted by his amazingly accurate impersonation of a train whistle. He played up the character as a loveable hobo that spent his life riding the rails and singing songs. He was massively successful in England, where he personified Americana. Boxcar Willie's English success carried him over to American success in the early '80s, where he was perceived as carrying the torch for traditional country because he kept the stereotypes alive.

Although he never had a hit single, his albums sold well over the years and he built a loyal following that would later make him one of the most popular performers in Branson, Mo., where he operated a motel and train museum as well as his Boxcar Willie Theatre.

He is survived by his wife, two daughters and two sisters.

— Michael B. Smith

## Jaki Byard, jazz pianist

Jaki Byard, the jazz pianist whose career spanned nearly every phase of modern jazz, was found dead of a gunshot wound in his home Feb. 11. Police are investigating the case as a homicide. He was 76.

Byard was born June 15, 1922, in Worcester, Mass. His father, a trumpet player, encouraged him to learn saxophone, trombone and trumpet as well as the piano.

After serving in the Army in WWII, where he performed as a trombonist in a band with Kenny Clarke, Byard moved to Boston. There he became the pianist for saxophonist Sam Rivers and later played with saxophonist Earl Bostic.

In 1955 he joined the band of trumpeter Earl Pomeroy, for whom he also played saxophone and worked as a composer and arranger.

In 1958 he recorded his first solo album, but his career began to take shape in 1959. That year he became the pianist for trumpeter Maynard Ferguson and he also met saxophonist/multi instrumentalist Eric Dolphy, which began his association with the avante-garde of jazz. During his two year stint in Ferguson's band, he began playing on Dolphy's records and eventually moved on to the band of the legen-

(Please see Obituaries on next page)

## Top 20 earning concerts for 1998

(dollar amounts in millions)

1. Elton John — \$46.2
2. Dave Matthews Band — \$40.1
3. Celine Dion — \$38.1
4. Yanni — \$37.4
5. Garth Brooks — \$37.2
6. Eric Clapton — \$33.6
7. Shania Twain — \$33.5
8. Janet Jackson — \$33.1
9. George Strait Country Music Festival — \$33
10. Rolling Stones — \$31.8
11. Jimmy Buffett — \$30.2
12. Lilith Fair — \$28.3
13. Billy Joel — \$26.6
14. Aerosmith — \$25.8
15. Page/Plant — \$24.9
16. Metallica — \$24.7
17. Phish — \$23.3
18. Rod Stewart — \$21.6
19. Pearl Jam — \$21.3
20. Spice Girls — \$20.9

Source: Pollstar magazine



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Keith Richards (left) and Mick Jagger (above) of The Rolling Stones in concert during their current No Security tour. These photos are from their Minneapolis concert.

(Obituaries from previous page)

dary Charles Mingus, with whom Dolphy also collaborated.

In 1965 he began recording with Rashaan Roland Kirk, and his '60s studio work also includes dates with Charlie Mariano, Don Ellis and Booker Ervin, in addition to his solo albums. The '60s also saw Byard become a professor at the New England Conservatory Of Music, and he would remain involved in education the rest of his life. In the '70s, Byard was named the pianist in the Duke Ellington Orchestra after Ellington became too ill to continue. Later in the decade he formed the Apollo Stompers, a popular big band.

Byard continued teaching, performing and recording until his death. His next CD, with Michael Marcus, is scheduled for release this month.

—Irwin Soonachan



Gerald Gregory, The Spaniels' bass singer

Gerald Gregory, the longtime bass singer of The Spaniels, died Feb. 12 in his hometown of Gary, Ind. He was 64. Along with lead singer James "Pookie" Hudson, Gregory served as the mainstay of the legendary Spaniels through numerous personnel changes on Vee-Jay. He lent his talents to such Spaniels' hits as "Baby It's You" (1953), "Goodnight Sweetheart Goodnite" (1954), "You Painted Pictures" (1955), "You Gave Me Peace Of Mind" (1956), "You're Gonna Cry" (1957) and "I Know" (1960). Gregory only

missed one Vee-Jay session — in March 1957, which produced "I Lost You" and "Everyone's Laughing." (See *Goldmine*, Feb. 21, 1992, for a definitive Spaniels story.)

Gregory's deep sonorous bass can be heard as lead on many Spaniels songs, notably on "Bounce" (1953), "House Cleaning" (1953), "You Don't Move Me" (1954), "Heart And Soul" (1958), and "So Deep Within" (1960), the latter that in essence describes the amazing voice of Gregory.

Gregory was born in East St. Louis, Ill., on June 10, 1934, but grew up in Gary where he attended Roosevelt High. For a high school Christmas talent show in 1952, he got together with lead Pookie Hudson, first tenor Ernest Warren, and second tenor Willis C. Jackson. In early 1953, baritone Opal Courtney Jr. joined the quartet, completing the lineup for the first Spaniels group, which signed with Vee-Jay in late spring. Gregory held the group together when they lost several original members, notably Hudson who dropped out for a year. Upon the return of Hudson, the "second" Spaniels group besides Gregory included Don Porter, Carl Rainge, and James "Dimples" Cochran. With Hudson Gregory formed the core of the "third" Spaniels, which came together in 1960 with three Washington D.C. residents, William Carey, Andrew Magruder, and Robert "Pete" Simmons plus Earnest Warren from the original group.

Gregory, however, split from The Spaniels in 1961, after they were dropped by Vee-Jay and joined New York-based Neptune. Gregory then became part of a reformed Orioles group that recorded for Charlie Parker Records in 1962.

During the 1980s, Gregory would occasionally get together with Hudson and various other original members of The Spaniels and perform at oldies concerts. In 1991 Gregory along with the other original members of The Spaniels received The Rhythm And Blues Foundation's Pioneer Award. Gregory's last recording was a Spaniels 40th anniversary album with Hudson, Courtney, Jackson, Billy Shelton, and Teddy Shelton in 1993.

Todd Baptista, *Goldmine* contributor and author of the best Spaniels profile (in the book, *Group Harmony: Behind The Rhythm And Blues*), attended the wake and services for Gregory and reported that The Spaniels served as the honorary pallbearers. At the end of the service, Baptista related, "guitarist Wilton Crump played Gerald's familiar five-note intro to 'Goodnite Sweetheart,' and the group broke out into song. 'Goodnight, my friend, its time to go,' they all sang. But people began to cheer and, at Courtney's invitation, everyone stood in the church and sang 'Goodnite my friend its time to go' until Gerald's body was ready to be removed from the church. As sad as it was, it was certainly one of the

most moving things that I've ever experienced."

—Robert Pruter

### Brother John Sellers, singer

Brother John Sellers, whose lengthy and extraordinarily varied career encompassed singing blues, gospel, and folk music, died March 27 in New York City at the age of 74.

Born in Clarksville, Miss., on May 27, 1924, Sellers gained early experience performing in minstrel shows around Greenville, S.C., before moving to Chicago while young. Spirituals were a priority in Sellers' early musical pursuits; Mahalia Jackson became a prime influence on the youth, and he toured with the magnificent gospel diva during the 1940s. Sellers made some spiritual waxings, but there was nothing the slightest bit devotional about "Shorty Come Out From Under My Bed," which he cut for the Southern label in May 1945, or "Rockin' Mama Blues" from later that year on King Records (both accompanied by pianist Melba Pope).

In February 1947, Sellers made a couple of singles in Chicago for RCA Victor with a quartet that included Leonard Caston on guitar and Willie Dixon on upright bass. He made another pair of platters for King in 1951 (including "Heavyweight Mama") and three more singles for Chicago's Chance Records the next year that included "Jostie Jones" and "Newport Blues." Sellers made two very disparate 1954 albums for Vanguard: the first placed him in front of an all-star jazz combo, the other featured the whooping harp of Sonny Terry.

After temporarily adopting the pseudonym of Johnny Frank for a New York-cut single for Herald in '54, Sellers concentrated on developing a rousing blues/gospel/folk synthesis similar to those of Big Bill Broonzy and Josh White. The hybrid delighted European audiences; he made albums in England and France during a 1957 tour. Some of New York's ace sessioneers, including guitarist Mickey Baker and pianist Ernie Hayes, supported Sellers on a 1959 LP for the Monitor label.

New York was awash in folk clubs during the early '60s, and Sellers was often a featured attraction. At a 1961 gig at Gerde's Folk City in Greenwich Village, Sellers caught the attention of famed choreographer Alvin Ailey. The singer struck up a professional relationship with Ailey's prestigious American Dance Company that included collaborating on Ailey's "Blues Suite" and "Revelations" and persevered off and on into 1997.

—Bill Dahl



# Talk Talk

## VINCE NEIL: THE BEGINNING, HIS SOLO STINT AND RETURNING TO THE CRÜE

by Mike Huberty

In the early '80s, the hard rock scene was changing. The debut of MTV put a face on the blaring chords of heavy metal music. With soaring vocal harmonies, revved-up guitars, and a healthy dose of attitude, metal was entering the mainstream. The long-haired, denim-clad adolescent male fanbase was about to make room for legions of female worshippers interested not only in the head-banging music, but for the boys behind the rock 'n' roll as well. The stage was set for a party-rock band that could deliver the music as well as the bad-boy image, and nobody was badder than Mötley Crüe. After several huge-selling records such as *Theatre Of Pain*, *Girls, Girls, Girls* (a gentlemen's club favorite), and *Dr. Feelgood* with the Crüe, lead singer and frontman Vince Neil went solo in the '90s. But even after a tumultuous breakup, he rejoined the band in 1996, and Mötley Crüe is now touring to support their second greatest hits collection, *Mötley Crüe: Greatest Hits*. (The first was *Decade Of Decadence: 1980-1990*.) Vince took some time off from the stage to discuss their latest album, the early days of the band, and their present return to the rock scene.

Goldmine: Hey Vince, you guys are out on the road supporting your greatest hits collection. How does it feel? How is the tour going?

Vince Neil: How's the tour going? Tour's going great, man. It really feels good.

Mötley Crüe already put together a greatest hits collection. What was the impetus behind the new collection?

That was eight years ago. We wanted to put out a "real" greatest hits album. *Decade* wasn't really a greatest hits album, it was just a celebration. We put our favorite songs on it and some material that was only on soundtracks. With the new album, we wanted to really have something that was a collection of our most popular songs. We thought there's some new material, so it would be good for younger fans and also have all the classics for our older fans.

How is the album doing?

Awesome. "Bitter Pill" was the #1 most requested song last week. Everything's great, man.

I noticed you guys were playing a couple of dates this year with an interesting opening act, the World Wrestling Federation. How did that come about?

We're big wrestling fans, and a lot of wrestlers are fans of us. There is a lot of similarities between what we do and what they do. Plus, a lot of their fans are our fans, so we

thought that something like this could bring it together.

Talking about your fans, I noticed a significant age variation at your show in Milwaukee. What do you think is the biggest change between the fans that come now as opposed to the fans that used to come 10 years ago?

It's the same. There is no difference. The crowds are more diverse now, but there's all these fans have grown up with us. I look out and see 40-year-olds with kids. The situation in rock 'n' roll now is almost like the exact same as when we first started. Major rock stations are turning back to mainstream rock 'n' roll. People are dying for something new. More and more bands are playing more rock 'n' roll, music that's a little more up-tempo rather than the "I hate everything" attitude that's been hanging around.

As far as the state of rock 'n' roll is concerned, what new bands do you think share that same kind of Mötley Crüe attitude and feel?

I haven't heard one yet. I'm not a fan of new music. Nikki and Tommy listen to a lot of new music, but I'm still listening to what I grew up with. Nothing's really struck a chord with me. Nothing out there is really exciting right now.

What is that music you grew up with? What inspired you?

Well, Zeppelin, the Ramones, AC/DC, old Van Halen, Bad Company, Deep Purple, bands like that.

I noticed on *Decade Of Decadence*, the Crüe covered "Anarchy In The U.K." by The Sex Pistols, a seminal punk rock song. It was an unusual juxtaposition of metal and punk, so what inspired that?

We've always been Sex Pistols fans, it was right in the late-70s, man. They were big when we were just starting to form. We were huge fans of the band and their attitude. We did that song because we were big fans.

Talking about the songs that inspired you, what got you into rock 'n' roll? What made you decide this kind of life was for you?

It really didn't happen like that. I didn't think about it. It wasn't something I wanted to be. I had really long hair in high school, so I guess that's why. I had to be in a rock 'n' roll band because I had the longest hair in the high school.

What was your first band?



From the Goldmine archives

**"One time, I thought my parents would be out of town, so we played at my place. But they came home early! I looked out from the stage and my dad was dancing with girls in the living room. It was great."**

**— Vince Neil, on the very early days**

It was back in high school, and we were called Rock Candy. In order to play shows, we used to find people that didn't have many friends but their parents were gone. So, we'd play at their house and invite everybody over. We made some money, and it was a lot of fun. One time, I thought my parents would be out of town, so we played at my place. But they came home early! I looked out from the stage and my dad was dancing with girls in the living room. It was great.

So, how did the Crüe get together?

Well, it wasn't Mötley Crüe back then, but Tommy and me went to high school together. Tommy was in Rock Candy, and I lived in his van. Tommy had just met Nikki, and they found Mick in an ad in a local newspaper. Tommy knew me, so they came to see me at The Starwood. They asked me to join, I said no. They didn't have a name yet. The Starwood was the best place to play. Two weeks later, I got into fight with my band, and I

heard it through grapevine that Mötley Crüe had hired another singer but hated him. So I just showed up and we got together from there.

How were those early days? Was it a lot of success at first?

It didn't happen overnight. We played all the bars in Hollywood — I mean some really crappy places. We toured Canada, played lobbies and lounges, you know, basically paid our dues for a while. Then we got on the tour with Kiss and played the Santa Monica Civic. It didn't happen overnight at all.

So when did you feel like you finally made it?

Made it? When I played The Starwood, when we did the Santa Monica Civic, when we made our first record — there really is no defining time. All those times I felt like we had made it.



**Vintage Mötley Crüe: from left: Vince Neil (behind), Tommy Lee, Nikki Sixx, and Mick Mars.**

*Mötley Crüe is known for long tours and big live shows, so what was your most memorable one?*

Well, the most memorable concert would have to be the San Francisco Festival in 1983. We played with Van Halen, Ozzy Osbourne, Judas Priest, and Triumph. There was something like over 300,000 people there. It was huge. There were so many people that when you looked out, you couldn't see where it ended.

*Any good stories from some of those shows?*

Through the years, there has been so many crazy things. You know there's always something going on with us.

*A lot of your songs seem to be about being in a rock band and living the rock 'n' roll lifestyle. Why do you tend to write about those things?*

Partying is always there in our lives, and anything that's in your life is going to affect the songs. Going nuts with girls, drugs, and alcohol is part of our experience. We've gone through so much together. We write, like, true shit. We have a lot of experiences with those things. We write what we know.

*When you write, how does the process usually begin?*

Nikki comes in, says, "Hey. I gotta cool riff." Then I put some melody on top of it, and Tommy puts the groove on it. When we write, everybody adds something of their own. Everybody throws something into the soup.

*Speaking of songs, if there was a huge rock compilation and Mötley Crüe was asked to contribute one song, what would you suggest?*

Probably, "Home Sweet Home." That's what the road is, man. It's home to us. That's what it's about.

*So what's your favorite Crüe album?*

I don't know, probably *Girls, Girls, Girls*. Each one is special. But *Dr. Feelgood* clicked most in the studio. Each one had a different vibe, you know? Some were fucked up, some were sober. We went through the paces on some, but they're all fun to make.

*What is it about Girls, Girls, Girls?*

Well, we don't want to stay the same. It was a huge jump between *Theatre Of Pain* and *Girls, Girls, Girls*. It gets boring to do the same thing all the time, and that was a great change for us. We've never even had the same logo twice.

*Regarding change, as a band that always had a clearly defined image, what's the differ-*

*ence between making videos now and making them in the beginning?*

We weren't even thinking about videos, but MTV started the same time as we started. We just hired some chick to stand there with a camera to shoot us with our video for "Live Wire" [off their debut album, *Too Fast For Love*]. We wanted money to do a proper video, and by the time we were doing "Looks That Kill" [off their second album, *Shout At The Devil*], we were all into *Mad Max*, so we could do something like that. Changes? Man, with technology that's available today, you can do anything you want. Those videos look pretty cheesy now, but at the time it was the hottest thing around. All of a sudden now you have big-time directors. Videos can look like mini-movies.

*What did performing and recording as a solo artist teach you?*

If something goes wrong it's all your fault. You're the big hero if it's successful. You do the album concepts, you get the producer, it's a lot of work. In Mötley Crüe, we do it all together. When you're solo, you do everything yourself. I'm glad I went through it. I'm still gonna do it. I want to learn more about the business end of it.

*You were solo for several years. What brought the band back together?*

We just decided that, you know, them without me isn't Mötley Crüe. We make really great music together, and it took a while to realize that. The fans decided it; they wanted to see us back together. My albums did okay, but it wasn't quite the same.

*How did it feel at that first reunited rehearsal? How are you guys now?*

It felt natural when I came back, man, really natural. It was like we hadn't seen each other in a week, not a couple of years. And now we're tighter as a band and we're better friends. I think there's better songwriting because of it. When they're away, I found out stuff about myself as a writer.

*What does it mean for you to still be popular after almost two decades of rock 'n' roll?*

I think it just means we're old (laughs). If you're still around after a certain amount of time and people still listen to you, that's great. That's one of the greatest things I can think of.

*Where do you think you'll be five years from now?*

Same thing, probably sitting on the phone talking to some interviewer like you. You know, I want to keep going. Where will I be? Same as ever, rock 'n' roll, man, rock 'n' roll.

# Running free: Iron Maiden is poised to take over the metal world — again

by Mike Huberty





In the late-70s, heavy metal was at a standstill. The glory days of Black Sabbath were over, Led Zeppelin had long since lost their metallic edge, and Kiss was turning hard rock into a pop circus side-show. Disco was embarrassing the music industry with its silly messages and its even sillier outfits. Punk rock was the final vestige of heavy music, but even by then its glory days were over. Heavy metal needed a boot to the pants; it needed some kind of new sound. Reinventing the metal wheel would take more than just pop songs with distorted guitars, it would require a fresh look at the way heavy metal music was made. American record labels were too sales-oriented to try anything that sounded so different from the norm. They were afraid to stray. The metal scene needed something that would combine the furious speed of punk rock with the darkness of the gloom metal and the musical talent of hard rock. In England, the dying, trendy punk scene was giving way to fans of music that was just as pissed-off but with a different attitude. What rock needed was the New Wave Of British Heavy Metal, abbreviated to NWOBHM, as it came to be known in music magazines. This new metal scene, while underground to English radio, was drawing hundreds of fans, sick of the disco and metal dinosaurs and packing tiny London clubs. The NWOBHM was spearheaded by bands such as Motorhead, Breadfan, Def Leppard (before they became American pop poster children) and at the forefront, Iron Maiden. It was only so long before this type of music started a takeover of the rest of the world, and as the '80s began, it did...

Throughout much of the Reagan/Thatcher era, Iron Maiden was the world's premiere heavy metal band. With electrifying stage shows, controversial album covers and song material ranging from World War II (the classic "Aces High") to Frank Herbert's book, *Dune*, ("To Tame A Land" off of what is usually critically regarded as their finest album, *Piece Of Mind*), Maiden racked up gold records at a time when mainstream radio was definitely not metal-friendly. Even in their home country of the United Kingdom, Maiden could not get their songs played in the middle of the day, even if they were Top 20 singles! The band inspired legions of tremendously loyal fans (the "Irons") by constantly touring through the entire decade.

They have produced 11 studio albums, five live albums, several world tours, and they are even coming out with a new video game based on their popular zombie mascot, Eddie. Now, with the most popular lineup of the band reuniting, bringing back influential operatic metal screamer Bruce Dickinson and guitarist/songwriter Adrian Smith, you could say that Iron Maiden is poised to take over the metal world again. With an upcoming video game, a North American and European tour, and studio album by the end of the year, the lads from Maiden are certainly not resting on their laurels.

To get into the collective minds of Iron Maiden, one must not only look at the music, but the tremendous history of the band. They are a British institution, like the monarchy, Lord Alfred Tennyson, and bad dental care (joke!). They have survived the

multiple deaths of heavy metal, the transition of audio formats from vinyl to cassette to compact disc and are even jumping into the Information Age with enhanced CDs and web contests. They are a band that truly does not care what critics or fickle audiences think about them. The attitude doesn't change, the music style doesn't change — and even their haircuts don't change! And it doesn't even matter. Their hardcore fan base that founder Steve Harris put "somewhere between three-quarters of a million and a million worldwide" is one of the most intense groups of fans any band has ever known. It has stuck with the band even after the lineup has completely changed on several different occasions outside of Harris (much more than can be said about the fans even for metal grandfathers Black Sabbath or Deep Purple, bands who heavily influenced Maiden). Iron Maiden was even recently declared the #1 heavy metal band in U.K. history on a nationwide English television special, something that Dickinson described as "knocking us on our, well, you know. It was over Sabbath and Zeppelin. It was a

**"... This is brilliant, traveling all over Europe and America, and I could leave my day job. That was it. We really made it!"**

**— Dave Murray, on the early years**

huge, huge compliment."

Admittedly, a conversation with the players from Iron Maiden can be a little intimidating. When I was young and impressionable, their albums captured my imagination with a mystical world full of valiant heroes, vicious murderers, supernatural forces and psychic powers. While all the other bands at the time (the late-80s/early-90s) were more interested in Corvettes and blondes, Maiden was looking to history, literature and film for inspiration. As a young headbanger, Maiden's metal was just different than anyone else's. We all loved Megadeth, we all loved Metallica — hell, we even loved Anthrax. But we were Iron Maiden fans first and foremost. Even the guys that would only listen to punk and ska still bought Iron Maiden T-shirts just because Eddie was so damn evil-looking and cool. Like comic books or role-playing games, Maiden fit in with the adolescent male population perfectly.

The guys in Iron Maiden are normal blokes (as they would refer to themselves) who never act like they're above you. You can hear the personalities of their music even in their voices. Harris is no-nonsense. Like his bass playing, intelligent and serious, he gets right to the point. Dickinson has a mischievous twinkle in his voice, leaving you always wondering what he's plotting in the back of his head. Nicko McBrain is a boisterous fellow, always ready with a story or a laugh, loud and energetic like his drumming. Dave Murray is a little more soft-spoken, but fearless with his feelings. And Smith has a sense of thoughtfulness, eager to talk about songs and their meanings. Altogether, you can see what makes them connect so well with their fans; they're working-class guys who are into this music for

life. You're not going to see them in suits anytime soon (even though Harris will admit he did make sure he was licensed as an architectural draftsman, just to "fall back on"!)) They firmly believe in what they're doing.

After 24 years, three lead singers, four guitarists, two drummers, and record sales upward of 50 million, you could say that Maiden has a lot of reasons to believe in themselves. This may sound a little self-important and ridiculous, but it's absolutely true — the concept of Iron Maiden transcends their own music. Maiden fans are in it for life, the ones who had grown up with the band and the ones discovering it for the first time. As McBrain, Maiden's longtime drummer said, "It's amazing. I was at an album signing with Steve and these kids were coming in and I'm like, 'Steve, these kids look exactly the same as they did 15 years ago.' It was like a time warp! The old and the new together."

The last time this writer went to an Iron Maiden show was in 1996 at a small rock club in Milwaukee, Wisc., and the mix was

between fans that were 30 and fans that were 16. The only difference between the two was that the younger ones were a little more used to the mosh pit (a '90s rock concert staple), but that doesn't mean the aging crowd wasn't doing its damndest to keep up. This was a band that hadn't put out an album in more than three years, had a different singer (Blayne Bayley in to replace the ever-popular Dickinson) and had an album released to no fanfare in the United States. This was the era of alternative, before the metal resurgence of the contemporary scene. Even grunge poster-child Kurt Cobain used to scribble Iron Maiden's logo on his walls when he was a teenager (a story his mother told, even after he denied it!) What is it about this heavy metal band that inspires this fierce kind of loyalty? What is it about their music that sets it apart?

"We just write songs and do whatever feels right at the time," Harris told *Goldmine* nonchalantly, "It wasn't like we ever felt, 'Uh-oh it's time to find our own identity so let's sit around and try to write something different.' We just try to write good songs. We've never questioned anything we do as to whether it's different or not different. Songwriting is just a natural thing." But something was decidedly different about them and that started right in the beginning.

Through most of 1975, bassist Harris was playing with a hard blues-rock band called Smiler. But after listening to a lot of Montrose, King Crimson, Genesis, and Jethro Tull, Harris realized that the direction they were taking didn't work for him. "I started writing songs, and they didn't want to play them!" He needed something heavier. So, in December 1975, he figured, "Hey, it's not too late to start my own band" and formed the first lineup of Iron Maiden by

putting ads for players in the influential magazine, *Melody Maker*. He based the name after the torture device used in the 1939 movie, *Man In The Iron Mask*.

"I've always been interested in history. I really liked it in school. The influence came from there. A lot of the songs I've written have been based on historical events. The name came up in conversation and we all thought, 'Hey, what a great name!'" Harris remembered.

It all started out slowly, though, as Murray, guitarist, remembered. "We were playing little halls and stuff," he said. "We tried to play anywhere. We played in a carpark, at wedding receptions, as many places as we could. We could get shows about once every fortnight, once a week if we were lucky. But there was a definite excitement, it felt new. There was always something special about this band and the music. We were trying some theatrical stuff, too, like the singer with a sword in his mouth or pyrotechnics on a small scale. But we were always experimenting... building. There was a constant movement forward."

After going through several lineup changes in the next three years (including a Kiss-influenced singer who would paint a red star on his face at shows and future members of fellow NWOBHM bands, Tanz Der Youth and Praying Mantis), Harris (or 'Arry as the rest of Maiden likes to call him) finally found the team that would land Iron Maiden a record deal.

Murray, mainstay Maiden guitarist, talked about joining the band with fondness. "I joined the band in '76. Through playing with different bands, I hooked up with Dennis Wilcox (original lead singer). They were looking for a guitarist, so I went down for the audition. It was right in the middle of this cowfield in a trailer — lugged my amps and gear across all these cowpiles. Steve had written quite a few songs, showed me a few of the riffs, "Transylvania," "Iron Maiden." I thought it was a great extension for myself on guitar. I'd been playing a lot of blues, but I was looking for something a little heavier. These songs had complex things built right into the material, it was stretching myself as a player. When Steve said, 'You want the job?' I immediately agreed."

Their four-track demo (later released as a 5,000-copy-only run known as *The Soundhouse Tapes*) was the #1 requested track at influential metal DJ Neil Kay's Soundhouse. This attracted manager Rod Smallwood to their ranks, and after that, EMI Records was not far behind. Seeing that Maiden had no problem filling the prestigious Marquee Club in London, EMI signed them. Things were taking off. As Murray put it, "When we signed with EMI, it felt professional. Monday morning and I didn't have to get up and go to work. This is brilliant, traveling all over Europe and America, and I could leave my day job. That was it. We really made it!"



**The newest Iron Maiden lineup includes a combination of past lineups (from left): Dave Murray, Nicko McBrain, Bruce Dickinson, Steve Harris, Adrian Smith, and Janick Gers.**

Harris recalled excitedly, "It was amazing (the record signing). It was four and a half years after the formation of the band. We'd been playing in pubs and clubs and stuff. But it was really exciting because we got signed to a three-album deal where most other bands were lucky to get the one. They had to commit themselves to us. It wasn't just the fact we got signed, it was the fact that they were behind us. It was really quite staggering for us at the time."

But still Maiden's lineup was shaky. The original group of badboy Paul Di'Anno on vocals, Murray on guitar, Doug Sampson on drums, and of course, Harris on bass was about to change again. By the time that they were getting ready to go into the studio, Sampson was out due to health issues, and Clive Burr was in. Murray and Harris realized they needed a second guitarist to emulate the twin-guitar harmonies they heard in their favorite bands such as Wishbone Ash and Thin Lizzy, so they made the call out to the older and more experienced (he was 27, they were 22) Dennis Stratton. As Murray said, "Two guitars was just a natural thing. It's just a little section in the song, but it can tell a whole story in itself."

So, in the fall of 1979, they went in to record their first album, (the cleverly titled) *Iron Maiden*. A thick slab of power metal, Iron Maiden showcased the gruff vocals of Di'Anno, the riffs of Murray, as well as Harris' hard-hitting bass playing. The cover featured an Eddie with punked-out hair and would set a standard for Maiden album covers exclusively featuring their mascot. Songs such as "Sanctuary" (not included in the first print but included in all the subsequent releases) and the sexually deviant "Prowler" (the song that hit #1 on Neil Kay's chart and made them famous on the original *The Soundhouse Tapes*) show Maiden's use of

the frenetic energy of punk rock.

The only track that foreshadows the trademark Maiden epic is "Phantom Of The Opera," clocking in at seven and a half minutes. The rest of them are straightforward metal rockers, with the uncharacteristically Gary Glitter-ish "Running Free" providing the Maiden boys with a hit single. The album also introduces the saga of Charlotte (with the provocative name, "Charlotte The Harlot"), an English prostitute whose boyfriend kept trying to make her switch to a normal job. Her story would continue throughout future albums. The guitar sound is raw and heavy, and Harris' bass is mixed loud to accentuate his melodic playing. The lead vocals are sometimes a little too far back in the mix but have few effects to keep Di'Anno's aggressive, punky natural sound. The background vocals are a little spacey at times, but they're so sparse one hardly notices them. Hotly anticipated by the English rock community, the album debuted at an unbelievable #4 on the U.K. charts, surpassing even the band's expectations. It is an auspicious debut, introducing Maiden's love of gothic imagery (the instrumental "Transylvania") and literary allusion.

Iron Maiden struck a chord with the metal audience. They were making a sound all their own, and the first album set them apart from the rest of the NWOBHM bands. Not only was their audience growing beyond the U.K. and into the rest of Europe, they were slowly solidifying their style. By this point they already had the basic ingredients, the insane pace of the music, the twin lead guitars, etc... but it still conjured up images of a revved-up Judas Priest. It wasn't until their next album, *Killers*, that the Iron Maiden sound would begin to come into its own.

During their tour on the first album,

Stratton, the guitarist they just hired for the first album, was having trouble getting along with the band. Harris and Smallwood, the band's manager, weren't fond of him not traveling with the rest of the band on the tour bus and became convinced that he was not into Iron Maiden 100 percent. The one thing that set Iron Maiden apart was their work ethic. Harris gave everything to Maiden, made it into his entire life (besides his passion for English soccer, that is) and expected no less from the rest of the team. When that first tour was over, Stratton was out. Harris remembered a guitarist who used to work with Murray and who was in a critically acclaimed but commercially unsuccessful band called Urchin. With Smith's more melodic leads entering the mix, Maiden was ready.

Even faster and fiercer than their debut CD, *Killers* would prove to continue Maiden's success. Even though it only got as high as #17 on the U.K. charts, it would prove to be a better album for Maiden fans. Smith's playing provided the perfect counterpart to Murray's fast-paced leads, and the guitar harmonies are much more solid than on the first album. Harris takes credit for almost every song on the album, and he gets neck-deep in the blood of gothic imagery. Showing even more of his love for literature and history, he opens the disc with the instrumental, "Ides Of March" and continues the imagery-through-music motif of "Genghis Khan," challenging the listener to imagine legions of warriors marching through Chinese mountains preparing for battle.

The track that really delivers the goods, though, is "Murders In The Rue Morgue." It is the quintessential Iron Maiden song, showing their love of literature as well as dueling guitars, melodic bass, breakneck

speeds and changing feels. Basing a song on an Edgar Allen Poe story can be tricky, because it is difficult to match the master of Gothic writing. How do you create the same sort of feeling as the story, without sounding too cheesy or copping the prose directly? Maiden accomplishes this by creating the feeling of the killer of the story without just making a direct plot summary. The frantic feeling of the song takes you inside the narrator's head. Di'Anno sings as fast as he can without bending any rhythms. Everything just fits. A slow intro, punk verse, decidedly metal chorus and a blazing guitar solo combine to make this easily the stand-out track on the album because it is instantly recognizable as Iron Maiden.

"Purgatory" is another great one and "Killers" creates the obligatory scary atmosphere. The only real failures of the album are the slightly cheesy single, "Twilight Zone" (especially the background vocals. It's no wonder there were very few background vocals on their next album!) and the almost-but-never-quite-hits-the-mark attitude of "Drifter." Stylistically very similar to the first album, most of the songs off of *Killers* come from Maiden's unsigned days, and it still has the late-70s metal feel. Sonically it is light years ahead of the first album because hard rock producer extraordinaire Martin Birch (Deep Purple) climbed on board. He made them give it their all, and it shows — the lead guitars are much less sloppy, and Harris' bass is out of control, filling in the blanks with low-end melodies and fills. The guitars still lack the fullness that they would achieve in later albums, but Birch brings out Di'Anno's voice, which really shines at times. His hysterical clichéd metal screaming at the end of some songs gets a little over the top sometimes, but when he's on, he is on. "Purgatory" and "Murders In The Rue

Morgue," more than anything else on anything the band had recorded before, show why he fronted Maiden to the success they would achieve in England.

In 1981, Maiden toured the U.S. for the first time and were achieving more popularity than ever. They were ascending the throne of British metal that Judas Priest was abdicating. All this success however, made it even more difficult when Di'Anno had so many problems with the road. The constant touring and partying cycle of the road had the singer missing gigs and losing his voice too often — something that Harris and the boys did not like. The rawness of his voice that had given him a great mouthpiece for metal also made it very sensitive to the heavy touring. By the end of the *Killers* tour it had cost them too many gigs. Iron Maiden was a band that prided themselves on never letting down their fans. Di'Anno had led them to more success than they thought they would ever achieve, but in the end, they thought it was time for him to move on. Losing a singer is a huge shakeup for any band, but to the guys in Maiden, anybody that wasn't delivering every bit of effort he could just didn't cut it.

"It was scary to lose him," Harris put it, "because things were going so well. But I think it would be even scarier to carry on with him because we knew that he wouldn't last long. He didn't like touring, and we wanted to tour our asses off. We knew he wasn't up for it in the long term. It was a reluctant change. We didn't want him to go. But in retrospect, I guess we made the right choice."

Little did they know that the singer that they were about to hire would not only change the face of Iron Maiden forever but would lead them to the kind of fame that even they had never dreamed of.

Dickinson had known of Iron Maiden for a long time, and his original band, Samson, had actually opened up for the Maiden boys a few times. The last Samson album had failed to sell very well, so Dickinson was looking for a change of scenery.

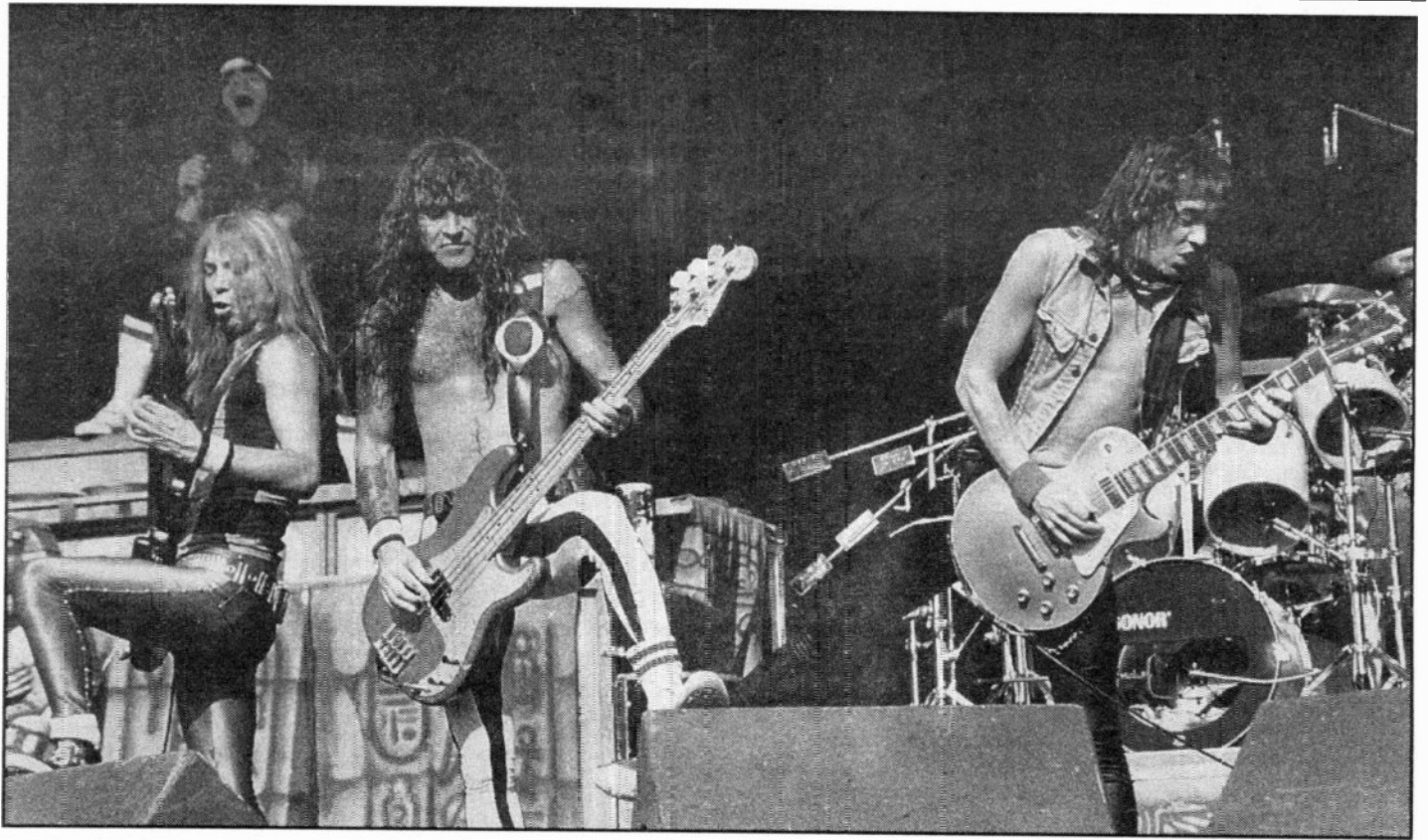
Harris remembered, "We were looking for someone excellent, of course, but we were also looking for a different style than Paul. We knew that Bruce was good, but we weren't sure until he tried. You always hope that when you audition someone that it'll work out, and lucky for us, that time it did!"

Going into the studio for the next album was a challenge. *The Number Of The Beast* was the first Maiden album where they didn't have old material to rely on. Their new singer couldn't write any new music for it either. According to Dickinson, "I had a very malevolently worded publishing contract that overlapped with Samson. I could have written a song, but it would have screwed me as well as Iron Maiden!"

Maiden had to try untested material with a brand-new singer. The future of the band was uncertain.

"It was scary and exciting at the same time," Harris said. "We had absolutely no idea what we were going to do when we went into the studio!"

How would the hard-core fans take to Di'Anno's replacement? AC/DC and Black Sabbath did it to some success, but Deep Purple's change had problems. A singer is the



**From left: Bruce Dickinson (behind), Dave Murray, Steve Harris, and Adrian Smith.**

frontman, the voice, the first thing people think of when the name of the group comes up (even though, arguably, the first thing that might pop into mind when Maiden comes up is Eddie's mutilated mug!).

Dickinson admitted, though, that he was a little nervous in the beginning, even though he was ready for anything.

"I knew I was a hell of a good singer, and Paul had a very characteristic style. But I wasn't going to change what I do to fit what someone else did. He made a big contribution to Maiden, but I wanted to help take the band into new directions. If people didn't like that, well, that was just tough. The audience had grown up with the band, and some of them thought they owned the creative soul of the band. Which is great because those supporters are important. But a great band is willing to stand up to the noise of people chanting, 'We hate you,' and the band says, 'We don't care. There will be another audience down the road that loves us, so fuck you!' Which was very much the attitude of Maiden from the beginning. We always take an uncompromising stance and people come round to it."

*The Number Of The Beast* was Maiden's biggest-selling album up to that point — and for good reason. The album is a fully loaded metal howitzer that pummels the listener right from the beginning. The opening track, "Invaders," tells the tale of a Viking invasion of England, and Dickinson sets himself apart not just as a new voice, but as a defining presence in the band. He rips through the song with authority and confidence, as if anyone questioning his control would be torn apart, just like the victims Norsemen's victims.

The character of his voice is often described as an air-raid siren for good reason. It soared into new ranges for Maiden vocals. Dickinson's operatic scream changed the whole timbre of the songs. The unique sound that they were creating apart from the rest of the NWOBHM bands was coming into its own. *The Number Of The Beast* shows

a band becoming completely comfortable with themselves. According to Harris, the only misstep is "Gangland," which, he said, "I would've preferred it to be a B-side, but we put it on in a rush. Clive helped write it, and I wanted him to have a song on the album. But in retrospect I think that "Total Eclipse," another song that Clive helped on might have been better for the album."

In fact, on the 1998 re-release of the album, "Total Eclipse" is included. Other killer tracks include Maiden's first Top 10 U.K. hit single, "Run To The Hills" (selling a quarter of a million singles in the U.K., unheard of for a metal band at the time), a song about the American Indian wars told from both sides, and of course, the fearsome title track.

Based on a dream Harris had after watching *The Omen II*, "The Number Of The Beast" created a media controversy surrounding the album. All of a sudden, televangelists and America's Moral Majority were denouncing the Iron Maiden boys as satanists, a charge that was ridiculous as well as offensive.

As McBrain said, "We're not choirboys, but we get by a lot through some faith in the Lord. And I'm serious about that, mate," his tongue surprisingly not planted in his cheek.

Of course, it didn't help that the cover featured Eddie manhandling Satan as a mari-onette while surrounded by souls burning in the fires of hell! Maiden might have been many things at that time because of some of their touring excesses, but worshipping the devil (much to the dismay of disturbed teenage boys around the world) never entered the picture. Although Murray did say something weird happened.

"Martin Birch had a car accident during the recording of *Number Of The Beast*, and the bill just happened to come to 666 pounds," he said. "We thought it was a sign!"

The two most memorable tracks on the album, though, are Maiden originals not based on films or literature. One, "22 Acacia

Avenue" continues the long, sad story that "Charlotte The Harlot" began on their first album from 1981. Going into brutal details about the disgusting treatment of prostitutes (with lyrics such as "Beat her, mistreat her... make her get down on her knees."), the tragic tale is often disturbing. Harris remembered a song from Smith's old days with Urchin and thought that with a little tweaking it would make a perfect Maiden song.

"I just thought that it was amazing he remembered the song, to tell you the truth!" Smith recalled. "We were sitting around, writing for the album and Steve's like, 'What's that song you used to play?' So we worked on it and it was the first song I really wrote with him for the band."

"22 Acacia Avenue" gets into the head of a man who falls in love with a prostitute and does his best to convince her it's time for a change. The rhythm changes, unforgettable chorus and explicit lyrics have made it a live favorite.

The other remarkable track on this album is one that Harris and Dickinson both agreed is perhaps the most defining track of Iron Maiden's career, "Hallowed Be Thy Name." The song details the thoughts running through a desperate man's mind as he ponders his death sentence. Questions of immortality, God and the futility of life fuse with a vocal performance by Dickinson that fires like an Uzi and bleeds with hopelessness. Top that off with Maiden's most memorable dual guitar lick to that point and bass/drum rhythm work that races right up to the finish, and you have an instant classic. It is this album's only real trademark Maiden epic, but it also is *The Number Of The Beast*'s greatest achievement.

Maiden finally firmly established themselves in America with *The Number Of The Beast*. The combination of Maiden finally finding a sound that was totally "them" and Dickinson's voice catching on in the States gave the boys their first certified gold record on the other side of the Atlantic. Unfortunately, this also meant new types of tempta-

tion, and drummer Burr became another partying casualty. After not coming through on the end of the *Beast* tour, the boys decided it was time to try someone new. McBrain (a name that somehow conjures up thoughts of a sick McDonald's concoction) knew Maiden through a French band he used to play in. After being a self-described "musical whore that would play anything," McBrain had joined up with a Euro-metal power trio called Trust, who had opened up for Maiden on a previous tour. McBrain remembered, "I was put on hold for a few months on the *Beast* tour as a replacement for Clive, if he fell through. Clive was a good friend of mine, so the initial feeling was difficult. I was dealing with a personal friendship. But then I sat back and thought, 'Here I am in the studio with a band I'd always loved.' I was very proud to be asked for the job."

McBrain fit in with the boys famously and this lineup would prove to be more successful than ever. He was a party animal but never let it interfere with his gig. "You'll never see Iron Maiden, any of us, with a drink before a show, not even a can of beer. Afterwards, though, it's a different story!"

And their next album, *Piece Of Mind*, released to an unsuspecting world populace in 1983, is usually regarded by critics as their finest album. The highlight for McBrain was the opener, "Where Eagles Dare" (based on the Clint Eastwood movie).

"Steve asked me to do a drum intro to the album," he said. "So I come up this big, big

massive drum intro where I start at the six-inch drum go down to the eight-inch drum, and hit all the drums in between! And as I'm playing this mega-drum intro to Steve, he's standing there with his arms folded and he's like, 'No.' And I'm like, 'Hold on, then. I've been working on this damn thing forever!'"

Overall, the album is a collection of stories, incredibly wide-ranging — from tales about Nostradamus (the stomper "Die With Your Boots On") to cavemen ("Quest For Fire") to the Crimean War (the Maiden dueling guitar harmony classic "The Trooper"). The album also featured Maiden's first and only real song embraced by American radio, "Flight Of Icarus." Based on the Greek myth about how Icarus dies by flying too high on his escape from the Isle of Crete, trying to "touch the sun," and his "wings turn to ashes." It is a song steeped in the Maiden tradition of finding inspiration in classical works.

But getting radio play was something special, according to Harris. "When you play music like we do," he said, "you get so little airplay that you have to constantly tour. Really, it's the only way to sell records, to get your stuff out there."

The fledgling MTV was a help too, and the star of the video for "Flight Of Icarus" was none other than McBrain. He recalled, "So, Steve's like, 'You're gonna star in this video.' And I gotta play this guy that wears a black cloak the whole time and they got me standing on all these cliffs. So, here I'm thinking, 'I've only been in the band for

three months and they're already trying to get rid of me!'"

The album was Maiden's most diversely written and melodic-sounding material yet. Smith and Dickinson were discovering that they could write well together, and Harris was sharing more writing duties than ever. The recording of it blends the two guitars flawlessly, the background vocals sound smooth, Dickinson's voice is comfortably up-front in the mix, and Harris' bass is captured in punchy glory. Nearly every song on the album works and is memorable. Only one tune seems hurried and unnecessary ("Sun And Steel"). Even "To Tame A Land," Harris' epic based on Frank Herbert's science fiction classic, *Dune*, fits perfectly. It almost seems impossible that someone could make the words "Kwizatz Haderach" and "Jom Gabbar" work in a lyrical setting, but Dickinson takes everything deadly seriously and as a testament to the talent of the band, it works!

For all of the religious zealots that took so much offense to *The Number Of The Beast*, Maiden saved a special treat for them. Backward vocals were every parents' nightmare in the '80s. Psychological studies had given some (not very much, though) evidence that the subconscious can decode words spoken backward and they can have a hypnotic effect on the listener. The urban myth that bands were using back-masked vocals to draw legions of teenage fans into a satanic army was extremely prevalent throughout most of the decade. Knowing this, Maiden

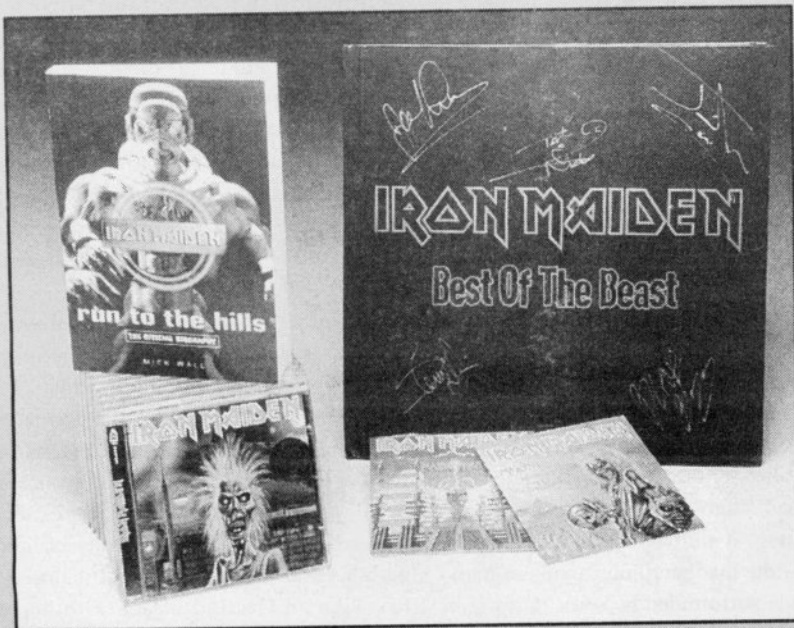
put a little backward vocal on the intro to the song, "Still Life." They wouldn't reveal what it said until years later. Fortunately for all the concerned parents hellbent on keeping their kids away from that "devil-worship heavy metal crap," it was just a joke. The band recorded McBrain, a little sauced, doing his Idi Amin impression and put it backward on the album. All of the hoopla ended up proving Maiden's words about subjectivity, from *Piece's* "Die With Your Boots On": "the truth of all predictions is always in your hands."

*Piece Of Mind* set the lineup that would prove to be their most commercially successful, leading many of the fans to call the time period from 1983 to 1989 Maiden's "Golden Age." Harris, Dickinson, Murray, Smith, and McBrain quickly became very tight. They were set, finally, to headline their own U.S. tour. McBrain was excited and became ingrained with the hard-core fans with no trouble at all.

"My first gig was on the British tour, and I'd always been used to being the 'punter' act, always supporting other bands. Getting up on stage can be quite nerve-wracking. It's really the professional side of the job. But the kids make it phenomenal. Every time has felt as good as that first gig. We make music for ourselves, which is a little selfish, really. But the kids are always into it. They make it special. They really do."

(Please see Iron Maiden page 130)

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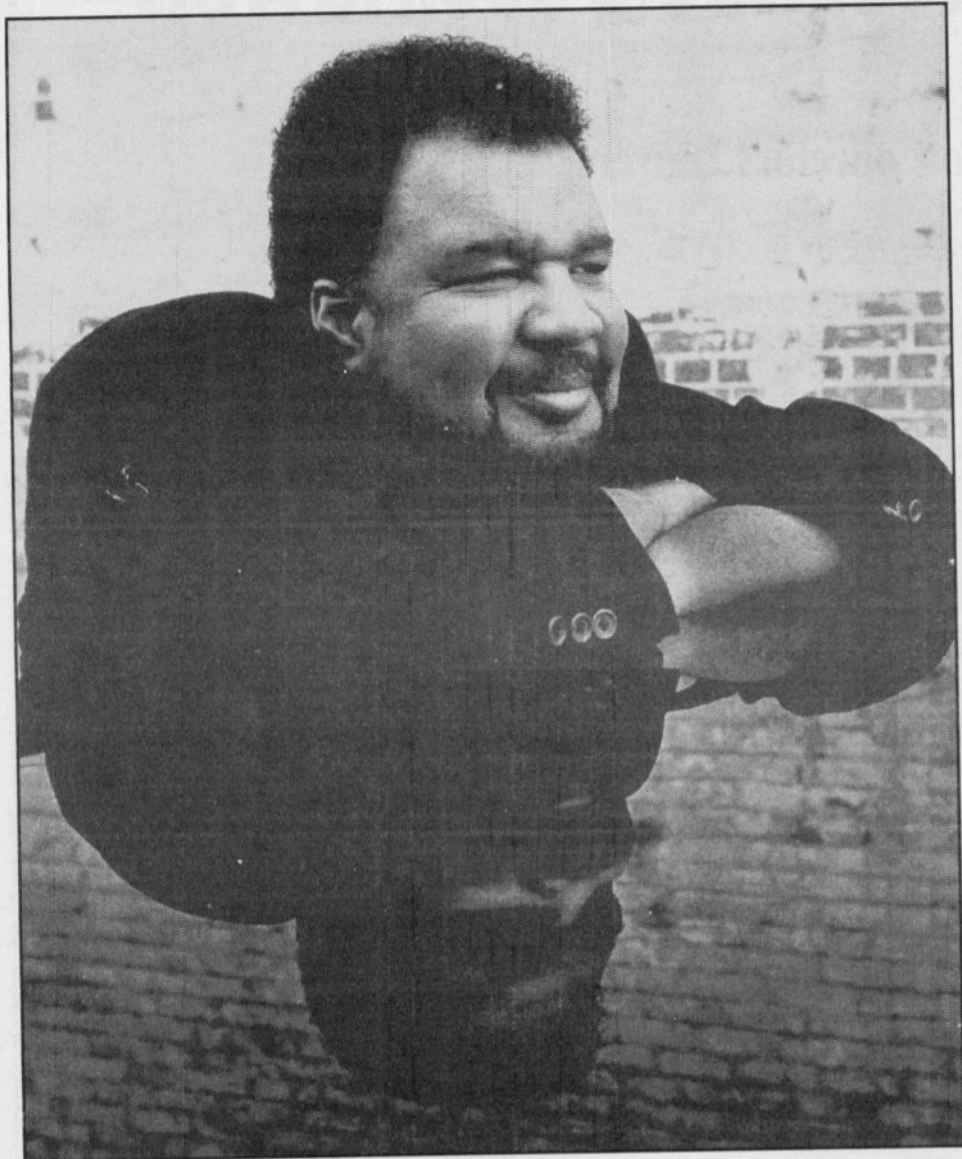
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# Jazz Sides



## 10 Questions For...

# George Duke

by Dave McElfresh

Pianist George Duke has released 30 albums under his name and played sideman to musical icons as diverse as Frank Zappa and Sonny Rollins. He's best known, though, for his collaborations with Billy Cobham and Stanley Clarke during the birth of jazz/rock fusion in the early '70s.

Duke remains a busy man these days as a producer (Al Jarreau and Natalie Cole), sideman (Anita Baker and Kirk Whalum) and musical director (for the Burt Bacharach tribute *One Amazing Night*). His newest release is a concept album titled *After Hours*.

Goldmine: What do you think about your most recent album being nominated for a Grammy?

George Duke: It's a nice nod — especially for that particular record, which was the simplest album I've recorded in many years. I

only spent a little over a week doing it. It only goes to show that sometimes the simplest things are the ones that touch people the most. It's the first all-instrumental record I've done in over 20 years.

You played with Frank Zappa from '69 to the mid-70s. Any specific memories from that period of time?

Frank taught me so much about working in the studio, how to turn my money around and how to invest it in myself rather than putting it in the stock market. Also, he was the first to get me to play a synthesizer and to talk me into singing.

And in the middle of all that you took time out for a stint with Cannonball Adderley, right?

Yeah, Cannonball was an idol of mine, who introduced me to a myriad of musicians and singers, everybody from Sarah Vaughan to Dizzy Gillespie and Miles Davis. He knew so much about music and the jazz personalities. I loved sitting backstage listening to him talk.

Was your work with Sonny Rollins after your time with Zappa?

No, it was during. Fantasy Records was then a haven for jazz musicians on the West Coast. Joe Williams would be in one studio, Cal Tjader down the hall, Sonny Rollins in another room, or Flora Purim and Stanley Clarke somewhere else. We used to see each other in the hall, and they'd come in our sessions and we'd go in theirs, and they'd say, "Why don't you come play on my record?" That's how I wound up playing with Sonny. Producer Orin Keepnews was matching people up that he thought would be interesting.

Weren't you right in the middle of the scene when the jazz/rock fusion came about?

When I was with Zappa, we did some dates where The Mahavishnu Orchestra was the opening band, and that's how I first met Billy Cobham and put a group together. Also, Jean-Luc Ponty and I, during '69 and '70, started experimenting with rock 'n' roll and jazz. And around the early/mid-70s, Flora Purim, Airto, Stanley Clarke — we were all kind of in this club, this Brazilian/jazz fusion club. We were experimenting on the West Coast, while Miles Davis and Weather Report were experimenting on the East Coast.

What did Zappa think of McLaughlin?

I don't think he was overly impressed with the band because they were very serious, but I think he liked the fact that they were very real and knew their instruments well. Frank was into comedy music. He wanted to be heavy and funny at the same time.

Your 1980 album, *Brazilian Love Affair*, coupled you with Milton Nascimento, Flora Purim, Airto and Simone. What do you remember about doing the *Brazilian* thing?

When I first went to Brazil in 1971 with Cannonball Adderley I picked up every record of Nascimento's that I could find, and I promised myself that one day I would come back to Brazil and record with Milton. So I eventually went back to Brazil, and the one thing I remember most is that the musicians would wander in two, three hours late. Their sense of time is a little different.

What's your favorite album to date?

Actually, that one, *Brazilian Love Affair*, is my favorite record, which, sales-wise, has rivaled nearly all of my other records.

Who do you hear in the current jazz scene that you like?

I like Christian McBride a lot. He's a fabulous young bass player who has only begun to blossom. We're going to see some interesting things out of this guy. I'm going to use

## NEWS & NOTES

Carlo Wolff's *News & Notes* will return next month.

## On the Racks

CASSANDRA WILSON  
*Traveling Miles*  
Blue Note (7243 8 54123 2 5)

Each new Cassandra Wilson CD is an event, particularly when there hasn't been one in four years. Not only is she a symbol of modern jazz and modern feminism, her choice of material is always unusual and revealing. Where her last two Blue Note albums spanned everyone from Robert Johnson to The Monkees, her latest uses Miles Davis as a launching pad for stylish, burgundy ruminations about blues, sex and maturation.

Self-produced after two trailblazing collaborations with Craig Street, *Traveling Miles* is characteristically luminous and enigmatic, like Wilson's resonant contralto. An exploration of Davis' bluesy, melodic side that uses his more modern, pop material as a prism through which to honor him, Wilson's latest is a beauty: Transparently arranged, provocative, and voiced in typically unorthodox fashion (check out musical director Lonnie Plaxico's arco bass and saxman Steve Coleman's patient solo on the title track and The Byrds-like acoustic guitars on the exultant "Right Here, Right Now"). Wilson name-checks her blues and Southern inspirations on "Run The Voodoo Down" (the original, "Miles Runs The Voodoo Down," stems from "Bitches Brew"), turns Cyndi Lauper/Robert Hyman's gorgeous "Time After Time" (which Davis jazzed in 1985) into a deeply intimate folk meditation, and makes "Seven Steps," based on Davis' hard-bop "Seven Steps To Heaven," a Sunday morning gospel beauty.

Emphasizing the point of Davis' music — that genre shouldn't define or limit jazz — Wilson ends the disc with "Voodoo Reprise," a groove foray twining her voice with that of Benin thrush Angélique Kidjo. It's roots as the future.

Unlike other Davis homages, this isn't reverential or archival: Wilson has converted Davis material into tunes all her own. About "traveling" more than "Miles," file this under Wilson, not Davis.  
— Carlo Wolff

him to play with me and the Cincinnati Symphony Orchestra.

What do you think lies ahead for jazz as we move into the next millennium?

I would hope that we find some contemporary musicians, some of the ones playing the watered-down stuff, have the guts to do something with more personality and more challenging musically. And hopefully the radio will support it. I think there's an audience for it out there.

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World Radio History

# MEGADETH

**More than just long hair, fast chops and heavy themes**

Dave Mustaine discusses the band's musical development, changes and his own personal growth during the past decade+

by Bryan Reesman

Success is a fickle concept in the music business, especially in the heavy metal world, where fortunes are easily won and lost. Since releasing its speed-laden debut *Killing Is My Business... and Business Is Good!* in 1985, Megadeth has grown and managed to preserve a level of success that many other bands struggle to attain and maintain. Perennially manned by frontman/principal songwriter Dave Mustaine and bassist David Ellefson, the quartet have weathered numerous personnel changes and mainstream musical trends to produce acclaimed metallic platters with such witty titles as *Peace Sells... But Who's Buying?*, *so far, so good... so what!*, *Rust In Peace*, *Countdown To Extinction* and *Youthanasia*. Those last three full-lengths went multiplatinum worldwide. The band's last album, *Cryptic Writings*, continued their successful streak, garnering them four hit radio singles and catapulting

them onto an 18-month world tour.

The band's nucleus has always been Dave Mustaine, the one-time Metallica member responsible for many of that band's early numbers. Mustaine has proven that just because he plays loud, aggressive rock music does not mean that he is a mindless stoner or an illiterate pop culture junkie — consider his reporting stint for MTV covering the 1992 Democratic Convention and his recent collegiate studies. His sarcastic wit, confrontational approach and dark lyrical ruminations have no doubt upset many a conservative, but then that's par for the course when you're in a metal band. It probably doesn't help that Mustaine appeared in the clever but Spinal Tap-ish documentary *The Decline Of Western Civilization Part 2: The Metal Years* or that the word "megadeth" is defined in Webster's as "one million dead persons" or "the hypothetical victims of a nuclear explosion."

Mainstream metal prejudices aside, Mustaine has unintentionally fueled his critics' fire with some

controversial videos and lyrics as well as his drug and alcohol abuse, which he has overcome in recent years. As he reflects today upon his past deeds and achievements, the singer speaks with the wisdom and insightfulness that can only come from years of navigating professional and personal upheavals. As his band has gone through many changes in the guitar and drums department — albeit axeman Marty Friedman has been with the band since 1990 — Mustaine has continually faced the pressures of reinventing the band and moving forward.

Unlike many experienced rockers, the singer/guitarist does not share a romance with the bad boy image, rather he has learned to realize how his public persona can influence his allegiance of fans. His sense of responsibility in spite of the stereotype of the rebellious rock star is refresh-

ing, and thus it should come as no surprise that he has taken on the challenge of raising two children with his wife Pam. On top of that, Mustaine is currently studying for a bachelor's degree in business management. Record industry sharks beware!

A seemingly laid-back individual with numerous non-musical interests, Mustaine is also very conversational, as *Goldmine* learned when we sat down to talk to him in the midst of recording sessions for Megadeth's next full-length record, which is due out in July and will be followed by a European tour with Iron Maiden this fall.

(Please see Megadeth page 28)



From left: Nick Menza, David Ellefson, Dave Mustaine, and Marty Friedman.



(Megadeth from page 26)

Goldmine: How's your life?

Dave Mustaine: How's my life? Good.

I just finished reading the Cryptic Writings comic book. Didn't it come out a couple years back?

The first one came out about a year and a half ago, maybe two years ago. The whole comic thing kind of tapered off towards the end when we hit the road again, because we really didn't have time to pursue it as much as we wanted to, and one of the head people at the comic company moved on to Marvel, I think. I'm not sure. It was productive for us in a sense of what it was supposed to do. I would like to have seen it become bigger and [have] more issues, but for now we kind of put everything on hold.

Were you happy with the way it came out?

Yeah. You know, as with anything, you can always continue to try and improve it, but there comes a point where you chase your tail around. I collected comics as a kid, and my favorites were Captain America and Iron Man. I stopped for awhile, then I started reading *The Punisher*, and that actually prompted the second portion of *Holy Wars*. The song called "The Punishment Due" is about Frank Castle, and after that it kind of tapered off again. We had tried to get some people to do comic book stuff with us before, with Malibu and Marvel, and they just didn't really get the band or the concept too well. This guy, Brian Pulido [Chaos Comics founder], came into the picture, and he understood and things were great. And I



**Formerly a skin basher for Suicidal Tendencies and on tour with Alice Cooper, Jimmy De Grasso has joined Megadeth, replacing long-time drummer Nick Menza. As of press time, promo photos of the new lineup had not yet been taken.**

don't even really know what happened. I just know that we're not doing it with them [Chaos] anymore. I don't know if it wasn't cost-effective for them, if it was limited capital on their part for advertising. I know everyone that got it was pretty satisfied with it.

As far as the new record, how will it be different from your other albums?

We're continuing the natural progression that we made on the previous records. If you listen to *Killing Is My Business...* next to *Cryptic Writings*, it's gonna sound like two different bands. First and foremost because there's different players, but also the music has evolved. My songwriting style has matured. If you listen to the last record back-to-back with this one, the progression is obvious. The music is becoming a little more epic-oriented, going back a little bit into our old school when we were doing songs that were telling stories and were very mood-oriented.

Some of the older songs were shorter and a lot faster in some cases. You've definitely moved toward a more melodic sound.

There's a lot of melody now. It's something which comes with the maturation process of being in the music business. You either learn how to do things like that or you don't. Fortunately for us, we've figured out how to make songs melodic and still have them be heavy.

Megadeth have definitely shown a maturation on a musical level and on a lyrical level, too. "A Tout Le Monde" is a good example. It's rather poignant. Although you definitely have a bleak side to many of your lyrics.

It's pretty much [from] an Aesop's point-of-view, though. There's always a moral to the end of every story. If you look at the content of the song ["A Tout Le Monde"] excluding the chorus, yeah it's bleak, but then the chorus says that "If I could come back and tell you what I want to tell you, it would be that I love you all and I have to go." How many people have you been close to who have died, whether you had time to say your parting shot or not, and you just didn't get to say everything?

That's usually one of the regrets that people have.

All the things left unsaid. One of the scariest things that happens to people nowadays is that they'll fight with somebody, and the person will stop off, go get tanked, and crash into a tree or something. I'm not saying that there's anything wrong with partying, but it's so hip nowadays to be a badass, and friendships are just taken so lightly.

You have songs where you explore your dark side.

I think that if you ignore it, it's gonna come back to haunt you. If you go to church, the pastor will talk about evil and the dark side all the time, and people are acclimated to that. They're almost desensitized to that.

And then when I talk about it, I'm satanic? I think a lot of it has to do with delivery and where you're coming from. I tend to not discount that there's a yin and yang with just about every subject matter we're going to talk about.

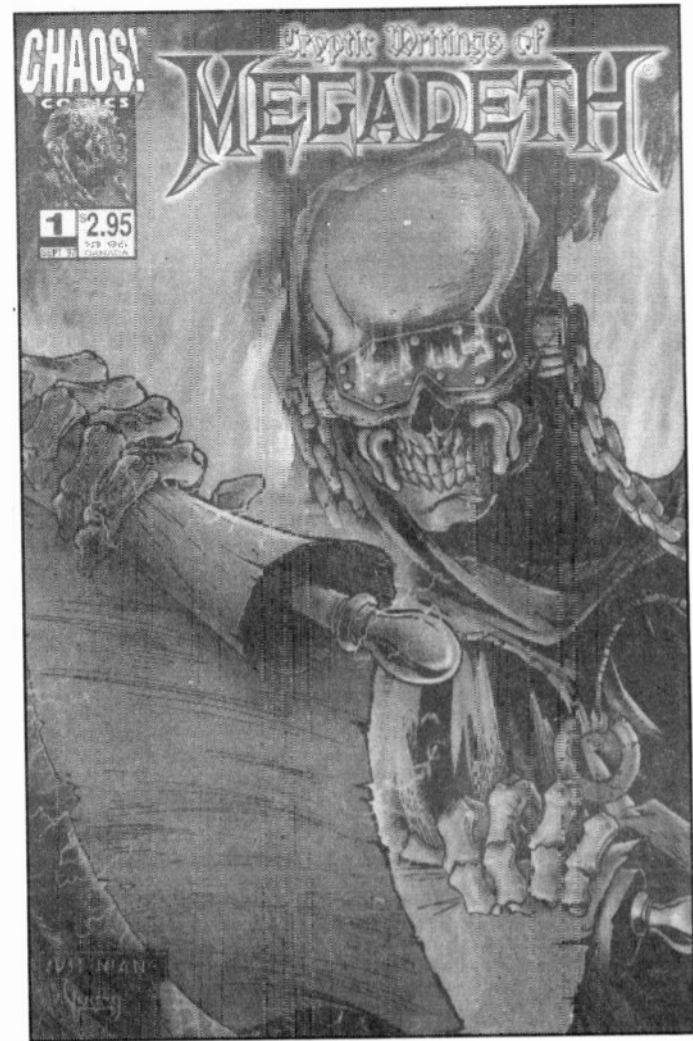
It's like an exorcism, a Jeckyll & Hyde thing where you can express your dark side through the music without having to express that in real life, which I think is what a lot of heavy metal is about. You also do have some positive songs, like the last song on *Youthanasia*, "Victory," where you include as many previous song titles as possible in the lyrics.

It's going back into the '70s and '80s when they used to do those cheeky song titles and they used to use all those song titles in the song. And then making it almost autobiographical, talking about the course of events that have happened from the beginning of my career to now. There were times that I really thought that it was done and life had no more purpose for me in the music business or in general. It just took a little re-focusing. Sometimes you get in a funk, and without having someone there to guide you, you're left alone in that frightening period when you feel like it's you and nothing else, no one else.

Was it also about dealing with booze and drugs?

Well, that's kind of a personal thing, and I really don't talk about that too much in interviews anymore. I don't think it's my right or my place to go telling people how they should go live their life. It was talking about my life, it wasn't focusing on any particular facet of it. There were a lot of things that were really good and a lot of things that were really bad, that's why I thought it was a little odd your opening question, "How's my life?" My life is better than most people's. It's just a matter of suffering from chronic perspective loss or putting things into perspective. Fortunately for me, I've had an opportunity every once in a while to take a step back. I'll see other people, they'll come into the picture and talk about how things are going on in their lives, and you just think, "Fuck, but for the grace of God that could have happened to me."

By being a musician, you get to express a lot of things that maybe other people don't get to express who might have been in similar situations or may be in situations you might have gotten into. I've always noticed that I've been able to put things in perspective by having the



ability to write and do that. Not everyone is encouraged to have that creative outlet. You've gotten to do a lot with your life, travel the world ..

Don't kid yourself. It's been hard. It's been really hard. And a lot of people tend to take things like that for granted, like it's real simple to be in a band and to have to face the strains and rigors of going around the world. No, it's not easy by any means. It's not easy always having to be accountable to people. It's not easy always having to answer to someone and having to smile when people come up to you and say how they feel. A lot of them don't say nice things. They think it's funny to try and push people's buttons. And I can remember a time in the past where if someone were to say the things that they say nowadays I would have hammered 'em.

What would be an example?

I don't really want to get into it because if I say it to you now, they'll repeat it. But the point is it's one of the things where you have to consider the source. I look at people who are shitsters like that, and I think, "You probably would get a lot farther with me if you tried to have a positive interaction with me rather than a negative one." Because the negative one is just going to make me either turn away or not want to deal with you. And if it gets too out of control, someone else that's nearby may just take matters into their own hands and either ask them to leave nicely or forcibly if it has to happen. Or there could be someone who is fanatical and may just hurt 'em. I know that if I was someplace witnessing somebody mistreating someone that I really respected, I would get

(Please see Megadeth page 30)



(Megadeth from page 28)

aggressive. It's just the fight-or-flight syndrome that is part of human nature.

*You have a new drummer, Jimmy De Grasso. How did he come aboard?*

I had worked with Jimmy a long time ago when we supported Metallica in Europe. The first time I met him, he was replacing the drummer in Suicidal Tendencies when they opened up the [European] dates for us. I just started talking to him a little bit, and we hit it off. We told jokes and stuff, that backstage dialoging and profiling that everybody does to break the ice before the show. Then he joined Alice Cooper. Alice is my godfather, so I was really interested in why Alice would have chosen him over someone else. Then I met Jimmy again a long time after that down in South America, and I said, "Look, I'm going to do a side project," and I asked him if he wanted to do it, and he said sure. Unfortunately for me, at the time that we did the side project I wasn't really very focused, and the record company wasn't really too interested in attempting to make an individual record for me happen. They were more focused on Megadeth as a whole. When I had requested to do a side project, they appeased me and made the record but didn't really follow up with all the other little things, one of which would have been having an A&R person there to say, "This is good, but this isn't good." We had changed management at the time, and we were in between a manager who had been with us for a long time and a new manager who was still learning how I operate and who I am and what I do. That record pretty much disappeared. The songs weren't as good as they should have been. But Jimmy's playing on it was great.

*Will any of those songs resurface?*

They may, but the point is Jimmy's playing was great. I knew at the time that something magical was happening between me and him. I didn't correlate what it was. I didn't comprehend why it was important at the time. But then after that was over I let him know on numerous occasions that Nick and I and the band were heading in different directions and that if and when the time did come, that I would like him to assume the drum position. I had had numerous times where I called him and let him know the progress of how things were. Then when we finally decided we were going to make a change, Jimmy came in. He fit in nicely. He covered all the drum responsibilities perfectly, and the rest is history.

*It seems like over the years, you've been slowly perfecting the lineup, trying to get the right pieces together. You and Dave Ellefson have had a solid relationship since the beginning.*

No, it hasn't been solid. It's been a rocky road for us, but the love for the music cemented and bound us together. There were numerous times where I didn't think I

wanted to play music anymore, and I didn't think that it was right for me and Dave to be together anymore because we were just going in opposite directions. That was when he stopped getting high and I kept going, and I just kept thinking, "Man, I can't have this going on in here." I was still strung out, and the concept of having my running partner not being my running partner anymore just didn't seem very appealing to me.

*As far as cover artwork, your mascot Vic Rattlehead has quietly disappeared.*

That's not true. It's been moved into different areas. It was on *Youthanasia* but not on *Cryptic Writings*. That was a conscious decision for us to break the stigmatism that we felt was hurting other bands, for example, The Rolling Stones with the lips. That's not something that you correlate with the band and have to see on every record. Zippy the Pinhead for the Ramones, that's not something that you immediately identify the Ramones by, yet it's their mascot. For us, we wanted to give the whole mascot thing a breather. The bottom line is album cover artwork is important to some people, but it doesn't mean shit if your records suck.

*A lot of metal bands try to find identifiable trademarks.*

Nuns with big tits with their tops off.

*Do you think Vic Rattlehead will return on your next cover?*

Well, you'll just have to see if you can find it.

*Kind of like Where's Waldo. Where's Vic?*

It may be there, it may not. It may be there and you may not see it.

*How did you conceive him originally?*

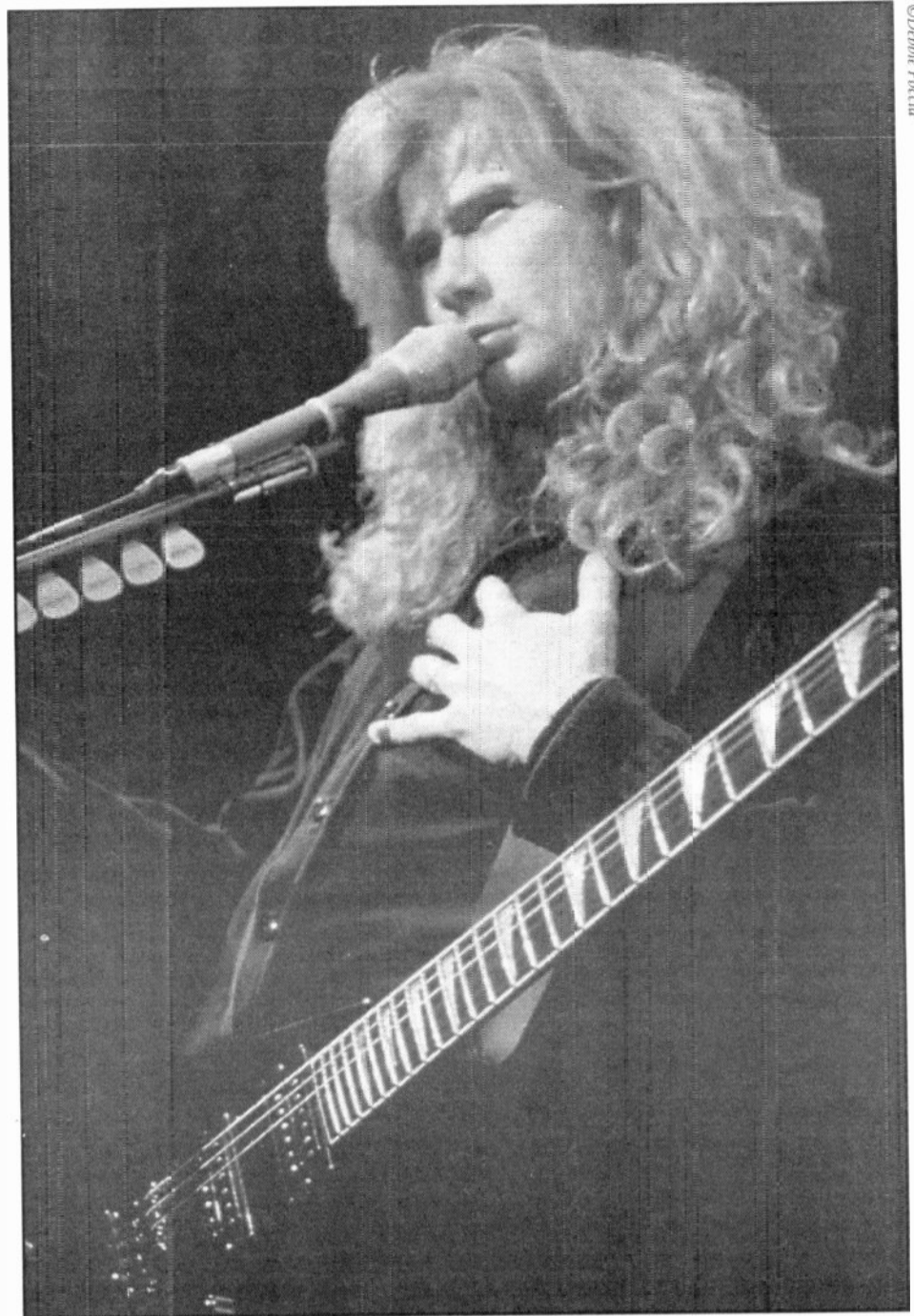
It was supposed to be for a tattoo, and then I thought, "What am I thinking? Tattoos are forever." I just decided that I didn't want to have a tattoo. It went from that into being artwork that we submitted to our first record company, but they misinterpreted what I thought would be appropriate for an album cover. What was supposed to be a skull and chains was something really terrible. [laughs] It looks like a plastic skeleton with tin foil and ketchup and pickles on it.

*You ended up using him on the first few covers.*

It's still a very symbolic thing for us. It shows up in a lot of the artwork for T-shirts on the road. It's just not something that we wanted the band to be limited by.

*You've been playing music for so many years. When did you first realize you'd become a rock star?*

It probably happened when I started boning chicks that were out of my batting average. I probably should have made that a little bit less offensive... like maybe when I



**Dave Mustaine**

## Megadeth Selected discography

by Bryan Reesman

### Albums

Label/#	Title	Year
Combat ?	Killing Is My Business... And Business Is Good!	1985
Capitol 12526	Peace Sells... But Who's Buying?	1986
Capitol 48148	so far, so good... so what!	1988
Capitol 91935	Rust In Peace	1990
Capitol 98531	Countdown To Extinction	1992
Capitol 29004	Youthanasia	1994
Capitol 33670	Hidden Treasures EP	1995
Capitol 38262	Cryptic Writings	1997
Capitol ?	As yet untitled	1999

started being with girls that were out of my league. That's probably the less-offensive way to say it.

*Was it being exposed to the classic rock 'n' roll lifestyle, getting exposed to things you hadn't experienced before?*

The liquor and drugs were always there and the guy friends were always there, because girls like rock stars and guys like guys that could get girls because most girls have an ugly friend that has to drive.

[chuckles] It's really easy to say, "Hey, set me up with your friend." But for the most part, the moment it became apparent to me that I had arrived was when the relationships I had with the opposite sex started to become more and more appealing to me, and the girls started going from fives to sevens and so on up the scale. Being skinny and having freckles and red hair is one of those things where you don't get the killer babes unless

(Please see Megadeth page 32)

Blues Foundation inducts new members into Hall Of Fame

WASHINGTON — The Blues Hall Of Fame welcomed several new members March 18 as the late Roosevelt Sykes and Clarence "Gatemouth" Brown led the list of inductees.

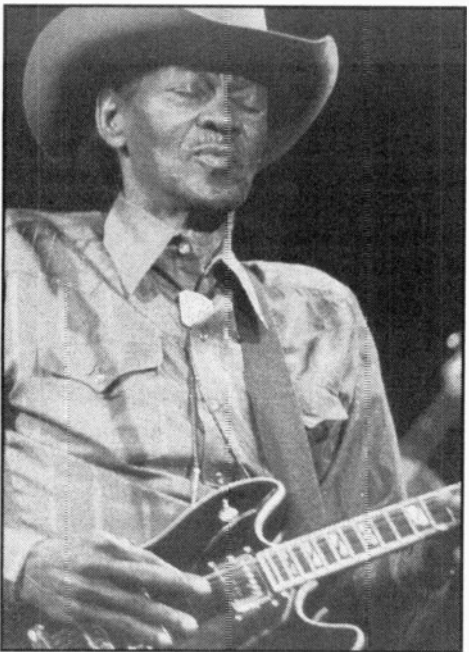
The event was made memorable by the gradual thawing out of a well-heeled Kennedy Center audience, who were won over by a string of increasingly intense performances by veteran bluesmen.

Co-emcee Isaac Hayes led a subdued but respectful induction ceremony during the

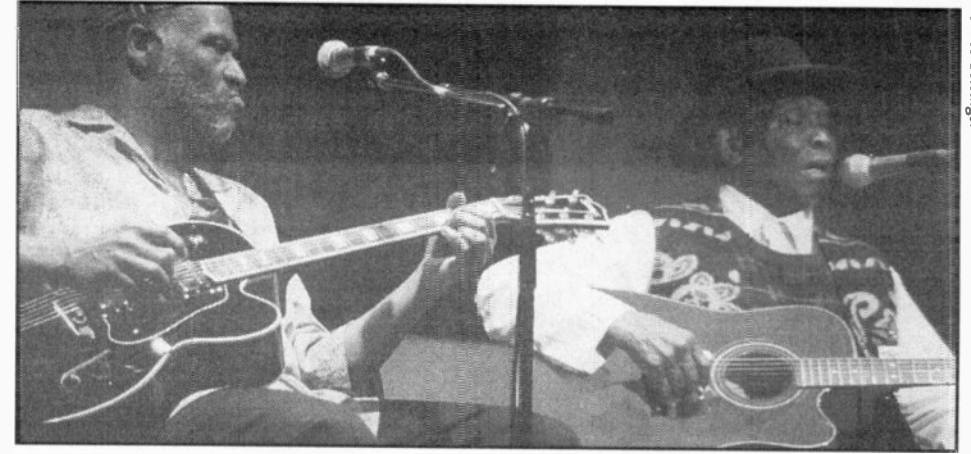
first half of the evening. Pianist Sykes and Brown, a revered multi-instrumentalist, were inducted along with Arhoolie Records founder Chris Strachwitz and pre-WWII Chicago record producer Lester Melrose, who entered the hall in the non-performers category.

Hayes passed the microphone to 82-year-old Rufus Thomas for the second half of the show, and Thomas quickly set the tone for the rest of the night. He introduced Senator Trent Lott (R-Mississippi) with a joke involving a woman in a yellow dress and a taxi cab.

Lott introduced the evening's first performance, a well-played set from Johnny Billington And The Midnighters. Billington, a veteran bluesman, assembled his band from youngsters taking part in a Blues Foundation education program.



Clarence "Gatemouth" Brown



Taj Mahal and Honeyboy Edwards

phenom who stood no taller than the instrument he played but who still managed to belt out "Sweet Home Chicago" to an adoring crowd. Billington's upstarts were followed by Taj Mahal and Honeyboy Edwards, who performed a brief set as a guitar duo.

Next up was Clarence "Gatemouth" Brown, whose fast-paced set was capped off by "Take The A Train," a Texas-blues style take on the Ellington standard.

(facing away from the audience) and gyrating while he sang standards including "Little Red Rooster" and played a mean harmonica.

Feminist leader Gloria Steinem was recently quoted as saying that Washington, D.C., is the most sexually frustrated city in America, but Rush's antidote, though probably illegal in some states, was at least temporarily effective.

Though reticent at first, the crowd soon gave Rush the only standing ovation of the evening amid whoops and hollers. He would keep the crowd on its feet for most of his set. Thanks in equal parts to his powerful blues chops and zafat accompanists, Rush issued a reminder of both the music's street roots and the reasons it eventually grew into an institution.

—Irwin Soanachan

music machine logo and 'See inside Cover, p.2 for ordering information'.

List of music releases including CDs like Peter & Gordon, Pink Floyd, Ramones, and various rock and blues titles.

Continuation of music release listings including Japanese releases, blues albums, and collector's items.



**Chris Poland and Dave Ellefson, November 1986.**

(Megadeth from page 30)

you've got some kind of power. And the power of stardom mesmerizes people.

*Did it mesmerize you?*

No. You know what, the only person in the world right now that I really dig is Mark McGwire. I think he's just so cool. He's one of my heroes. In the music business, probably the only person I'm still waiting to meet is Angus [Young] and that's it. I've met everybody else. There's no one else I really want to meet.

*Are you a big baseball fan, or does Mark McGuire symbolize something to you?*

Mark reminds me a lot of me, because he's this all-American redheaded kid who just goes out there and does his job. Then all of a sudden I see him — and this is where the connection stops — I see him become the Sultan of Swat, and all these fair-weather fans are saying they're McGwire fans. I'm thinking "Really, well what team did he play on before the Cardinals?" Not very many people know. I hear all these schmucks come

up and say, "Oh yeah, I know Mark." I say "Really? Get me a signed baseball." That's when the knowledge of Mark McGwire relations ends.

*People in this country are so obsessed with fame and getting a piece of it. Does it ever bother you when people you don't know come up and try to be all chummy?*

I don't get bent out of shape over it because I know that, just like anybody else, people just want to feel needed. They just want to fit in. And I understand that because I've had that feeling my whole life. I just wanted to fit in. I think that's probably one of the reasons why the fans identify with me so much because I'm like them. I'm not this guy who lives up in a big huge house on the hill. I have a normal, modest home. Granted I have attack dogs, but that's because where we live there are wild animals.

*What was the attraction of living in Arizona for you?*

Getting away from Los Angeles. It had just become a melting pot for wannabes and poseurs. It was terrible, because everywhere you went, everyone was in a band. I was just thinking, "This is silly. Everyone that you

meet is a guitar player or is a drummer." Like out here in Nashville, everyone is a songwriter or a singer.

*You feel like a cliché, in a way.*

One of the things that I think is funny when you talk to people who are non-musical, the next thing that they try and make the connection with is, "Yeah, I used to have long hair."

*I used to work in a music store in L.A. and get that all the time, even though I wasn't in a band. As if you couldn't be something else. You have many interests outside of music that many people may not be aware of. You like to skydive, which inspired "High Speed Dirt." When did you first start?*

That was before *Rust In Peace*. I had actually said that I wanted to skydive and a journalist, as journalists sometimes so, misquoted me as saying that I *did* skydive, and I thought, "Fuck, now I'm committed."

*So you went ahead and did it anyway.*

Against my better judgment, yeah. Then I started jumping more and more, and I convinced the band to jump. Marty Fried-

man said, "Dude, I ain't jumpin' unless we go platinum." Then *Countdown* was certified platinum, and I went, "You're jumpin'."

*How was the band experience jumping?*

It was good. It was funny watching Marty land. He looked like his hair was a parachute. It was kind of funny to get that much hair inside one of those skull caps that they make you wear. You have to wear those soft leather helmets.

*You haven't done it in a while though?*

I haven't done it since my son was born. I promised his mother that I would stop doing it.

*How has having kids affected your life and your music?*

You don't really realize how affective your behavior is until you have your children mirror your behavior. It has helped me understand that a lot of the things that I do and say from the stage or in interviews or when I'm meeting fans — a lot of them are watching what I do. And I need to be very careful how I act, so that I don't portray something that is dangerous or uncool or harmful as being something that's cool. Some of the things I've done in the past were cool for me in my mindframe, but now with clear thinking it definitely wasn't something that I would recommend some people do.

*You've had controversies over the years, which is a given since you're a metal band, especially when MTV was airing so many metal videos.*

We've had our run-in with people wagging their tongue at us, and not a lot of it was unwarranted. I think we pretty much prompted a lot of it. Most bands in our genre don't really know how to carry on a conversation with anybody. As soon as they talk, people are assured that their first impression of these people was accurate, that they are pretty much stupid and in a narcoleptic haze. When we covered the Democratic Convention, and all the other times that I've ever done anything, I think that for the most part people who are unexposed to Megadeth or Dave Mustaine, when they leave the interview or leave me or leave the group, they find that they've totally been prejudiced. When I say prejudiced, I mean that they're judging me prior to getting to know me. Contempt prior to investigation is ignorance as far as I'm concerned. I don't think that I've necessarily helped any of the other bands, because with where I'm coming from — my background, education, and knowledge of the workings of the world and the music industry — a lot of other people that are in our "genre" come off being very stupid.

*I'm sure people were surprised when they saw you covering the Democratic Convention for MTV in '92.*

Yeah, they probably thought I was going to be like that Jesse guy on MTV now. I do

(Please see Megadeth page 36)







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<u>Beatles</u>			<u>Eddie Cochran</u>			<u>Dominos</u>		
My Bonnie	Decca 31382	Pay \$10,000	Twenty Flight Rock	Liberty 55112	Pay \$150	Sixty Minute Man	Federal 1202AA	Pay \$165
	Promo	Pay \$1,500	<u>James Cotton</u>			<u>Bob Dylan</u>		
Please Please Me	Vee-Jay 498	Pay \$1,250	My Baby	Sun 199	Pay \$1,000	Mixed Up Confusion	Columbia 42656	Pay \$1,050
From Me To You	Vee-Jay 522	Pay \$550	Cotton Crop Blues	Sun 206	Pay \$1,200	Blowin' in The Wind	Columbia 42856	Pay \$300
<u>Big Bopper</u>			<u>Crows</u>			Any Red Vinyl Promo	Columbia 43242 to 43792	Pay \$110
Chantilly Lace	D 1008	Pay \$155	Gee	Fama 5	Pay \$45	<u>Charlie Feathers</u>		
<u>Cadillacs</u>				Red Vinyl	Pay \$160	Tongue Tied Jill	Meteor 5032 (Maroon)	Pay \$1,250
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**High Numbers**

Zoot Suit Fontana 480 Pay \$500

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**John Lee Hooker**

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**Albert King**

Bad Luck Blues Parrot 798 Pay \$900

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Three O'Clock Blues RPM 339 Pay \$600  
 Fine Looking Woman RPM 348 Pay \$210

**Larks**

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**J.B. Lenoir**

Eisenhower Blues Parrot 802 Pay \$310  
 Red vinyl Pay \$925  
 Tax Paying Blues Parrot 802 Pay \$715  
 Red vinyl Pay \$1,500

**Little Walter**

That's All Right Chance 1116 Pay \$2,200  
 Juke Checker 758 Pay \$160  
 Tell Me Mama Checker 770 Pay \$65  
 Red Vinyl Pay \$1,850

**Miracles**

Bad Girl Motown Pay \$1,900  
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**Roy Orbison**

Ooby Dooby Je-Wel 101 Pay \$2,800

**Jimmy Page**

She Just Satisfies Fontana 533 Pay \$625

**Little Junior Parker**

Feelin' Good Sun 187 Pay \$265  
 Mystery Train Sun 192 Pay \$185

**Carl Perkins**

Movie Magg Flip 501 Pay \$675  
 Gone, Gone, Gone Sun 224 Pay \$100

**Phil Phillips**

Sea Of Love Khoury's 11 Pay \$1,050

**Lloyd Price**

Lawdy, Miss Clawdy Specialty 428 Pay \$165  
 Red vinyl Pay \$1,050

**Prisonaires**

Walkin' In The Rain Sun 186 (No time) Pay \$210  
 Red vinyl Pay \$3,150  
 There Is Love Sun 207 Pay \$8,600

**? & The Mysterions**

96 Tears Pa Go-Go 102 Pay \$460

**Ravens**

Count Every Star National 9111 Pay \$1,850

**Jimmy Reed**

High And Lonesome Vee-Jay 100 Pay \$460  
 Red vinyl Pay \$950  
 High And Lonesome Chance 1142 Pay \$1,550

**Rolling Stones**

Stoned London 9641 Pay \$5,100  
 Promo Pay \$750

**Doctor Ross**

Come Back Baby Sun 193 Pay \$625  
 Boogie Disease Sun 212 Pay \$1,600

**Royals**

Every Beat Federal 12064 Pay \$1,050  
 Blue vinyl Pay \$2,100  
 Work With Me Annie Federal 12169 Pay \$130

**Sam The Sham**

Wooly Bully XL 906 Pay \$260

**Johnny Shines**

Evening Sun Job 1010 Pay \$1,600

**Surfaris**

Wipe Out DFS 11/2 Pay \$2,500  
 Wipe Out Princess Long Version Pay \$350  
 Short Version Pay \$250

**Big Boy Spires**

Lose My Mind Chance 1137 Pay \$1,800

**Big Joe Turner**

Chains Of Love Atlantic 939 Pay \$360  
 Bump Miss Susie Atlantic 949 Pay \$625

**Velvet Underground**

Any Verve 10427 to 10560 Pay \$300  
 Any Verve Promo 10427 to 10560 Pay \$200

**T-Bone Walker**

Street Walkin' Woman Imperial 5202 Pay \$310  
 Party Girl Imperial 5239 Pay \$260

**Junior Wells**

Hoodoo Man States 134 Pay \$400  
 Red vinyl Pay \$1000

**Frank Zappa (Mothers Of Invention)**

Any Verve (10418 to 10632) Pay \$180  
 Any Verve Promo (10418 to 10632) Pay \$100

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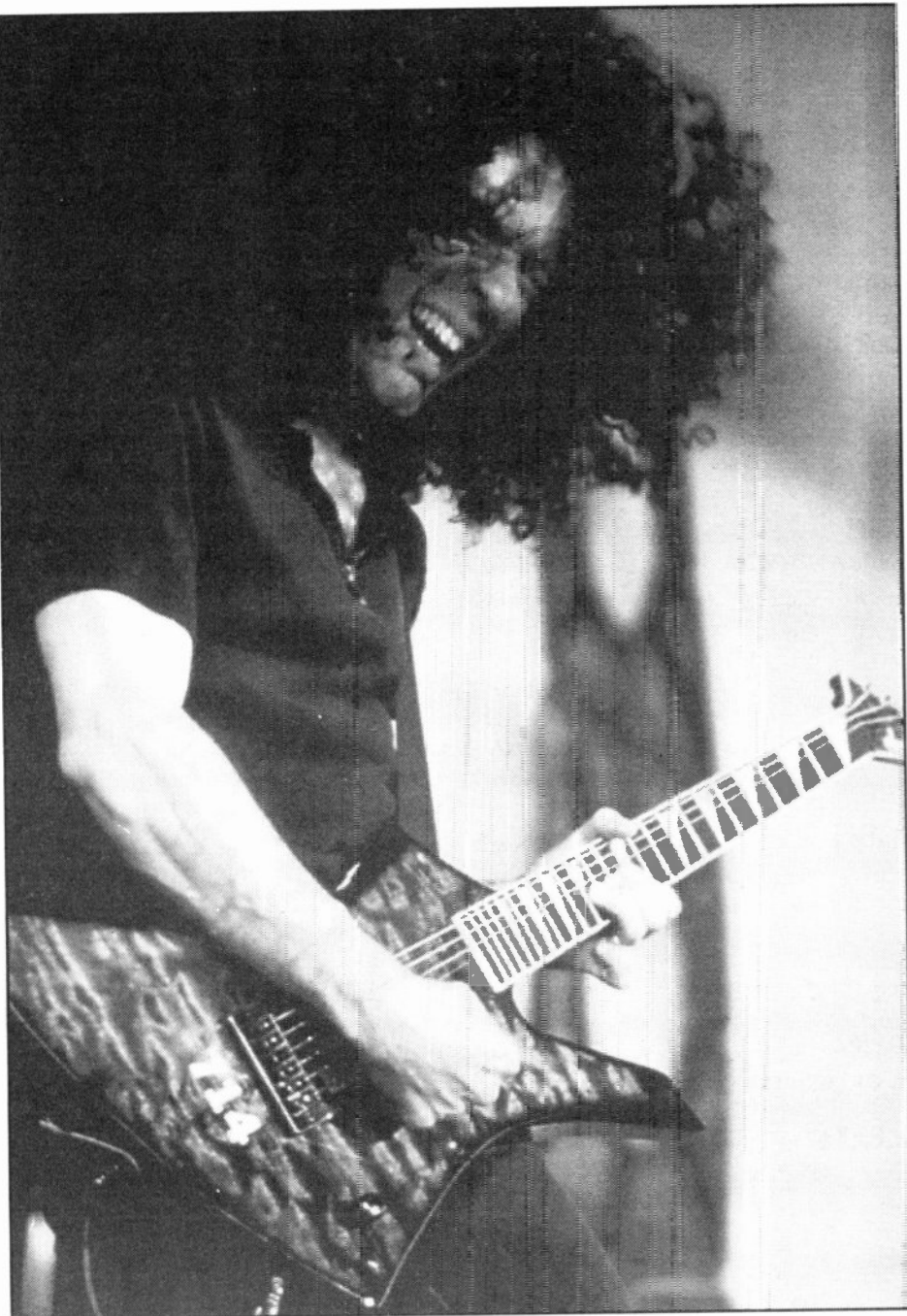


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### Marty Friedman

(Megadeth from page 32)

know that the Republicans, when we went to cover them, were very unreceptive to that. A lot of it has to do with pushing buttons. I don't really have any fear to ask questions that other people won't ask. I can handle when someone says no, and I can handle when people get aggressive with me.

*You've also been on the other side of that.*

It's kind of like when people say, "God, if I had that much money I wouldn't change." Then you think, "Well, you've never had that much money, so how do you know you won't change?" Until you've had both sides of the coin, you can't, with a rational mind, make a judgment as to how you would react to it. Now for someone who has had money, lost money, and made money again, that probably is a better description of someone who's a millionaire. Someone who just gets money and just hangs on it, it's that old thing from Texas. A real millionaire is someone who's made a million, lost a million, made a million, lost a million, and made a million back. For me, the parallel to this — take away the word "money" and replace it with the word "band" — been in a band, made it with a band, lost a band, made it

with a band, lost a band, made it with a band, lost a band, and here we are with another record. It's been really trying for me to continue to go after the music business like this. If anything, it's just fanned the flames. Every time someone says we can't do it, we pull it off.

*You had a controversy with MTV over the "Symphony Of Destruction" video due to an alleged assassination scene.*

It wasn't even an assassination scene. All it was was a gun pointed at the screen and firing. I appreciate and respect MTV's opinion on not having a gun firing into the television, because I know that a lot of children die every day at the hands of a handgun that has been left unsecured in people's homes. My own stepfather had a pistol in his motor home, and my son asked me about it. I confided in him because he keeps his motor home on my property, and I said, "Do you have a handgun in your motor home?" He said, "Yeah." And I said, "You need to take it home." Until he gets a secure locking device on it, my son will not be allowed to go to his house.

*It's cool that you know what's going on. It's not cool that he has the gun lying around, but it's good that your son made you aware of it.*

I think we displayed our awareness of it in "99 Ways To Die" more so than in "Symphony Of Destruction." But MTV has some really peculiar standards and principles.

*Look at all the rap stuff on there that's misogynistic and misanthropic.*

I'm not going to take on the standards and principles department of MTV right now by saying anything, because I have my own opinion about that. However I do think that you're accurate with the selection of certain videos getting away with certain things. It comes down to the power that the band or the artist in question wields.

*Totally. I understand that you're really into martial arts and that you have a black belt. What motivated you to get into that?*

When I was 12 years old, my brother-in-law was chief of police in Stanton, Calif. They had a YMCA-sponsored karate program. That's when I started. You can't strike to the face or kick to the groin in a tournament, [but] in my first tournament, the guy that I fought did both. [chuckles] He was disqualified, but he hit me so hard in both areas that I could not continue. You know, when you're 12 and someone kicks you full force between your legs and hits you in the face at the same time, and this is your first experience with this, you question whether or not you want to continue. Now fortunately for me, after I came to my senses, I decided that I was going to continue doing this. The problem with organized events like that is not all the people that go in there are aware of the rules, and a lot of them have a chip on their shoulder. They go in there to prove [redneck drawl] "They can kick some butt." Not everyone knows the beauty or the grace of martial art. Martial art isn't even about fighting. It's about a way of life, about becoming one with the universe.

*A popular perception is that you learn it to kick someone's ass in a bar or something if they give you a hard time.*

The last time I got into a fight... let me think when the last I fought was. That had to have been a street fight. It probably was in the '80s. There was a period when I left Metallica, from the moment that I had that infamous fight with James [Hetfield], [where] there were a couple of more in San Francisco with random people who just got in our way. Then there was one with someone who tried to hurt David Ellefson, and twice with [former guitarist] Chris Poland. Once in a limousine and once outside of a restaurant. And that was it. In formal training you fight all the time.

*But there's a difference between that and a fight on the street.*

A fight on the street is about protecting yourself. I personally regret that I've ever hurt anyone. I have the utmost respect for Chris Poland and regret that I ever physically harmed him. I personally respect James and regret that I ever harmed him. The guy who

tried hurting David Ellefson, he deserved to get his ass kicked. It was the fight-or-flight syndrome. As soon as I saw that happen, the adrenaline just went straight to my head. Before I even knew what had happened, I had been out of the van, started fighting with this guy who was a basketball player for UCLA, and the fight was over and one of our guitar techs at the time was pulling me off of him. I thought it was really cool at the time to wear the blood around. I had it all over this denim vest that I had. It was my badge. In retrospect, I was a punk. It definitely was not an honorable thing.

*It was his blood?*

Yeah. If it all would have happened again... I know that I had actually antagonized this guy because we were in a parking lot, we were eating, and the guy told us we couldn't park there. He was the lot attendant and I said, "We're just eating, chill out." Then he said, "You can't park here." And I said "Yeah, we got permission." "Who gave you permission?" "God did." I was being a smart ass. We were eating fresh pizza, and the guy shoved the pizza into Dave's face and it burnt him. That's all I needed, that was my license to kill. Like I said, it was a very dishonorable thing that I did.

*You've reflected on a lot of these things. Once again, the stereotype of the metal musician is that they're irrational or are lost in their own world, and you seem to really look at and analyze a lot of things.*

I think maybe this has to do with being stereotyped. I consider myself to be a little deeper than just being a metal guy, and I know that that's one of the stigmas that has been haunting us since we started. Before I was even in Metallica I was playing rock music. I think that Metallica was just a faster, better version of hard rock 'n' roll. We were the New Wave Of British Heavy Metal on the American shoreline. Regardless of whoever came up with the term [heavy metal], I know for me that any one particular moniker or category for Megadeth is very limiting. We have very deep writing potential. A lot of the songs are very different from one another. For example, if you listen to something like "A Tout Le Monde" and you back that up against "Black Friday," it's like two different bands.

*It shows how diverse you are. I've always been bothered by a lot of criticisms of metal. I went to college, I'm educated, and I listen to this stuff. It's not like I'm some sort of idiot. It's a lazy stereotype generally created by conservative people who are easily offended by everything. I'm sure they'd be surprised to know that you're studying for a business management degree. What prompted you to do this?*

Well, the music business used to be one word. It had an invisible hyphenation. Now the music business is two words: The music, which is what we're responsible for, and the business, which is a very voracious, cutthroat, scary side of the music. When you think about how the attorneys, the account-

(Please see Megadeth page 40)





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KISS, I Was Made For Loving You, German original 12", M/M, \$20

Mike Oldfield, Elude/Theme From Killing Field, Australian 12" track 7" promo in custom sleeve, M/M, \$15

Parliament, Motor Booty Affair, US limited edition picture disc LP in die-cut sleeve, M/M, \$25





**From left: Nick Menza, Dave Mustaine, Marty Friedman and Dave Ellefson.**

(Megadeth from page 36)

tants, the business managers, the personal managers, the agents, the merchandisers, the touring staff and personnel, the distributors, all of the promoters, the venue people and the security guys — not withstanding everyone at the record company and radio and television — all they're trying to do is to perpetuate their power base. Some people have your best interests at heart, most do not, and very rarely you'll find someone whom you can meet in a neutral arena where you can become friends on top of the business connection. Fortunately for me I've been able to do that, because a lot of the people that I meet are educated like you said about yourself, and they do other things beside music. Because I'm... not necessarily a Renaissance man or this guy that is very rehearsed. I can just about fit in anywhere. Being a drunk for so long, I learned how to fit in. I know I can go anywhere and talk to anyone about anything just about any time. And if I don't know anything about it, I'm humble enough to ask questions.

*You're very plugged in to the Internet. You have a web site, Megadeth.com, you have an ISP for fans to hook up, and you cybercast and broadcast a Megadeth concert back in June 1997. The Internet is a great medium for metal-heads to converge.*

I was really mesmerized with the Internet in the beginning, and then I realized that it's an anonymous place for people to do a lot of shit talking. It's a great place for business, but it's also been overrun by porno and gambling. I think what it was initially created for has been pushed back into the corner. I think it would be a great way to produce music and send stuff back and forth.

It's one of the reasons that I'm interested in the Internet, being able to have two studios on opposite sides of the world and being able to work on the same project at the same time. Not withstanding that, it also means that people can get a hold of music and bootleg it, and pirating through the Internet is crippling the music business. The very bands that these fans profess to love and support, they're killing.

*I'm intrigued by Miss Megadeth, the attractive fan who's on your web site. What do you think of her?*

She's a bright person, and the information she gets she'll verify with the band. Much to our benefit, she doesn't post anything unless we've approved it.

*There are a lot of rumors out there, like the fact that you're going to have a song that sounds like Metallica's "Call Of Ktulu" on your next album, which you've already denied.*

What I said was that we went into the studio with about 30 songs and one of them sounds very similar to "Call Of Ktulu." Granted I wrote that song. When I left Metallica, James and Kirk and Lars thought it was real clever to make some modifications and put their names on it so it appears to the layman that all four of us wrote it.

*But you actually wrote it.*

The majority of it, all of it prior to my leaving. I had something very similar to the riff in the beginning of it. It didn't make the record. It wasn't good enough. It may show up at some point in time in the future. It's like the song "Set The World Afire." That was the first song I wrote when I left Metallica, and it didn't see the light of day for

three records. I am very critical of the music that I release and try and not let anything get out until it's right. Some of it's perfect for me but it's not for the listener or radio or MTV.

*Do you think at the beginning there was much more of that Metallica stigma just because you had been in the band?*

There still is. I'll have a conversation with someone, and they'll do this Freudian slip: "How are things going with Meta—... Megadeth?" I recognize that all this time people will be talking about me and say that.

*I see them as two different bands.*

I think because of the success and enormity of Metallica, people place that before my success with Megadeth. A lot of my friends personally hate both bands, which I think is cool. Not that they don't respect what we've done. These are people who don't like hard rock. They don't do that Freudian slip. [snickers] If anything, they're quick to point out what a crappy golfer I am.

*Are there any things you think would surprise your fans to learn about you? Of any preconceived notions that people might have of you?*

The one thing that I wish would go away is that I have no animosity towards Metallica. I'm not jealous. I'm very proud of them.

*Do you ever stay in touch with them? Do you guys ever talk?*

No. I would like to. I was very, very happy to hear that James finally had a baby, and I heard Lars did, too. That's great. They're gonna really have their life be fulfilled now that they've got children. It's a

weird thing that happens, and it doesn't necessarily have to change people, unless your wife's a bitch. [laughs] I'm really happy for those guys. I'm really happy for all their success. I'm happy that they kept our dream alive, because we all dreamed it. It's just that they got to be there when it happened.

*It sounds like you've come to peace with a lot of things in your past.*

Success has a very peculiar way of affecting people. I'm still very angry sometimes. If something is happening that's affecting the people I care about, I may be calm on the outside and not seem too hostile, but I'm very capable of getting freaked out if someone crosses me. I just deal with it a little differently nowadays. One of the saddest things in this genre of music is the incessant name-calling and back-stabbing. I was very guilty of that for a long time. I just wish that that stuff would cease and there would be some unity, because I know that before when there was unity, the movement was very powerful. Then you get frontmen and outspoken people in bands always taking pot-shots at the big cats. They're ostracizing themselves. I'm not going to say that we're not aware of it. We know what people say. I know that the guys in some of the other bands that are the big cats are aware of what other people say. You just don't let that stuff bother you. But it does put division in the community. Now I could care less if a guy that sells 50,000 records says I've sold out, because yeah, I've sold out fucking arenas, I've sold out record stores, I've sold out all kinds of things. For a person like that, the smart thing to do would be to figure out what we did so that they too can benefit from that kind of success.













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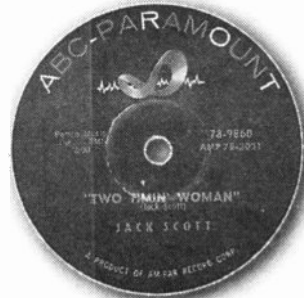
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See #537



See #525



- 466. Ramon Maupin - "No Chance/Love Gone" Fernwood 101 Mint Rare Memphis Rockabilly. Very hard to find on 78. MB \$100
- 467. Skeets McDonald - "You Oughta See Grandma Rock/Heart-Breakin' Mama" Capitol 3461 VG++ Very Hard to find Rockabilly 78. MB \$75
- 468. Mickey & Sylvia - "Love Is Strange/I'm Going Home" Groove 0175 Mint Tough on 78. MB \$50
- 469. The Monotones - "Book Of Love/You Never Loved Me" Argo 5290 M- Very hard to find clean on 78. MB \$150
- 470. Merrill Moore - "The House Of Blue Lights/Bell Bottom Boogie" Capitol 2574 Nice VG+ MB \$10
- 471. Merrill Moore - "Fly Right Boogie/Nola" Capitol 2796 Mint MB \$20
- 472. Roy Moss - "You're My Big Baby Now/You Nearly Lose Your Mind" Mercury 70770 M- Hard to find Rockabilly 78. MB \$75
- 473. Roy Moss - "Corinne Corinna/You Don't Know My Mind" Mercury 70858 Nice VG+ MB \$25
- 474. Ricky Nelson - "You're My One And Only Love/Honey Rock" Verve 10070 Mint MB \$100
- 475. Ricky Nelson - "Waltin' In School/Stood Up" Imperial 5483 M- Rare black and silver label pressing. MB \$75
- 476. Ricky Nelson - "Believe What You Say/My Buckets Got A Hole In It" Imperial 5503 Mint Rare black and silver label pressing in Perfect Store Stock Mint. MB \$100
- 477. Ricky Nelson - "Poor Little Fool/Don't Leave Me This Way" Imperial 5528 VG++ The Rare One on 78 that everybody wants. Classic Rock & Roll!! MB \$125
- 478. Ricky Nelson - "Lonesome Town/I Got A Feeling" Imperial 5545 Nice VG+ No Juke wear, just lite scuffs, plays super. MB \$30
- 479. Ted Newman - "Plaything/Unlucky Me" Rev 3505 M- Very scarce on 78. MB \$30
- 480. Nervous Norvus - "Transfusion/Dig" Dot 15470 Mint Perfect Store Stock. MB \$25
- 481. The Olympics - "Western Movies/Well!!" Demon 1508 VG++ Very Rare On 78. MB \$125

- 494. Elvis Presley - "Shake Rattle And Roll/Lawdy Miss Clawdy" RCA Victor 6642 VG++ Rare one, plays M- MB \$150
- 495. Elvis Presley - "Love Me Tender/Anyway You Want Me" RCA Victor 6643 MINT MB \$100
- 496. Elvis Presley - "Teddy Bear/Loving You" RCA Victor 7000 M- MB \$100
- 497. Elvis Presley - "Jailhouse Rock/Treat Me Nice" RCA Victor 7035 Mint MB \$100
- 498. Elvis Presley - "Don't Beg Of You" RCA Victor 7150 M- MB \$150
- 499. Elvis Presley - "Wear My Ring Around Your Neck/Doncha' Think It's Time" RCA Victor 7240 M- Small TOL MB \$100
- 500. Elvis Presley - "Hard Headed Woman/Don't Ask Me Why" RCA Victor 7280 MINT Unplayed - Perfect Store Stock Mint!! MB \$200
- 501. Little Richard - "Tutti-Frutti/I'm Just A Lonely Guy" Specialty 561 VG++ Classic, Nice Copy MB \$40
- 502. Little Richard - "Long Tall Sally/Slippin' & Sildin'" Specialty 572 VG++ MB \$35
- 503. Little Richard - "Rip It Up/Ready Teddy" Specialty 579 M- MB \$35
- 504. Little Richard - "She's Got It/Heebie-Jeebies" Specialty 584 M- MB \$35
- 505. Little Richard - "The Girl Can't Help It/All Around The World" Specialty 591 M- MB \$35
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- 507. Little Richard - "Jenny Jenny/Miss Ann" Specialty 606 M- MB \$35
- 508. Little Richard - "Keep A Knockin'/Can't Believe You Wanna Leave" Specialty 611 Mint Perfect 10 MINT MB \$50
- 509. Little Richard - "OOh! My Soul/True Fine Mama" Specialty 633 M- MB \$35
- 510. Billy Riley and His Little Green Men - "Flyin' Saucers Rock And Roll/I Want you Baby" Sun 260 M- MB \$100
- 511. Marty Robbins - "That's All Right/Gossip" Columbia 21351 Nice VG+ Marty does Elvis quite well, lite scuffs. MB \$20
- 512. Marty Robbins - "Maybelline/This Broken Heart Of Mine" Columbia 21446 M- Scarce on 78 MB \$35
- 513. Marty Robbins - "Pretty Mama/Don't Let Me Hang Around" Columbia 21461 M- MB \$35
- 514. Marty Robbins - "Tennessee Toddy/Mean Mama Blues" Columbia 21477 M- MB \$35
- 515. Marty Robbins - "Singing The Blues/I Can't Quit" Columbia 21545 M- 50's classic MB \$25

- 516. Marty Robbins - "Long Tall Sally/Mr. Teardrop" Columbia 40679 VG++ MB \$25
- 517. Marty Robbins - "A White Sport Coat/Grown-up Tears" Columbia 40864 VG++ MB \$25
- 518. Jimmie Rodgers - "Honeycomb/Their Hearts Were Full Of Spring" Roulette 4015 VG++ Classic MB \$25
- 519. The Royal Teens - "Short Shorts/Planet Rock" ABC Paramount 9882 MINT MB \$75

- 520. Jack Scott - "Two-Timin' Woman/I Need Your Love" ABC Paramount 9860 Nice VG+ Extremely Rare on 78 MB \$150
- 521. Ronnie Self - "Ain't I'm A Dog/Rocky Road Blues" Columbia 40989 Nice VG+ Extremely rare on 78 MB \$50
- 522. David Seville - "Witch Doctor/Don't Whistle At Me Baby" Liberty 55132 VG++ Classic, plays Mint MB \$50
- 523. Shirley And Lee - "Let The Good Times Roll/Do You Mean To Hurt Me So" Aladdin 3325 M- MB \$30



- 524. The Tazmen - "Easy Pickin'/The Chicken" TAZ 9121 M- Scarce on 78, cute graphics on label. MB \$30
- 525. Tom And Jerry - "Hey Schoolgirl/Dancin' Wild" Big 613 VG++/M Simon & Garfunkel on a 78!! Very rare 1958 78. MB \$350
- 526. Joe Turner - "Shake Rattle And Roll/You Know I Love You" Atlantic 1026 M- Very hard to find clean. MB \$35
- 527. Gene Vincent - "Be-Bop-A-Lula/Woman Love" Capitol 3450 M- MB \$100
- 528. Gene Vincent - "Race With The Devil/Gonna Back Up Baby" Capitol 3530 MINT MB \$100
- 529. Gene Vincent - "Bluejean Bop/Who Slapped John" Capitol 3558 VG++ MB \$75

- 530. Gene Vincent - "Crazy Legs/Important Words" Capitol 3617 Mint MB \$100
- 531. Gene Vincent - "Lotta Lovin'/Wear My Ring" Capitol 3763 M- MB \$100
- 532. Gene Vincent - "Dance To The Bop/I Got It" Capitol Nice VG+ Small stain on label. MB \$35

- 533. Alvis Wayne - "Swing Bop Boogie/Sleep Rock-a-Roll Rock-a-Baby" Westport 132 M- Very Rare on 78. Classic Rockabilly MB \$250
- 534. Larry Williams - "Bony Moronie/You Bug Me Baby" Specialty 615 M- Small tol on B-side MB \$25
- 535. Jackie Wilson - "Reet Petite/By The Light Of The Silvery Moon" Brunswick 55024 M- His first on Brunswick MB \$100
- 536. Jackie Wilson - "Lonely Teardrops/In The Blue Of The Evening" Brunswick 55105 VG Lots of lite scuffs but NO juke wear and it plays super. The Classic!! MB \$50
- 537. Sonoe West - "Rock-Ola Ruby/Sweet Rockin' Baby" Nor-Va-Jack 1956 MINT One of the absolute Ultimate Classic Rockabilly records. Rare as hen's teeth on 45 and rare as passenger pigeons on 78. How's that for a description? MB \$500



- 538. Chuck Willis - "C. C. Rider/Ease The Pain" Atlantic 1130 M/VG++ ULTRA Rare White Label Promo. I've Never Seen one of these before!! No, it's NOT Foreign. It's classic Ma Rainey blues from the 1920's updated for the 50's. MB \$75
- 539. Link Wray & His Ray Men - "Rumble/The Swag" Cadence 1347 VG++ Classic Guitar crusher!! MB \$50
- 540. Dale Wright & Rock-Its - "She's Neat/Say That You Care" Fraternity 792 M- A common 45 but hard to find on 78. MB \$50



- 482. Roy Orbison & The Teen Kings - "Ooby Dooby/Go! Go! Go!" Sun 242 M- Orbisons' first Sun in Near Perfect condition. MB \$125
- 483. Carl Perkins - "Blue Suede Shoes/Honey Don't" Sun 234 Nice VG+ No Juke wear just lite scuffs, plays M- MB \$30
- 484. Carl Perkins - "Dixie Fried/I'm Sorry I'm Not Sorry" Sun 249 M- MB \$50
- 485. Barbara Pittman - "I Need A Man/No Matter Who's To Blame" Sun 253 VG++ Classic Female Rockabilly MB \$50



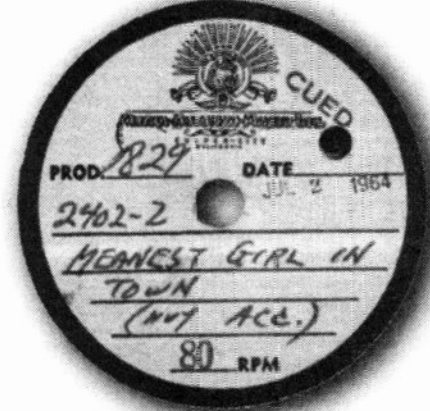
- 486. Lynn Pratt - "Tom Cat Boogie/At Night Time" Hornet 1000 Mint Very scarce Rockabilly 78 MB \$150
- 487. Elvis Presley - "That's All Right/Blue Moon Of Kentucky" RCA Victor 6380 MINT Perfect Copy of Sun Classic as first released on RCA in 1955. MB \$175
- 488. Elvis Presley - "Heartbreak Hotel/I Was The One" RCA Victor 6420 M- MB \$100
- 489. Elvis Presley - "I Want You I Need You I Love You/My Baby Left Me" RCA Victor 6540 MINT MB \$100
- 490. Elvis Presley - "Hound Dog/Don't Be Cruel" RCA Victor 6604 Mint Perfect Copy of All Time Classic Hit MB \$100
- 491. Elvis Presley - "Tryin' To Get To You/I Love You Because" RCA Victor 6639 MINT Perfect Copy of a hard one to find. MB \$150
- 492. Elvis Presley - "Blue Moon/Just Because" RCA Victor 6640 MINT Perfect Copy of one of the harder to find RCAs MB \$150
- 493. Elvis Presley - "Money Honey/One Sided Love Affair" RCA Victor 6641 VG++ Tough one on 78, B-side label has ring on it. MB \$125

## Rare Elvis Presley Studio Acetates



- 541. Elvis Presley - "Spring Fever" M-G-M M- 12 inch M-G-M Studio Master Acetate dated June 22, 1964 for Production 1829, "Girl Happy." This is 2405-1 with the same take on the B-side. MB \$400

These three acetates are from the collection of a former M-G-M employee who saved a total of seventeen—the remaining acetates will be auctioned over the next year and a half. They represent a unique opportunity to own actual studio acetates from Elvis' M-G-M movie years. Most include directors' comments and take numbers at the beginning. They play at 80 rpm (if you have the equipment) or sound just fine at 78rpm. Call if you'd like to hear them over the phone.



- 542. Elvis Presley - "Starting Tonite" M-G-M June 22 1964 M- M-G-M Master 12 inch Acetate from Production 1829, "Girl Happy." Label says 2409-1, announcer/director on record says, "This is 2017 take 4," then a second announcer/director comes on and changes it to "2009 take 3." Then Elvis sings. Side 2 is the same. MB \$400
- 543. Elvis Presley - "Meanest Girl In Town" M-G-M M- 12 inch M-G-M Master Acetate from Production 1829, "Girl Happy," dated July 2 1964, #2402-2, same on both sides. Director starts with "Stay Real Tight El," then says "13 Go 13." When "El" is finished singing, the director yells "CUT." Directors got away with calling him El—cute. MB \$400

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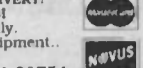
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Brouhaha Music Marketing Cont.

Table of music releases with columns for artist name, album title, format, and price. Includes artists like Hill, Lennon, McCartney, Lennon, McCartney, Lennon, McCartney, etc.

# Collectormania!

## RADIO STATION PRESSINGS: LIVE FROM CENTER CITY IN SCHENECTADY, THIS IS 3WD...

by Chuck Miller

A couple of people have written to me asking questions along this topic: "I've got a copy of Bruce Springsteen's *Born To Run*, and it's got some radio station's call letters on it. Does this increase or decrease the value?"

Well, The Boss will always be The Boss — but that's another story. Certainly there are some promotional copies of records, and *Goldmine's Promo Record And CD Price Guide* is a good place to start your quest. But if the record has been "branded" by a radio station (i.e., their call letters are either stamped or magic marked on the jacket or label), the price can either rise — or fall — depending on a number of variables.

The biggest variable is — what radio station is this? Is it a major radio station in a huge metropolitan market or a small station in the middle of nowhere? Some Beatles collectors, for example, will look for Beatle albums with the letters WWDC — the Washington station that gave the Beatles their first American radio exposure. Some Elvis collectors want the records originally played on Memphis or Tupelo radio stations, the cities most associated with the King. And as for The Boss... *Greetings From Asbury Park* might be a common album, but if it had the call letters of a station in Asbury Park...

Another question to ask — who were the DJs on the radio during that record's exposure? That copy of The Chords' "Sh-Boom" with a WINS stamp on it may have been touched by Alan Freed himself. And that copy of Edgar Winter's "Frankenstein" with the WCCC logo may have been the first record ever played on commercial radio by Howard Stern. Of course, anybody with a magic marker can scribble "KFWB" or "WPLJ" on a record, so make sure to check the record carefully with an expert.

Another place to look for "branded" records are college radio stations. Even though nearly every station has moth-balled their old turntables for CDs, there are still racks of vinyl on the shelves, probably because a certain song isn't on CD yet, or nobody wants to take them or get rid of them yet. Imagine finding a copy of R.E.M.'s *Murmur* or the Sex Pistols' *Never Mind The Bollocks* with comments from the disc jockeys of the time (those who read my column in *Goldmine* #467 know about the famed "Beatles Argument" album, where two college DJs — okay, one of them was me — went from discussing a Beatles greatest hits LP into a magic-marker flame war).

Of course, there's the other side to this — without exception, these records will be scuffed, scratched, scribbled on, defaced, have coffee stains, soda stains, cigarette ashes, warps, dents, phone numbers from Sharon Ann and Tracey Ann and three other Anns... you name it. While many Top 40 stations recorded their songs on carts then kept the vinyl as a safety in case the cart malfunctioned, other stations would play the vinyl itself and just get a new record from the label when the old one wore out. So it's extremely rare to find a radio promo record with an appropriate station's call letters in near mint condition — unless the record was only used as a master for cart recording.

I've actually gotten a few radio station records in my collection, mostly through secondhand stores and such (I know, in a previous column I questioned whether these

records could be stolen or not — but oftentimes, radio stations will "dump" their surplus onto used record stores, just to make room in their own studios). Some of the "radio only" records I acquired have the initials "3WD" written on them — and therein lies a tale.

Growing up in Albany in the 1970s, I had my choice of many pop/rock radio stations — WPTR and WTRY on the AM dial, WFLY and WPYX and WGFM on the FM dial. One Sunday, I was spinning the radio dial trying to get from one AM station to the other (*American Top 40* was on in a few minutes) — and lo and behold, I came across a station I had never heard before.

It was a low-power AM facility from Schenectady, N.Y., 1240 AM WWWD (or "3WD," as it was more popularly known). DJs played an eclectic mix of Top 40 hits and "soon-to-be" hits. They spent an entire month proving — and disproving — and reproving — and re-disproving the similarities between Klaatu and The Beatles. They played records right out of the box, even if it took months for America to decide that song was a hit. As an example, 3WD wore out Thelma Houston's "Don't Leave Me This Way" — months before the song hit the Top 40.

My friends used to joke about the station's quirky call letters, calling the station "Three-didildy-dee," or "Three-wheel-drive," but for me it was a station willing to program by the seat of its pants. Call in a request on 3WD, and they'd have it on the turntable in 10 minutes or less. They even

**My friends used to joke about the station's quirky call letters, calling the station "Three-didildy-dee," or "Three-wheel-drive," but for me it was a station willing to program by the seat of its pants. Call in a request on 3WD, and they'd have it on the turntable in 10 minutes or less. They even played local hits such as Blotto's "I Wanna Be A Lifeguard" — imagine that, a local group's songs in heavy rotation with The Bee Gees and Chic.**

played local hits such as Blotto's "I Wanna Be A Lifeguard" — imagine that, a local group's songs in heavy rotation with The Bee Gees and Chic.

In 1983 during a college break, I visited the 3WD station and spoke with two of the disc jockeys I remembered from my youth. I half-jokingly suggested that once I got out of college, I might join them in the multimillion dollar world of broadcast radio.

Four years later, in September 1987, I did join 3WD as an evening disc jockey. One of those same disc jockeys introduced me on the radio, I took my seat and then spent the next six hours in heaven.

Unfortunately, heaven lasted about two days. Then reality set in.

Low-power AM rock stations such as 3WD were changing their formats to all-talk or all-sports or all-weather or all-farm



The Troggs' "A Girl Like You," from radio station 3WD (WWWD, Schenectady, N.Y.). The station doesn't exist any more — except in my memories.

reports, as people who wanted to hear the top hits wanted them in crystal-clear stereo. 3WD was being sold, so there was virtually no effort to promote the station. My six-hour shift coincided with New York Mets broadcasts, Syracuse University football and basketball games and horse race results from Off-Track Betting. My thoughts of making "millions" in radio changed when I found out they take taxes out of minimum wage. And a snowstorm in October knocked half the radio stations off the air — guess which one was still on and expected me to be on time for my shift?

For all of you who've seen *Play Misty For Me* — trust me, when you're on a low-power radio station, the women who call the request line would rather know the results from the fifth race at Aqueduct.

Still, I stayed with the station for six months, building up a small following with a 1950s oldies program (when it wasn't pre-empted for the Sugar Bowl-bound Syracuse football team). On March 17, 1988, my radio show was the last program aired under the 3WD call letters — the station was finally sold, and 3WD became the first station in Albany whose entire broadcast day was delivered via satellite from another state.

I left 3WD with a lot of memories — some good, some not-so-good — and a sense that I had accomplished one of my dreams, being a professional radio disc jockey. Okay, the only similarity between me and Wolfman Jack is we both howled (my howls came from viewing my paycheck).

About six months later, while rifling through my local used music store, I saw boxes and boxes of records — all with "3WD" handwritten or stickered on the labels and jackets. They were all the records I remember playing, the hits and the misses and the smashes and the

trashes. I asked the record store about them; they said somebody just dropped the whole lot off for 20 bucks. I bought about 100 singles and took them home, adding them to my growing collection.

And this is part of the joy of collecting — while 3WD was just another series of call letters in the whole spectrum of amplified modulation radio, to me it will always have a warm spot in my memory. In the one life we live, how rare it is that we get to fulfill our dreams and fantasies. And I did.

They weren't three-wheel drive to me.

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 send an e-mail to [Collectormania@krause.com](mailto:Collectormania@krause.com). Hope to hear from you soon!



# this issue's **FIVE STAR RECORD!**

hey Marty @ mail-wwnet.net

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THEIR SECOND LP FOR GEFLEN RECORDS, WHITE ZOMBIE'S 1993 DOUBLE PLATINUM ALBUM FEATURES "MORE HUMAN THAN HUMAN" WHICH EARNED A GRAMMY NOMINATION AS WELL AS AN MTV VIDEO MUSIC AWARD (BEST HARD ROCK)!! THE VIDEO WAS DIRECTED BY FRONTMAN/VOCALIST ROB ZOMBIE, WHO ALSO WRITES THE LYRICS AND PROVIDES ART DIRECTION FOR THE LP COVERS, INCLUDING ADDING HIS OWN ORIGINAL ILLUSTRATIONS!

THIS LP IS A PROMO I PICKED UP A YEAR OR TWO AGO! PRESSED ON BLUE VINYL & COUPLED WITH ZOMBIE'S VISIONARY ART DIRECTION IT REALLY IS A TOTAL PACKAGE - COMPLETELY COOL IN EVERY WAY!

THE MULTI-TALENTED ZOMBIE'S OTHER PROJECTS HAVE INCLUDED: A GREAT COLLABORATION WITH HOWARD\* STERN FOR THE MOVIE "PRIVATE PARTS", HELPING MIKE JUDGE DESIGN A SCENE IN "BEAVIS AND BUTT-HEAD DO AMERICA", WORKING AS A PRODUCTION ASSISTANT ON "PEE WEE'S PLAYHOUSE" AND CONTRIBUTIONS TO VARIOUS FILM & TV SOUNDTRACKS INCLUDING "THE CROW" AND "THE X-FILES". HIS NEWEST RELEASE (AS A SOLO ACT) IS "HELLBILLY DELUXE" AND IS AVAILABLE ON VINYL!



ZOMBIE (BORN ROBERT STRAKER), A LONG-TIME FAN OF COMIC BOOKS, HORROR FILM AND AMERICAN POP TRASH CULTURE, HAS MASTER-MINDED THE GROUP'S IMAGE AND DRIVEN THEM TO ROCK STARDOM IN AN ERA WHEN HALLOWEEN HAS BECOME THE SECOND LARGEST MERCHANDISING SEASON IN AMERICA!! COINCIDENCE?

I THINK NOT! TAKING THE BAND'S NAME FROM THE 1932 HORROR FILM STARRING BELA LUGOSI, ZOMBIE DEVELOPED A FORMULA FOR THE MUSICAL CONTENT THAT COMBINES THROBBING HEAVY METAL GUITAR RIFFS, SAMPLES AND SOUND EFFECTS WITH HIS OWN POP DEVIL WORSHIP LYRICS! IT JUST COULDN'T MISS! EVEN AN OLD FART LIKE ME LOVES THIS STUFF! BUT THEY WERE NO OVERNIGHT SENSATION! BEFORE THE SUCCESS OF THIS LP AND THEIR FIRST ON GEFLEN - "LA SEXORCISTO-DEVIL MUSIC VOL. 1" THERE WERE MANY CLUB APPEARANCES AND FIVE INDEPENDENT RELEASES INCLUDING "MAKE THEM DIE SLOWLY" ON CAROLINE (1989)! ZOMBIE WORKED AS A BICYCLE MESSENGER IN NEW YORK AND AS AN ART DIRECTOR FOR A PORN MAG WHILE DESIGNING AND PROMOTING FOR THE BAND!! A TRUE RENAISSANCE MAN!

\* ALSO A REGULAR GUEST ON THE SHOW!



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# New Releases

**TOM PETTY AND THE HEARTBREAKERS**  
**Echo**  
 Warner Bros. (9 47294-2)

Unlike Forrest Gump's box of chocolates, one has always had a pretty good idea what one was going to get with a new Tom Petty release. Petty has never felt the need to reinvent himself or experiment just for the sake of it. He's occasionally made some left turns (the unabashed psychedelia of "Don't Come Around Here No More" comes to mind), but he's a rocker at heart who also happens to embrace country, folk and R&B. He's been called the "new Dylan" and compared to The Byrds and The Rolling Stones. After 20-plus years, he can still write an indelible hook and tell an interesting story, coming up here with some fine, tasty new material. It almost seems too easy. Part craft, part inspiration, Petty knows how to make a rock album like no one else.

*Echo* is 15 new tunes clocking in at just over an hour. "Room At The Top," an introspective ballad, opens softly, but then the band pushes its way in to kick it up a notch ("I've got a room where everyone/can have a drink and forget/those things that went wrong in their life"). The psych break by guitarist Mike Campbell and keyboardist Benmont Tench puts the perfect razor's edge on the tune.

"Free Girl Now" is tough and pounding. It's reminiscent of early Petty as he snarls his way through the three-chord rocker like he was making his first single. Campbell is just as rough on his own "I Don't Want To Fight," on which he finally gets a lead vocal (which sounds almost exactly like Petty — his phrasing is identical).

"Accused Of Love" is a gentle Byrdsian mid-tempo tune. The harmonies and ringing guitars fit this "love at the dark end of the street" tune to a tee ("And we don't even know the wrong we've done/And we don't

even care anymore/All I know is I believe that you and me/Forever will stand accused of love"). The six-minute title track is a stark, slow-burning ballad that finds a melodic Petty in a Dylan mode. It appears to deal with the repetition of life ("It's the same sad echo around here") juxtaposed with betrayal ("And I don't want to question or even celebrate/All the joy you took and then gave back too late... and it's the same sad echo when you lie"). It's Petty at his best — and ironically his mellowest.

*Echo* is a perfect title for an album that mirrors the artist's past work. It's true that no two Tom Petty albums sound exactly alike. But they all reverberate with the same basic sound and songwriting style. And there's no reason for that to change.

— Brad Bradberry

**MAGMA**  
**Simples**  
 Seventh (REX II)

**MAGMA**  
**Floë Ëssi/Ëktah**  
 Seventh (A XXVI/SRA A26)

For those prog heads who don't already know, Magma was a pioneering and profoundly influential progressive rock band from France who initiated an entirely new style of music now known as Zeuhl music, a style that continues to grow and develop to this day. These two recordings bookend the group's career. *Simples* is a CD EP that gathers together otherwise unavailable material found only on their few and extremely rare singles (well, one track appeared on a Magma anthology, though it was marred by a spoken voice-over), whereas *Floë Ëssi/Ëktah* is a new recording at a time when Magma has apparently spent little time in the studio. From the former, the highlight is "Mekanik Machine," written by the group's most influential bass

player, Jannick Top. It features Top's hallmark: A savage, buzzing bass sound that has proven to be influential among Zeuhl groups, not to mention the archetypal angular and truly bizarre melodies, the imaginative and equally strange arrangements and utterly weird singing. Fantastic!

Also, there is a substantial wild guitar part, notable as Magma often did not include a guitar player in its lineup. There are four other rare tracks from 1971-72 as the group entered its first mature period. These are not to be missed by Magmaphiles. The caveat: The CD is mastered from vinyl singles, as master tapes could not be found. That being said, with the singles often going for well more than \$100 a pop, this is the only way to fly.

Initially, *Floë Ëssi* sounds like vintage Magma, from the period of *Attahk* and the live *Retrospective* albums, with the snarling bass, and again, important guitar parts, leader Christian Vander back on drums and an emphasis on vocal arrangements including a female chamber choir in the classic style. And while this is close in spirit to Magma in its glory days, as it moves along it becomes a bit more lyrical and jazzy, therefore rather closer to late-period Magma or the Magma offshoot band, *Offering*.

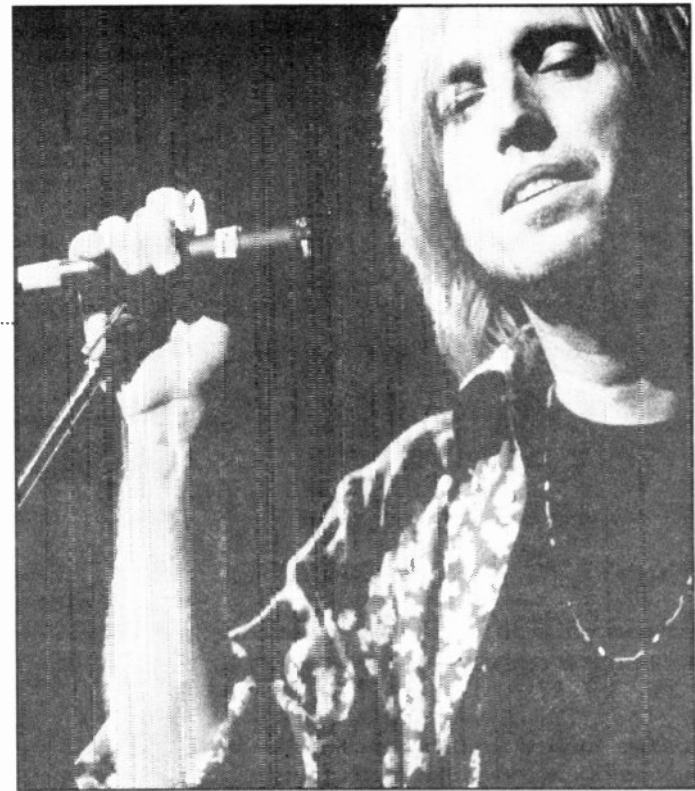
Still, it remains as close to the real deal as has been heard in ages. *Ëktah* does the similar thing, but moves much more quickly into the later style. That being said, both songs are terrific and well worth seeking out. Hopefully this bodes well for a full-length Magma release soon. (Seventh Records, www.seventhrecords.com, available from Wayside Music, P.O. Box 8427, Silver Spring, MD 20907)

— Dean Suzuki

**THE BOO RADLEYS**  
**Kingsize**  
 Creation Records (NR 2027)

With a press release that simply stated that the band believed they could take their project no further, The Boo Radleys announced their demise. The timing in the U.K. couldn't have been better — their new album was riding high on a wave of fabulous reviews; but in the U.S. it was disastrous, as advance copies of *Kingsize* were mailed simultaneously with the announcement of their breakup. So what hope does this album have? Sadly, very little.

The Boo's four previous albums garnered some critical acclaim but failed to generate much public interest. Although 1995's phenomenal *Wake Up!* did raise their profile, at least among Brit-pop fans (in years to come "Wake Up Boo!" will inevitably appear



**Tom Petty**

on every Best Of Brit-pop list), it still failed to find a wider audience. Their follow-up, *C'mon Kids*, threw away much of the popsters goodwill, while still not appealing to America's more rock-orientated masses. The band must have watched in disbelief as Blur cracked the States with virtually the same formula.

Which brings us to *Kingsize*, the epitaph for a still-to-be discovered group. The Boos built their reputation with carefully crafted pop songs, fashioned around shimmering melodies and lush harmonies. But when they attempted to branch out with the musically messy *C'mon*, it was evident the group had entered a difficult adolescence. However, *Kingsize* proves the band has reached a vibrant musical maturity.

Songwriter/guitarist Martin Carr's lyrics have always dealt in extremes, swinging violently from the outright cheerful to angsty introspection. But now he's slowly mellowing with age and newfound religion.

Regrets? Carr's had more than a few — a theme he's visited as far back as *Wake Up!* But the guitarist is finally shaking the past — and just as well, too. Much more rueful wallowing over youthful indiscretions could easily lead to accusations of an early mid-life crisis.

"I was born for today and the day after..." he proclaims on the final track. "The Future Is Now," an optimistic philosophy previously lacking in the Boos repertoire. While Carr continues to search for meaning in life and relationships, it's no longer a trip down angst lane, but rather a journey of true discovery.

And just as The Boo Radleys have grown lyrically, they've also reached new heights of musical maturity, continuing to diversify their sound but in a less chaotic fashion. The songs are all tightly constructed, with newer elements subtly blending around the band's own signature pop sound. Musical experiments are offered as intros or middle breaks, as on "Adieu Clo Clo," which opens with a long dub passage — before transforming into pure pop.

Other tracks blend in prog rock guitar, airy flutes, funk horns, C&W twang, and even smoky noir atmospheres. Jungle, drum and bass rhythms abound, most notably on their U.K. single, "High As Monkeys," surely

(Please see New Releases page 58)

## Video Review

**BRIAN WILSON**  
**Imagination**  
 Warner/Reprise/Giant (385040)

This live concert just goes to show how great Brian Wilson can sound with a full band in tow. The album that shares the same name was decent, but with Wilson doing all the vocals it sounded a bit sterile. Regardless of how talented Wilson is, he always sounded better with other vocalists and this concert gives us Beach Boy Bruce Johnston, ex-Eagle Timothy B. Schmitt, and Christopher Cross, as well as lesser-known band members to back him vocally.

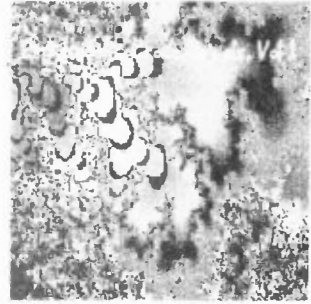
There's a sense of excitement here as Wilson opens with "California Girls." The band and arrangement are lush and tight, and Wilson is in great voice. Too bad there's only seven songs here — three Beach Boys' classics and four selections from the new album, *Imagination*. Although nearly an

hour in running time, this video includes, in addition to the songs, "making of" footage (both the album and concert), copious interviews with people who worked on the album, backstage footage, rehearsals, and Sean Lennon interviewing Brian. Music legends from Pete Buck to Eric Clapton to Stevie Wonder each say a few admiring words about Wilson. He deserves this not so much for his new album (the first in a decade), but for his body of work and uncanny production and arrangement skills.

It could be said that this is a truncated documentary with music sandwiched between the commentary. As a fan, though, this writer felt some frustration as *Imagination* veered from song to interview to song, etc. Although this video gives no real new deep insights into the man, the concert footage is a must for any Wilson fan.

— Brad Bradberry

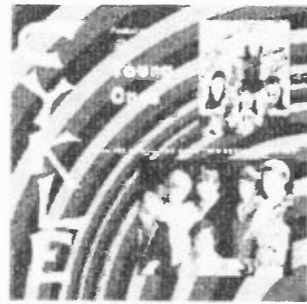
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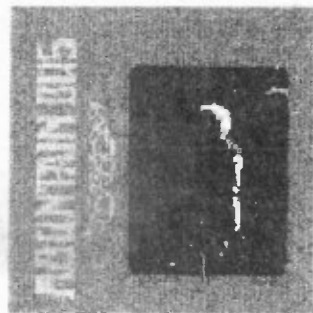
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**DISC JOCKEY**  
music stores

(New Releases from page 54)

the inspiration behind Fatboy Slim's British chart topper "Praise You." But Boo still knows pop — in all its forms. From pastoral to Phil Spector, gospel to rockers, soul to ballads, *Kingsize* encompasses the whole pop realm.

Thus even in death, the Boos' music should and can live on, and it's not too late to discover the band for yourself. So, no epitaph then, for the Boos have said all that needs to be right here.

—Jo-Ann Greene

### THE RUBINOOS

*Paleophonic*  
Pynotic (CDLP-1970)

Old power-poppin' soldiers never die; they just release the finest record of their 25-year career after a too-lengthy absence from the scene. Former teenybop-pop stalwarts The Rubinoos sound anything but prehistoric on *Paleophonic*; to the contrary, they've updated their joyous sound with more mature songwriting (no more tunes about "Arcade Queens," thank you very much) sharing space with their trademark pitch-perfect harmonies.

All of the things that pop fans have known and loved for years about the Rubes are still firmly in place: Jon Rubin's gorgeous, choirboy-like lead vocals, Tommy Dunbar's ace lead guitar runs (Dunbar may be one of the most underrated guitarists in the pop-rock world), Al Chan's beautiful background vocalizing, and Donn Spindt's tasteful drumming.

Where the ante gets upped this time out, however, is in the songwriting department. Dunbar has written many a righteous tune in the past, but *Paleophonic* finds his songwriting chops finely honed, with each and every original cut here hitting the mark with unerring accuracy. Chipper, classic-sounding Rubinoos tunes such as "Amnesia" and "No More Where She Came From" sit proudly alongside moodier, more thoughtful pieces such as the devastating breakup ballad "Early Winter," the absolutely gorgeous "Perfect

Stranger" and the 1940s-styled harmony exercise "Life In The Slow Lane."

Just to prove that the boys haven't gone soft, there's fun, fun, fun to be had (literally; check the instrumental break) in the good-timey "Pursuit Of Happiness," while the martial drumbeat-powered "Gone To Seed" features a hilariously vulgar phone message. And while tacking on a surf-music take on the Star Trek theme (titled "Surf Trek," natch) wasn't completely necessary, the rock-hard riffing of "Can I" and The Everly Brothers-flavored acoustic charmer "You Don't Know Her" more than compensate. Impeccably produced by the late Kevin "Toy Matinee" Gilbert, *Paleophonic* is not only a fantastic pop album and the best-ever Rubinoos release, it's a great record, period. (Available through Not Lame Records, P.O. Box 2266, Ft. Collins, CO 80522)

—John M. Borack

### WALTER CLEVENGER AND THE DAIRY KINGS

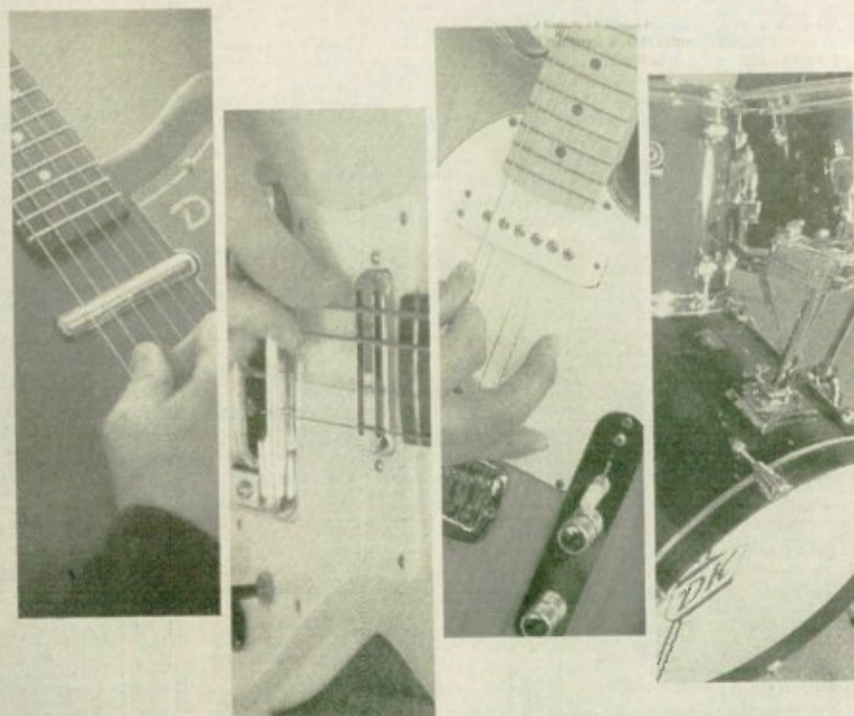
*Love Songs To Myself*  
Permanent Press (PPCD 52711)

Remember the good old days, when pop LPs were great through and through, with all meat and not a single ounce of filler? The days when there was no wanking experimentation or self-conscious navel-gazing to be found, only rock-solid songs with good singin' and good playin' (Hey, wasn't that the title of a Grand Funk record?)? Well, to quote Carly Simon, in the case of Walter Clevenger and The Dairy Kings' latest effort, these are the good old days.

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(Please see New Releases page 125)

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# Reissues

## THE KINKS

Muswell Hillbillies  
Velvel (63467-79719)

Everybody's In Showbiz  
Velvel (63467-79720)

Preservation, Act 1  
Velvel (63467-79721)

Preservation, Act 2  
Velvel (63467-79722)

Okay, here's your alternate-world scenario for today: The Kinks never existed in the 1960s. The world never heard the proto-punk of "You Really Got Me" and "All Day And All Of The Night," the delicate beauty of "Waterloo Sunset," the cross-dressin', chart-scalin' triumph of "Lola." There was no "Village Green Preservation Society," no "Arthur," no "Death Of A Clown," no "Dandy," no "Well Respected Man," no "Who'll Be The Next In Line," even. Instead, The Kinks' recording career started in 1971 with the *Muswell Hillbillies* album and continued from there. How would rock history then view the contributions of The Kinks?

While we'll never really know the answer to that hypothetical query, this ambitious reissue series from Velvel aims to at least throw a spotlight on The Kinks' '70s and '80s output, a period that has long been overshadowed by The Kinks' brilliant string of records in the '60s. For many Kinks fans, the group might as well have ceased to exist after "Lola." These reissues prove that belief wrong.

In fact, the country-fried *Muswell Hillbillies* could stand proudly among The Kinks' rightly celebrated earlier albums with its accomplished mix of wry observation, longing wistfulness and bitter orneriness. A concept album about urban renewal — Muswell Hill was the postwar North London area in which Ray and Dave Davies grew up — it might not seem a terribly enticing notion, but *Muswell Hillbillies* succeeds in every respect.

The opening track, "20th Century Man," remains a commanding cry of rage, offered in a musical setting that could have been an effective prototype for '80s cowpunk. The album-closing "Muswell Hillbilly" — inspired, believe it or not, by TV's *The Beverly Hillbillies* — is an exuberant expression of defiance that sways with the confident swagger of the righteous. In between, titles such as "Acute Schizophrenia Paranoia Blues," "Alcohol," "Complicated Life" and "Here Come The People In Grey" offer a fair clue to the desperation inherent in Ray Davies' study of uprooted lives. Yet *Muswell Hillbillies* never succumbs to that desperation, and it sparkles with wit and determination throughout.

Bonus tracks on *Muswell Hillbillies* include two previously unreleased tunes, "Mountain Woman" and "Kentucky Moon." The former is a finished recording that would have fit in just fine on the original album,

while the latter is a demo for a song The Kinks never finished.

Following the unqualified triumph of *Muswell Hillbillies*, the half-studio/half-live *Everybody's In Showbiz* is more of a mixed bag. The live portion is a fine concert souvenir with a selection of *Muswell Hillbillies* tunes interspersed with "Top Of The Pops" (from *Lola Versus Powerman And The Moneygoround, Part One*) and the splendid "Brainwashed" (from *Arthur*). It's marred by an annoyingly brief snippet of "Lola" — jeez, lads, either include the song or don't bother! (This also marks the first recorded appearance of Ray singing a bit of Harry Belafonte's "Banana Boat Song," the "Dey-O!" refrain of which would be a staple of Kinks concerts for roughly, oh, an eternity thereafter.)

The studio section is more hit-and-miss. Basically a study of the banality of the touring rock 'n' roll lifestyle, the songs themselves are often so laid-back as to sink anonymously into the hotel room's upholstery. The understated grace of "Sitting My Hotel" renders it a cut above the rest, and "Supersonic Rocket Ship" has a Calypso vibe reminiscent of The Kinks' own earlier "Apeman." And "Celluloid Heroes" is one of The Kinks' enduring classics, a masterful, beautiful rumination on the longing for stardom and the emptiness that can ultimately be at the center of celebrity status. Nothing else on *Everybody's In Showbiz* is remotely in the same league as "Celluloid Heroes."

Bonus tracks here are the live versions of "Till The End Of The Day" and "She Bought A Hat Like Princess Marina," taken from the same Carnegie Hall shows as the original album's live half.

One of the objections of Kinks fans who dismiss the group's '70s work centers on The Kinks' apparent fascination with creating albums that could be used as springboards for elaborate stage shows. That concept first reached full fruition with *Preservation Act 1* and its follow-up, *Preservation Act 2*. The reissue of *Preservation Act 1* opens with the non-LP "Preservation" single, which serves as an appropriate introduction to the album's characters and themes.

*Act 1* is something of an introduction, as the *Preservation* storyline doesn't really get underway until *Act 2*. That may be to this album's benefit, as *Preservation Act 1* presents a straightforward song cycle, highlighted by the snidely reactionary rock 'n' roll of "One Of The Survivors," the delicate "Sweet Lady Genevieve" and the ominous "Here Comes Flash."

*Preservation's* tale of warring factions of corruption kicks in on *Act 2*, a remarkably cohesive and intriguing narrative that doesn't sacrifice the thrill of rock 'n' roll music to the needs of its narrative, nor vice versa. If rock operas and concept albums in general have come to be regarded as pretentious, bloated ego trips, let it be noted that The Kinks actually possessed the intelligence, savvy and talent to make *Preservation* work.

(In addition to the "Preservation" single, *Act 1* is also bolstered by the single version of "One Of The Survivors." *Act 2* adds the single



The Kinks

version of "Mirror Of Love" and a live take of "Slum Kids" — a song from the *Preservation* stage show for which no studio version has ever surfaced.)

Each reissue includes liner notes by noted archivist Peter Doggett recounting the making of the original albums. Given what a wonderful job Velvel is doing with this series of Kinks reissues, one wonders if the label could possibly license the group's Pye catalog, which has been well represented in British reissues but is not currently available in the U.S. If it helps, consider this endorsement: God save Velvel!

— Carl Cafarelli

## LA VERN BAKER

La Vern/La Vern Baker  
Collectables (COL-CD-6224)

See See Rider/Blues Ballads  
Collectables (COL-CD-6231)

With one of the biggest voices of '50s rock, Chicagoan La Vern Baker captured teens' fancy as she boomed the triumphs of superhero "Jim Dandy to the rescue!" Her first big hit on Atlantic, spunky novelty "Tweedlee Dee," suffered both insult and injury as Georgia Gibbs' white cover on Mercury copied her original's arrangement and even brought in the same backup singers.

Atlantic tried to clone "Tweedlee Dee" via nonsense-titled "Bop-Ting-A-Ling" and "Tra La La." Her final big crossover hit — "I Cried A Tear" in 1958 — simply reused the sax riff on Chuck Willis' "What Am I Living For." There was even "Jim Dandy Got Married." And yes, that was the "Jim Dandy" instrumental break accompanying Divine in a memorable *Pink Flamingos* scene.

The familiar folk blues tunes "See See Rider" and "St. Louis Blues" received — by standards of the Dick Clark-era — faster and louder treatments. Like Odetta and Sweet Honey In The Rock's Bernice Johnson Reagon, Baker could roar!

As black music moved into the white mainstream, Atlantic handed her oldies popularized by Kay Starr and Tennessee Ernie ("I'll Never Be Free") and Edith Piaf ("If You Love Me"). "Don't Let The Stars Get In Your Eyes" blatantly copped Perry Como's version. She handled all her material with

authority. But hearing Atlantic increasingly shackle her with subpar songs makes you wonder if they'd have wasted Aretha Franklin too if they'd landed her a few years sooner than they did.

Collectables puts Baker's first and second LPs onto one CD, her fourth and seventh onto another — unfortunately beginning each with the lesser, later LP. Though her liner notes generally say her birth name was Dolores Williams and her aunt was Memphis Minnie, Chicago R&B authority and *Goldmine* R&B editor Bob Pruter said Minnie was a more distant cousin and her true birth name was a secret to the public.

Baker died at age 67 on March 10, 1997. The last time I saw her — at the Rockport Rhythm & Blues Festival in Newport, R.I. — she indomitably sang from a wheelchair, having lost the lower part of her legs to diabetes. Her voice could not be amputated, however. Backstage, someone strategically put her wheelchair by the path performers took to the stage so they all would stop and greet her en route. She clearly loved it, and it was wonderful watching her enjoy a final triumph.

— Bruce Sylvester

## VARIOUS ARTISTS

Electronic 80's Volume 1  
Chronicles (314 565 693-2)

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Chronicles (314 565 710-2)

We've been inundated with so many new wave/no wave compilations over the last few years as the music, fashion and — dare we say — culture of the '80s have come back into the limelight. But indie bands and pop fans aside, nothing titillated the senses like the euro-tinged, holier-than-thou music that made blue and purple eyeshadow such a pleasure to wear. And now thanks to *Electronic 80's*, we have tactile evidence of the wonderfully smarmy side of wacked that embodied electronic music of the era.

Although both volumes are pitifully short (each clocks in at under 55 minutes), they still have enough credibility and wave punch to keep things rolling.

(Please see Reissues page 148)

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**Rob Halford, formerly of Judas Priest**

All of a sudden, heavy metal is becoming cool again. Demonized by the right wing, shirked by the critics and scorned by pop fans, metal has long been loved by its devout fans, even after it was abandoned by the mainstream in the early-90s. Since then, "heavy metal" in America has become two dirty words, eliciting rolled eyes or amused smirks from its detractors. But for its legion of devoted followers, heavy metal has been a way of life and not a short-lived, vapid pop culture trend. Now fans can feel vindicated that their cause is receiving new attention and renewed life.

Many will argue it never went away, that it just mutated into genres such as grunge. But traditional (read "old school") metal and many of its offspring have lain dormant among the mainstream, considered to be a musical dinosaur. Except that this beast ain't dead.

"It's interesting for me being at a company that specializes in underground music and metal," said Relapse Records' self-proclaimed "cult leader" Matt Jacobson, "because ever since everyone was saying metal is dead, which was back around '92, our company's been doing nothing but growing and our sales doing nothing but increasing. I always thought it was funny when people were saying 'Sales are down. Metal is dead,' and I'm saying, 'That's funny, because we sold twice as much this year as last year.'"

As newer bands such as Korn, Limp Bizkit, and Deftones have taken the genre to new levels of sheer volume (and oftentimes that's about all), many industry types have also tried to rename metal to make it seem hipper. In the radio world, the "loud rock" format has become the euphemism for metal and heavy rock. The term is lame and redundant since rock by definition tends to be loud. Why not just call it what it is?

"Anything that's been cutting-edge over the last five or six years, I'd call it metal," concurred Monte Connor, vice president of A&R for Roadrunner Records, "but a lot of people wouldn't, and that's why they think metal has gone away."

The sad fact is that that the metal community is not as united as it once was. For many in the old school, the new school ain't cutting it, and vice versa. To the older fans, the newer bands understandably seem like trendy wannabes or cacophonous carbon copies of each other. For younger fans, the metal of old means hair bands or monolithic '70s rockers. It's an unfortunate dichotomy. If you're around 30, it makes you feel like you're already out of touch.

Some elder statesman do like what's been going on recently.

"Metal's definitely about the energy," stated former Twisted Sister frontman Dee Snider. "One thing that was gone from metal for a while — and even though the music was metallic, nobody was calling it metal — it was a lot more whiny than it was angry. To me, there was your happy metal and your party metal, and there was your angry metal, your Maidens and Twisted and Priests. But now you're seeing that anger coming back to the new bands. It's not your brother's or your father's or your grandfather's metal. It's definitely a contemporary sound, but it's definitely metallic — bands like Sevendust and Coal Chamber. I think it's great a form of expression for young people, for anybody, to vent."

Ultimately with the proliferation of new subgenres and a new generation of heavy rockers, the term metal now means different things to different people. It can be old school, new school, or now, old school reinvented. Connor offered a quick history lesson on the evolution of the genre.

"Most people consider metal having been invented around '67 or '68," he said. "At that time, it wasn't called heavy metal yet, but bands like Steppenwolf, Blue Cheer, and Deep Purple were metal. Then in the mid-70s, all of a sudden metal was Aerosmith, Ted Nugent, Kiss, and AC/DC. Then in the '80s, metal was Warrant, Mötley Crüe, Winger, and hair metal, but also it was the thrash movement with Anthrax, Metallica, and Megadeth. Then in the early '90s, metal was Pantera and White Zombie, and now it's Korn, Deftones, Limp Bizkit, and Coal

Chamber. As you can see, metal hasn't gone away, it's just changed categorization each time, putting on a new face and new sound."

Yet when many people speak of a metal revival these days, they are referring more to the days when heavyweights such as Judas Priest, Iron Maiden, and Dio (and lightweights such as Poison and Ratt) could play arenas. Snider is aware of this, too, since he has been hosting the nationally syndicated "House Of Hair" radio show. Naturally its success can be linked to the impending '80s revival this country is going through. "The '90s were really the '70s disco era, and in the '80s, kids were wearing The Beatles and Doors jackets, and that used to make me nuts," he recalled. "In the '70s, kids in my high school were into the '50s. So it's like a 20-year thing. 'The House Of Hair' is on 65 markets, two hours a week of hair bands and heavy metal, mainly the '80s, a little early '90s, a little '70s. We started 40 stations a year ago, now we're up to 65 stations. We're doing 20 shares, which is huge, and people are loving it."

Is the world ready for metal to conceivably reign anew?

#### End of a Dynasty

It seems like a long road for metal to have come 'round again, but to understand the cycle, one must take a look at historical precedents. There were many reasons why heavy metal fell from mainstream grace. Bloated and spoiled, the peroxide-toting, spandex-wearing L.A. poodle rock scene wore thin on people. The sex, booze and rock 'n' roll values espoused by those MTV darlings had usurped the darker edge that had made many heavier British groups appealing to numerous headbangers. Public perception of metalheads was that they all wanted to party but had nothing to say.

Even the heavier bands began to suffer. Major labels snapped up death metal bands and didn't know how to market them. Frankly, the genre became cartoonish as many newbies attempted to impress people with the 36 new ways they just learned to

describe how they could dismember you. Influential British mainstays such as Judas Priest and Iron Maiden, who were consistent gold and platinum sales achievers, suffered setbacks when their frontmen departed in the early-90s. Speed guitar wizards such as Yngwie Malmsteen, Joe Satriani, and gun-for-hire Steve Vai began to leave some people cold, especially when their myriad of imitators turned every song into an opportunity to race mindlessly across the frets.

But the biggest blow came from a band called Nirvana, as former Twisted Sister guitarist and current Sevendust manager J.J. French attested.

"What Kurt Cobain did with Nirvana — unknowingly of course — single-handedly destroyed the dream of a whole generation of lead guitar players," he said. "You used to be able to pick up guitar magazines and see all these super players, which I think its zenith was Yngwie Malmsteen. It doesn't get faster or crazier than that. He was the endgame of the speed demons. So Kurt Cobain comes along and writes 'Smells Like Teen Spirit.' It changes the dynamic from a riff-driven world to a song-driven world."

French recalled compiling an unpublished article on hair metal guitarists and what happened to their movement. He spoke to people such as Vito Bratta from White Lion and asked them what the deal was.

"They said the turning point was Nirvana and they realized how useless they were. Vito stopped playing lead guitar at that point."

In other words, Cobain helped simplify everything, and in his wake, a generation of so-called grunge and alternative bands would ascend into public favor, dismantling the metal hierarchy.

Some mainstream metal monsters managed to survive this shaky transition. With their famous, self-titled "black" album, Metallica began to sell in the multimillions. Megadeth began reaching platinum sales regularly. Seattle bands such as Soundgarden

(Please see Metal page 66)



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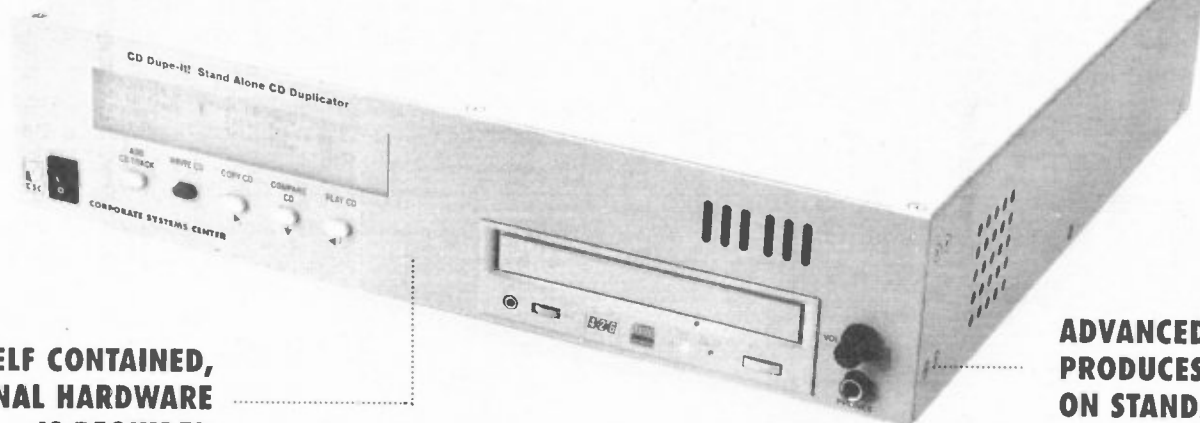
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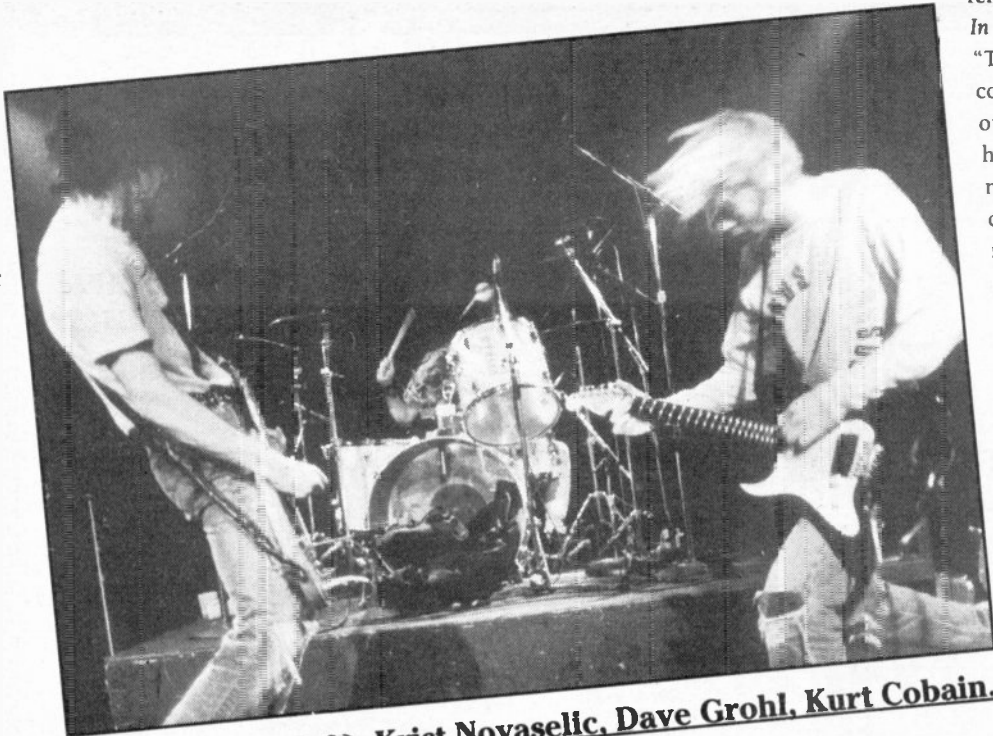
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From the Goldmine archives



**Nirvana (from left): Krist Novoselic, Dave Grohl, Kurt Cobain.**

(Metal from page 64)

and Alice In Chains, despite being called grunge, were really metal bands who also managed to attain platinum sales. And a new legion of heavy bands, led by crossover bands such as Korn, sought to assimilate the anger of urban rap and hip-hop into the guitar roar of metal. But the period of classic metal had drawn to a close.

### Back underground

There were still bands who chose to continue championing the old school ways and often update them with modern influences. Or perhaps better put, chose to write songs with strong melodies and riffs. While American media support dwindled for such music, many groups continued to flourish overseas in Europe and Japan, both regions becoming hotbeds of headbanging activity in the mid- to late-90s. In America, indie veteran Metal Blade Records and upstarts such as Nuclear Blast, Century Media Records, Relapse Records and Earache Records

(which even had a deal with Columbia for a while) would continue to cultivate home-grown artists and begin to license hard-to-obtain overseas titles. They even worked with European branches to get the music out. Thus, as had happened back in the early '80s, metal was thriving on indie labels.

For hotshot metal producer Ross Robinson — who has made his fortunes from producing '90s bands such as Korn, Soulfly, Machine Head, and newcomers Slipknot and Amen — the whole arena metal experience became soul-less. He sees the newer breed of heavy rockers as more honest in expressing their emotions.

"The Korn thing created a new sound," he said. "It was real, and it moves me the same way the '70s records did. You would open up the album and feel the soul of the album. Now with that whole Adidas rock thing — when Mötley Crüe and Warrant and Poison were all blown up — there was no substance anymore. This glam rock thing turned into a circus show, about trying to show your outsides and hide your insides, where before it was the opposite."

While Robinson is pretty new school, he

remembers when Judas Priest's *Unleashed In The East* was the heaviest thing around. "To me, the most true, raw form that's coming up now is that brutal, completely out-of-control Norwegian black metal," he said. "Those guys believe in it so much they'll die for it. They burn churches and stuff like that. It means so much to them to express what they're feeling inside. Even though it's misguided, it's real to them and they're showing their feelings."

The reality is that many talented traditional metal bands have been plugging away out of the mainstream spotlight. In many ways, going underground has not been a bad thing, given the genre's overexposure in the early-90s. "I think it's a necessary cycle for it to work through," said Jacobson. Indeed, artistic freedom seemingly became stronger once major label dreams disappeared from the picture. Numerous classic-sounding death metal bands have evolved beyond their initial barbaric beginnings, most notably in Europe.

Amorphis became an atmospheric, ethnic music-minded group; The Gathering have explored ethereal metal, amalgamating electronic sounds and spaces into their latest record; Tiamat transformed into an atmospheric group flirting with a little techno on *A Deeper Kind Of Slumber*; and Therion have blossomed into a classical metal ensemble complete with a string orchestra and choir on last year's *Vovin*. Would this have been possible if any of these groups were signed, say, to Sony? Jacobson commented: "A lot of this underground stuff was not meant to be in the major label world. It just doesn't work."

That certainly is the case with the infamous Norwegian black metal scene. While the much-publicized church burnings and assaults of the early-90s are essentially gone from that movement, the thunderous yet melodic sounds generated from that region of the world have grown on their own terms. Today, melodic black bands such as Dimmu Borgir, Emperor, and Satyricon, not to forget British black metal champions Cradle Of Filth, are starting to generate some serious press and sales.

"In many ways, metal in the mainstream is still ignored," said Century Media Records label manager Marco Barbieri. "There's an underground cult following that we've been selling to, even though MTV and radio ignores it. Mainstream friends or acquaintances can't believe that I can make a living doing this because the only bands that they know of are Aerosmith and Pantera. They don't think anything else exists, [yet] there are probably more releases nowadays and more independent labels than there have ever been."

Major labels these days are so concerned with the bottom line that they have shirked artistic development in favor of the hitmakers-du-jour. While this short-sighted philosophy is corrupting that system further, it's been a boon for the indies. "They're dropping good bands and we're saying, 'Come over!'" declared Rhodes Mason, president of Nuclear Blast America. "Selling 100,000 records is fine with us. If you don't do gold with most of these majors, they won't give you the time of day. You're a baby act. They didn't know how to develop anymore, that's obvious."

The indies do, and their sales are the proof. Stateside, Century Media artists Stuck Mojo and Iced Earth can sell 50,000 and 25,000 units respectively. Relapse's apocalyptic hardcore metal band Neurosis did 30,000 units on their last record. Magna Carta's Rush tribute record cracked 50,000 units, while their Terry Bozzio/Tony Levin/Steve Stevens and Liquid Tension Experiment side-projects did over 20,000 in sales, and progressive metallers Shadow Gallery hit 10,000. Deadline's new Quiet Riot release shipped around 20,000 units and their Alice Cooper tribute received more than 25,000 pre-orders in three weeks. One wonders why the majors don't sign such bands with built-in audiences. These bands often sell far better than the regular failures that they often pump hundreds of thousands of dollars into. One major indie label, BMG-distributed CMC International, has spawned a veteran metal roster that includes W.A.S.P., Saxon, Motorhead, Overkill, and until recently, Judas Priest, Bruce Dickinson, and Iron

(Please see Metal page 68)

From the Goldmine archives



**Clash Of The Titans tour included Megadeth, Anthrax, and Slayer. From left: Dave Mustaine, Scott Ian, and Tom Araya.**



**Liquid Tension Experiment: Jordan Rudess, John Petrucci, Tony Levin, Mike Portnoy.**

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ANNIHILATOR - STONEWALL (J) \$10.00

CD SINGLES

- PANTERA - I'M BROKEN #1 & #2 (G) \$10.00
PORCUPINE TREE - PIANO LESSONS (E) \$10.00
QUEEN/ROGER TAYLOR - SURRENDER #1 & #2 (E) \$10.00
QUEENSRYPHCE - BRIDGE #2 (E) \$11.00

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AEROSMITH - HOLE IN MY SOUL: PI \$7.00
BIOHAZARD - AFTER FOREVER: PI \$7.00

(Metal from page 66)

Maiden.

Worldwide, the metal sales numbers can be even more impressive. German metallers Helloween have reportedly sold nearly one million units apiece of their last two studio records. They are so big in Japan that they have two karaoke albums out there. Danish group Royal Hunt boast 750,000 units of five albums sold. The last two Amorphis albums have sold more than 100,000 each, and Relapse has high hopes for their new disc *Tuonela*. Century Media bands such as The Gathering and Emperor crack 100,000 worldwide. The Gathering will reportedly go gold in Holland for the new double album *How To Measure A Planet?* Meanwhile Moonspell's last opus *Sin* shipped 200,000 units globally. Then, of course, are those perennial German favorites, American Conan-metallers Manowar — they only hit 30,000 in sales in America but sell many times that overseas.

Want further proof of sales power? Relativity has been reissuing its well-known Combat titles from the '80s, which include releases by Megadeth, Exodus, Nuclear Assault, Helstar, Death, and Agnostic Front. Cleopatra Records' Deadline imprint has resurrected Quiet Riot, Bang Tango, Dangerous Toys, and Great White, plus releasing retrospectives of heavier artists such as ex-Iron Maiden frontman Paul Di'Anno, Motorhead, and Venom. Cleopatra's label manager Brian McNelis follows Soundscan closely and reports that Poison sold a quarter million copies of their catalog last year. According to Quiet Riot's Kevin DuBrow, his group sold 130,000 back catalog albums in 1998. On the live front, the Black Sabbath and Kiss reunion tours have been doing extremely well. The two OzzFests have been major summer draws. Two hair metal tours will be unleashed this summer — Exile From Mainstream and the second annual Rock Never Stops brigade.

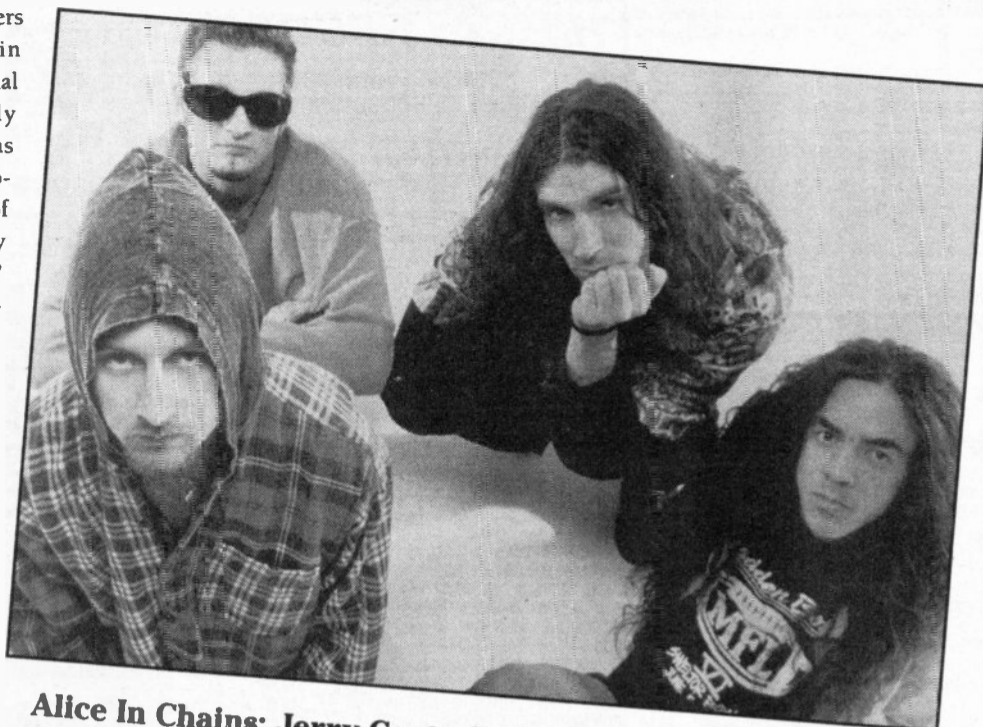
While nostalgia has become big again, there are those who unite all factions of metal. The long-running Milwaukee Metal-fest, which is 13 years strong, offers both old and new school bands and now can draw

4,000 to 5,000 fans. When the promoters assembled an East Coast version in Asbury Park, N.J., called the March Metal Meltdown, 4,500 people reportedly showed up to see bands as diverse as Sepultura, Dimmu Borgir, Puya, Whiplash, and Raven. "The other example of something like that is in Germany. They have the Wacken Open Air Festival," said Slagel. "Last year I was there — they had 20,000 kids there for all traditional metal stuff, no pop metal, no glam metal, no death metal. All the kids had on their denim jackets, with patches in the back, long hair, and wristbands. It was amazing. It was like 1986 all over again." Indeed the European festival circuit, which caters to many tastes, is quite active with Wacken (in Germany), Dynamo (in Holland), Gods Of Metal (Italy), and Metal Invader (Greece) to name just a few.

The media have finally picked up on what's going on. *Rolling Stone* recently ran a story on the 10 Most Influential Metal Bands, even if the list was extremely dubious. *Billboard* is planning an upcoming metal special, which was an annual tradition during the '80s. VH-1 "Behind The Music" specials have revisited the pasts of artists such as Ozzy Osbourne, Mötley Crüe, and Def Leppard, while MTV's "1515" news program recently aired a report on the "new wave of metal."

#### Old school vs. new school

Amid all of this nostalgia, it is important to note that "old school" means many things, further confusing the issue. It means the '80s glam metallers from the West Coast school. It is British bashers such as Sabbath and Maiden. It also refers to mid-80s black metallers and late-80s death metallers. Meanwhile the new school can more easily be defined by certain groups with an aggro sound and those who have fused popular '90s genres such as hip-hop into their songs. Regardless, a strong factor in the resurgence of metal — particularly the ascension of its modernized new wave — will be its original core audience that brought it to mainstream



**Alice In Chains: Jerry Cantrell, Layne Staley, Sean Kinney, Mike Inez.**

prominence initially. Especially given that many are still loyal to the genre 15 or 20 years later and are not kids who may grow out of it in a few years.

That said, while they have come out in the thousands recently for granddaddies such as Priest and Maiden, the numbers of veteran rockers are not as strong as in those bands' '80s arena heydays. What has happened to the old guard?

"A lot of the people who were into it have in some ways grown up or they don't have the same batch of friends or have jobs and families in some cases," observed Barbieri. "If it's not smacked in their face, they don't think it exists. They'll still go out and support the stuff that was cool and they grew up with. But music that is influenced by it or sounds like it or things they could appreciate seem to go ignored."

From their perspective, Century Media thinks that longtime fans can be turned on to new things. "There are 100,000 people out there who buy Iron Maiden and Judas Priest records and they may like Iced Earth."

Converting some of the younger fans to more classic forms of metal is something that newer bands such as Iced Earth may be able to do more easily than veteran bands who might be stigmatized because of their age. Jacobson points out that Amorphis take traditional elements but apply them to a modern sound. But old school fans can easily latch onto it and appreciate it because of the group's clear vocals and melodic elements.

A related point is that many younger fans today have little knowledge of the history of metal. They may love Korn, Pantera or similar rage-fest groups, but they don't know the roots their heroes stem from.

"At the same time, I remember when I was getting into a lot of music, friends' older brothers and dads would tell me about Black Oak Arkansas and Iron Butterfly, and I didn't give a shit," admitted Barbieri. "No one is interested in the old bands. Everyone wants something from their generation, so I can

(Please see Metal page 70)



**Poison: Bobby Dall, C.C. DeVille, Bret Michaels, Rikki Rockett.**



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(Metal from page 68)

understand why kids now don't care. But of course being there at that time [the '80s], being into a lot of those bands and knowing the origins, I would like people to have a greater appreciation for those bands."

The evolution of metal has obviously splintered off in many directions, but it seems that the metal of '80s youth doesn't necessarily correlate with the metal of today's youth. In fact, there are strong differences in musical ideology. The '90s bands such as Soulfly, Fear Factory, and Limp Bizkit seem to espouse a lot of rage and frustration and little else, whereas older groups often cover wider emotional terrain.

To be fair, the lack of understanding can go both ways — veteran metallers turned off by the cacophony of today and younger fans uninterested in highly melodic music but preferring moshing anthems. But it's a little more complex than that. French pointed out that older metallers might not be as receptive to a band such as Sevendust, who play in tunings that are different than those of the blues-based bands that originally inspired the genre.

On the flip side, Barbieri pointed out that younger fans can become interested in metal's rich history when newer artists praise their inspirations, such as when many hip Norwegian black metallers speak reverently about underground legends Venom and Bathory. Plus, many young fans can be turned onto ideas that they have not been exposed to, no matter how cliché they may actually be. "There's a lot of late-70s stuff that is brand-new to a lot of people," noted Robinson. "What's up with Monster Magnet, you know? He did this advertisement at the show, and it sounded like he was copying Ted Nugent to me, but I don't think anybody

else knew that. If it's done with a pure spirit, it is new if it feels new."

Runaway German success Hammerfall are proof of that. They have taken the tried and true traditions of the New Wave Of British Heavy Metal and reinvented them. They even covered Warlord's long-lost classic "Child Of The Damned" on their debut *Glory To The Brave* and exposed that song to a new generation. Fans point out that their live version of Judas Priest's 1980 hit "Breaking The Law" rocks the house. And they have sold well. According to Mason, Hammerfall's sophomore record *Legacy Of Kings* doubled their debut's sales figures, amassing 150,000 units worldwide.

Larger bands championing lesser-known ones have always provided an avenue for metal history to stay alive. Metallica's drummer Lars Ulrich has kept alive the legacy of the New Wave Of British Heavy Metal through covers played by his band on releases such as *Garage, Inc.* and through a compilation he produced a few years back.

"I look at *Billboard*, and Metallica is up there," said Mason. "Granted, they changed their sound and they are set to be the sell-out, but I appreciate the fact that they're there. It's helpful for the underground bands to at least have one band that penetrated the mainstream. If a kid listens to Metallica, he starts looking into the history of it." And he could delve into the underground and a genre which is 30 years old, the length of time that Sabbath has been around.

Jacobson feels that bands such as Korn and Pantera can offer transition for listeners to go more and more underground. Relapse not only sells its own titles and distributes and sells various international titles, but it also exclusively handles mail orders for Blue Grape Merchandising, a merchandising company that specializes in clothing (T-shirts, baseball caps, and the like) for bands such as Fear Factory, Pitchshifter, and



### Korn

Rammstein along with TV shows such as *Buffy The Vampire Slayer*. Thus a younger fan could order a Coal Chamber T-shirt, obtain the Relapse catalog through the purchase and decide to check out some of the music therein, such as Amorphis, Neurosis, and Mortician. The mainstream bands can act as a gradual buffer for some listeners to get into less commercial groups.

Conversely, Connor noted that in Germany old school metal is more well received than the new school. "It's really amazing. It's like being in a time warp over there." But it's not necessarily a time warp. While he remarked that German critics tend to give higher marks to veteran acts such as Savatage and Dio over newer bands such as Limp Bizkit and Deftones, the fact is that there's a greater appreciation for a wide

American band whose audience is overseas. "There are more outlets, more metal tours going on. There are more venues to play. There are more albums released on European labels that don't make it over here. Because of the strength of that scene, it has affected the American scene somewhat. We're getting more interest from these European companies that have offices in the States. They're all thinking of domestically releasing bands like us and Stratovarius. Some of it has already begun."

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### Metal hunger renewed

It can be argued that, in terms of pop and rock, the '90s have heralded little in the way of innovation or excitement. The dominate musical forces such as indie rock, techno, hip-hop, and post-grunge alternative have required performers to possess little in the way of talent. Image and posturing have been more important. Actually, in many cases, lack of image and posturing has been cooler than anything else. Unless, of course, you're The Backstreet Boys, N'Sync, and 98 Degrees, who certainly are antagonizing many rock fans with their overly syrupy pop.

The '90s have spawned many one-hit wonders, groups with no longevity that quickly lose any commercial momentum they may have had even months before. A lot of that stems from mediocre musicianship and songwriting abilities.

"What you're seeing, hopefully, is the return to better musicianship," said French. "What Sevendust has is great players. They've got a great guitar player in Clint Lowery and a great drummer in Morgan Rose. They're players' players, and hopefully they'll be appreciated as such and they'll fit into the new format. I don't really see that many great players."



**Creators of the original heavy metal thunder: Steppenwolf.**

From the Goldmine archives

gamut of styles in Europe. Good music is good music no matter the time period it emerged from. It just so happens that the past is more hip right now, especially when it is being championed by veteran rockers and reinterpreted by younger artists with modern sensibilities.

"The cool thing is that in Europe, they're really into the history of the metal," noted Metal Blade Records president Brian Slagel. "All of a sudden there was this resurgence of old records we hadn't put out in years — all these bands from the '80s. All the new bands and the bands and the press are talking about the history of it, and the kids are really getting into it."

"The European scene is much healthier for metal," agreed David DeFeis, frontman/keyboardist for Virgin Steele, a long-running

(Please see Metal page 72)

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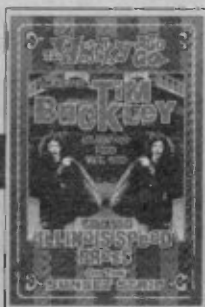
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43. Edgar Winter+

(Metal from page 70)

Another unfortunate trend in '90s rock has been the distinct lack of showmanship. "With the whole alternative scene, most of those bands were awful live," said Slagel. "We call them shoe-gazers — they just stand there, look at their shoes, and don't really move around. Obviously metal shows throughout the years have been big and energetic. I think when Kiss came back and did their original show, that was one of the biggest concerts people had seen in a long time." Slagel also pointed to German industrial-metalists Rammstein as another act with an exciting, pyrotechnics-laden stage show.

"More than anything, I have to believe that the public is not being served by the so-called major record labels," said Magna Carta Records president Pete Morticelli, "because they're in such disarray in terms of their A&R and who they think their audience is. I think they have forgotten about 18-year-old guys. There's an audience there that really wants to hear their own music. At a certain point, some kid is going to wake up and be so embarrassed that he was a fan of the Barenaked Ladies that he won't even believe he could have ever liked them. Yet that band, in a weird way, got to their popularity in a legitimate way because they toured, and congratulations to them. But what a travesty that something like that could rise to the surface."

Some insiders are cautious in their view of a metal comeback. "The [idea of having] a guitar and amplifier and standing in front of a mirror thinking of being a rock star like I dreamed of years ago, I don't believe is what drives kids anymore," stated French. "I don't believe that it is a glib statement on my part. The reason I can say this with some authority is that I have friends in the retail end of the music business who own a giant chain in the United States. They said that last year was the first year in 20 or 25 years that amp and guitar sales went down for the first time. This says something in a really big way. This says that maybe the kids are thinking about being DJs or about buying video games. They certainly aren't standing there like I was with a guitar and a dream of blowing the world up. That has kind of gone by. Does that mean we'll never see that again? Of course not. Does that mean there won't be metal bands or thousands of Marshall amps sold? Of course not. But what it *does* mean is that, for the time being, the expansion of that idiom is over. So the bands who can succeed under that format have to be really special."

A point well taken. Then again, this is a time when Iron Maiden re-forming has made headlines, when Sony is signing hair metal bands such as Ratt and Cinderella to record new albums, when a Judas Priest song is being used in Burger King commercials, when Black Sabbath are super cool again, and when Kiss can make the cover of *Playboy* and play the Super Bowl. Twisted Sister are planning on playing reunion dates this summer, Judas Priest and Rob Halford (solo)



From the Goldmine archives

**Kiss: Ace Frehley, Peter Criss, Gene Simmons, Paul Stanley.**

are working on new projects, and Dee Snider is planning a collaborative solo record with members of the new metal generation. There is plenty of life in the old school, and the new school keeps on coming as highly anticipated new albums by Limp Bizkit, Coal Chamber, Sevendust, and Machine Head are due this summer. More indies keep proliferating to keep the torch alive, including Martyr Music, The End Records, Pulse Records, and Dwell Records, the latter having released two Iron Maiden tribute albums and a compilation of women in extreme metal.

"The world's ready," said Barbieri. "Metal has a lot to do with image, and image was out in the first half of the decade. Now I think with people like Marilyn Manson and

Rob Zombie, people are a little more accepting of wild characters with long hair and silly outfits and aggressive and heavier music. Hopefully it will open the door a bit so it's not quite as absurd as it was [in the past]."

"It's just a matter of the right band making the right record at the right time," stated Slagel. "1998 was our best year sales-wise in the U.S., so that's certainly very encouraging. The underground's getting bigger and bigger. It's a matter of time before it gets to the next level. I think it's going to take a new band putting out a great record, but we're still probably a couple of years away here in the States."

An important factor will be a band or

bands getting that all-important hit single, something some insiders emphasize is important for mainstream renewal.

Connor sees metal evolving in new and different ways, incorporating a wide range of influences. Just as Anthrax assimilated rap and Korn brought in a hip-hop feel, newer bands will continue to push boundaries. "As a result of this, the categorization with metal is going to be even more difficult. There's going to be a whole new legion of younger fans coming into the scene. I think a lot of these kids will be drawn in by the diminishing musical barriers that made the metal scene so segregated during the '80s." However, he does not see a traditional metal revival — it's a phase he thinks has come and gone.

Many would argue that point, but the concept of diversity is indeed a reality. These days there is everything from black metal, goth metal and grindcore to techno-metal, progressive metal, and even salsa metal. Mason pointed out that Meshuggah have guitar solos with a jazz improvisation element and hails the new Dimmu Borgir album as "cathedral music for the damned."

Perhaps another telling sign is that, as Jacobson pointed out, there is a resurgent interest in metal among journalists. With recent press for the movement in the *New York Times* and *Rolling Stone*, one can sense the floodgates are ready to open. And when modern media hype-makers back something up, word inevitably gets out.

Given this situation, Jacobson offered this hopeful hypothesis: "If we see maybe 10 or 20 percent of the people that used to be into it getting back into it — as well as these new people — it could be bigger than ever."

**See Prominent U.S. Metal  
Indie Labels, page 74**



**Black Sabbath: Ozzy Osbourne, Geezer Butler, Bill Ward, Tony Iommi.**



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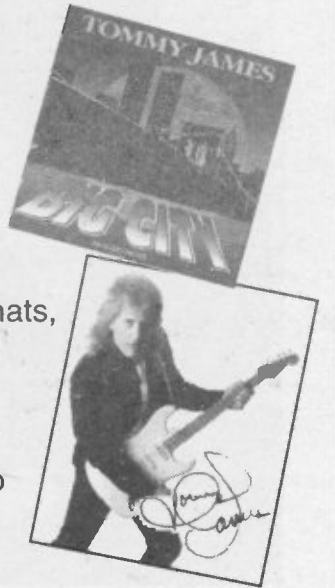
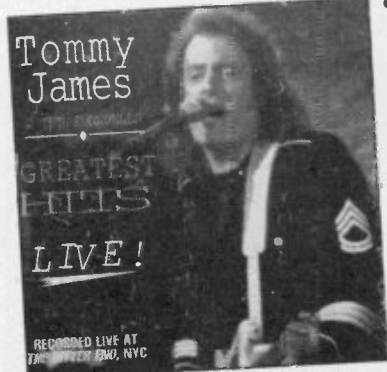
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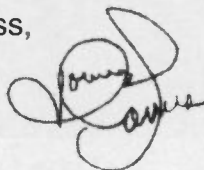
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CD - Led Zeppelin - BBC Sessions - Promo - 2 Cuts - Girl That I Love/ Whole Lotta Led (Medley) 25.00
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CD - Lofgren, Nils - New Lives - BBC - UK 23.00
CD - Lofgren, Nils - Best Of A&M Years - w/Grm 16.00
CD - Lofgren, Nils - Into The Night - Hits From MCA '80's 15.00
CD - Metallica - Garage Inc. - 2 CD - Japan Pressings - Cheap! 20.00
CD - Metallica - Better Than You Fuel, Hero Of The Day - Promo - 1 Cut on Each - P/S - Each 10.00
CD Box - Metallica - Garage Days w/Flag, Hat, Shirt, Badge & More! 140.00
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CD - Question Mark & The Mysterians - 30 Original Recordings - 96 Tears - Germany 27.00
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"PIG GOODIES"

- CD - Aerosmith - Made In America - 6 Tracks - 1 Live Cut - Out Of Print 10.00
VIDEO - Anderson, Bruford, Wakeman, Howe - In The Big Dream - Out Of Print - 37 Minutes - Sealed 15.00
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# Prominent U.S. Metal Indie Labels

by Bryan Reesman

## Black Mark Productions

Year founded: 1991 (Sweden)  
 Early releases: Bathory and Edge of Sanity  
 Hot releases for '99: Auberon, Bathory, Lake Of Tears, Necrophobic, Southfork, and Dan Swano

## Century Media Records

Year founded: 1989  
 Early releases: Despair, Morgoth, and Iced Earth  
 Hot releases for '99: Angra, Arch Enemy, Blind Guardian, Emperor, Haste, Lacuna Coil, Nocturnal Rites, Skinlab, and Turmoil.

## Earache

Year founded: 1986 (UK)  
 Early releases: Carcass, Godflesh, Morbid Angel, and Napalm Death  
 Hot releases for '99: Cathedral, Godflesh, Iron Monkey, and Morbid Angel

## Magna Carta

Year founded: 1989  
 Early releases: Magellan and Shadow Gallery  
 Hot releases for '99: Dali's Dilemma, ELP tribute, Ice Age, Liquid Tension Experiment, Mullmuzzler, Royal Hunt, Derek Sherinian, and Tiles

## Metal Blade Records

Year founded: 1982  
 Early releases: Bltch, Warlord, Armored Saint, and "Metal Massacre" compilations  
 Hot releases for '99: Cannibal Corpse, Manowar, Mercyful Fate, and Six Feet Under

## Nuclear Blast America

Year founded: 1988  
 Early releases: Defecation, Meshuggah, and Pungent Stench  
 Hot releases for '99: Covenant, Control Denied, Dimmu Borgir, Hypocrisy, In Flames, Pro-Pain, Satyricon, and S.O.D.

## Relapse Records

Year founded: 1990  
 Early releases: Velcro Overdose, Suffocation, Incantation, and Deceased  
 Hot releases for '99: Amorphis, Brutal Truth, Mortician, Neurosis, and Today Is The Day

## Roadrunner Records

Date founded: 1981 (Europe)  
 Early European releases: Mercyful Fate, Crimson Glory, Dark Heart, Mad Max, Jaguar, Bulldozer.  
 Hot releases for '99: Amen, Coal Chamber, Machine Head, Slipknot, and Type O Negative



Top: Emperor  
 Above: Ice Age



Mercyful Fate



Amorphis



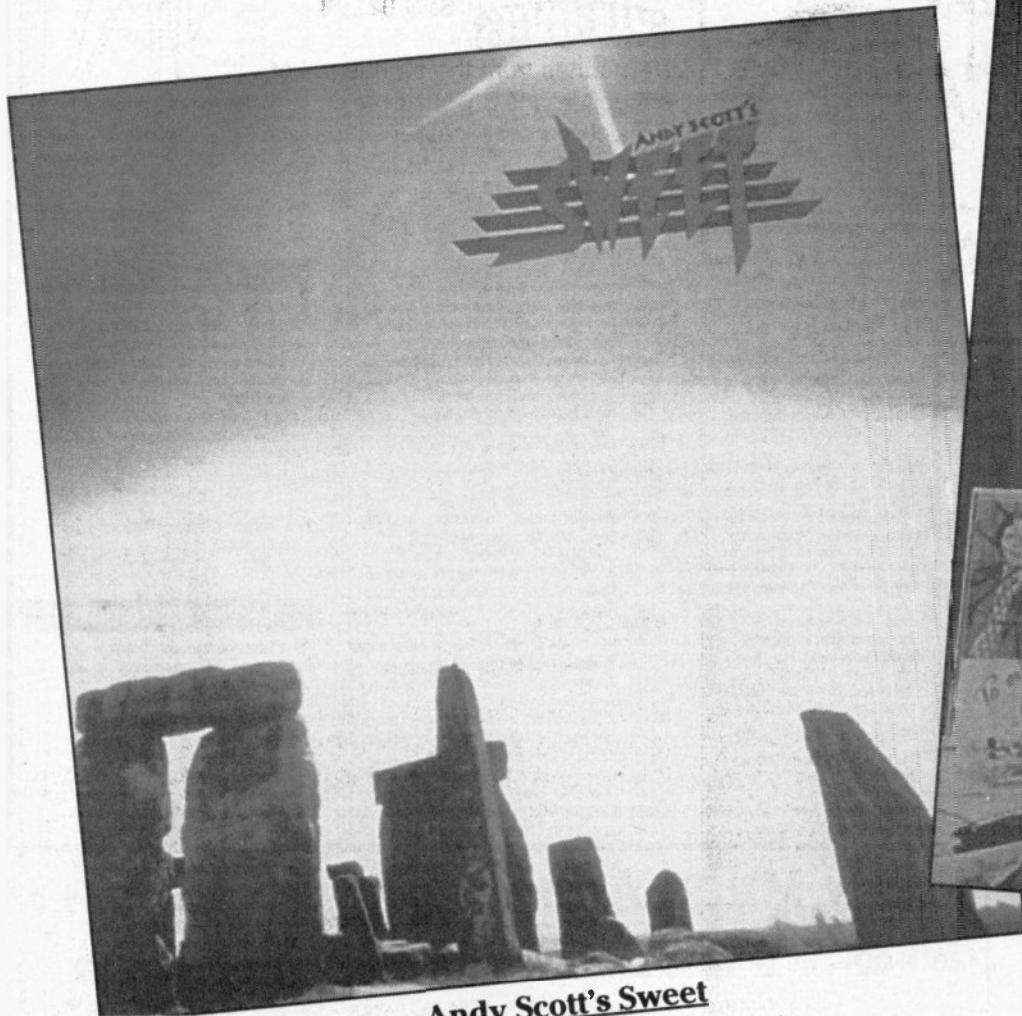
Type O Negative



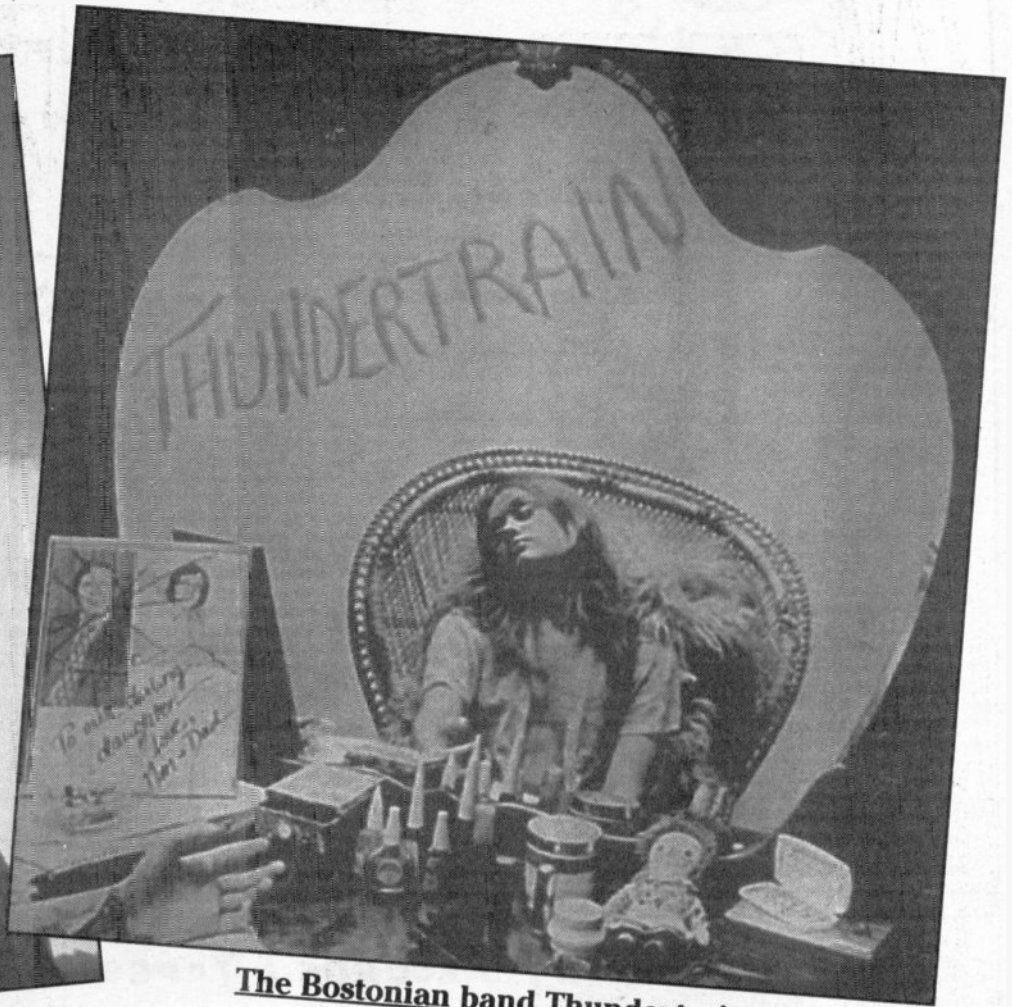
# Heavy Metal: Worth More Than Its Weight

## Certain albums can command up to \$400

by Martin Popoff



**Andy Scott's Sweet**



**The Bostonian band Thundertrain.**

That long-disparaged loudness you hear just might be the stomping footsteps of a comeback. For verily so, folks are talking up a storm about all of metal's flavors. An alarming number of pundits worldwide (and this is definitely a world music), slowly but insistently are getting excited about those power chord sandwiches that once filled the greasy spoons of America's psyche.

But we'll let our good man and fellow *Goldmine* writer Bryan Reesman lead the discussion on that one. Here we're going to take the temperature of an attendant phenom, and that would be the rise of interest in heavy metal collectibles — the lion's share of the blood, sweat and tears being shed over the metal vinyl market, a thriving domain that spans from the early '70s until this day. (Black metal, somewhat appropriately I guess [!], still sees much vinyl release.) The significant portion of the current buying and selling going on is with records from the '80s.

So what is the temperature of the metal market? Quite hot at this point, within a range. Some areas have seen stable prices for years, others are well on the rise and still others have just seen a glimpse of collectibility status.

First of all, the collecting of '70s metal is almost a meaningless field of distinction, given that much of the material has simply entered the lexicon of general record collecting. Few down in the muck of the metal domain pay much attention to sky-high Led Zeppelin, Deep Purple, Kiss, or Queen values. Most bands of any voltage and volume from the '70s ended up on the majors, making only peripheral products collectible. This activity was more purely about collecting and having less to do with one admirable flavor of metal collecting — the opportunity and desire to acquire uniquely new music. In a field that is driven by both an indie spirit and a considerably populated small label spirit, there's always lots of actual music collecting to do versus the hair-splitting between issue variants that goes on, for example, when collecting the stingy Zeppelin or Rush catalogues.

So the real first richter blip, the first crane-around and realization that we jean-jacketed metal geeks had a music all our own — happened with the post-punk rumblings of the New Wave Of British Heavy Metal (NWOBHM). The wave not only gave us the always-quotable Def Leppard, Tygers Of Pan Tang, Saxon, Motorhead, and Iron Maiden, but also a bevy of lesser acts such as

Hollow Ground, Paralex, Saracen, Gaskin, Crucifixion, Trespass, and Mythra. The uniquely post-punk piece of this puzzle was that the NWOBHM thrived on singles, micro-labels, picture sleeves, funky black & white three-track 12" EPs, crazy, evil home-spun artwork, colored vinyl, picture discs and truly sincere compilations — all the things we wax lovers crave.

But given the general age of the genre, which ran from 1980 to about 1984, and the uncomplicated fact of its tightly contained British-ness, values for NWOBHM collectibles have been stable for quite some time; stable, but high (see list on page 128). Also due to the genre's maturity, CD reissues have had the least effect on record values of any post-NWOBHM collector's market. This is especially true given the fact that this era of metal is at this point the most pirated metal genre on the planet, with most of the finger-wags going to British, German and Japanese folks that shall remain nameless. In terms of the quality versus quantity factor, it pretty much makes no difference with NWOBHM collecting. If they only made 1,000 of them, it can sound like a biker swinging a cat and it'll still be valuable. In terms of genre, pretty much anything goes, with least-attractive values being racked up for overt glam or

flagrantly commercial AOR, a tendency for U.K. acts, based on *Kerrang!* magazine's love of all things wimpy and American during the mag's metal heyday.

What is left to find? Well, singles are still scarce and desirable, many having not shown up in CD form. There are still a wealth of demos and BBC *Radio One* recordings (most important: Venom, Bitches Sin, Praying Mantis, and Angel Witch) that haven't seen the light of day.

The current hot spot in the market showing upward flux would be products of German origin. Obviously the most desirable pieces would be private pressing or indie releases, followed by booty on small German labels (Earthshaker, Bonebreaker, Bellaphon, Wishbone and the last heavy pieces on early label Brain), followed by a surprising range in values for releases on Noise and Steamhammer, the best values going not to licensed stuff from other countries but to boutique bands who were actually from Germany. In terms of genre, German thrash has never been big, and the country generally steers clear of death metal, hardcore, true glam and pop metal. What really counts is traditional, NWOBHM-derived fare, or

(Please see Collecting page 78)



# PRESENTS: LOOKING FOR YOUR LONG LOST MIND REVUE



**THE NOW AND THEN Vol. 1 & 2**  
SFS 03930 and 31 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.



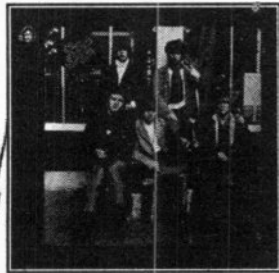
**BLUE DARTS** SFS 01298  
New Tunes from the swingers of song. David Z Bassist from Tripsichord got together with some friends and decided to swing. Put on your dancin' shoes 'N' swing.



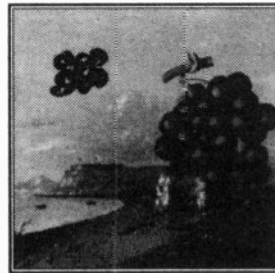
**IT'S A BEAUTIFUL DAY** SFS 11790  
The classic Debut Album of the sixties, embraced by San Francisco and the Love Generation; The legendary first album featuring *White Bird*, One of the 10 Original San Francisco groups produced by Matthew Katz, who produced the Jefferson Airplane.



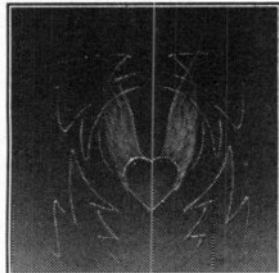
**IT'S A BEAUTIFUL DAY** SFS 04800  
*Marrying Maiden*  
The second release of It's A Beautiful Day, features a guest appearance by Jerry Garcia.



**Moby Grape** 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 Grandma*.



**Moby Grape** SFS 04801  
*Wow/Jam*  
Moby Grape's second album-release two albums on one CD; Al Kooper and Michael Bloomfield join in on the jams.



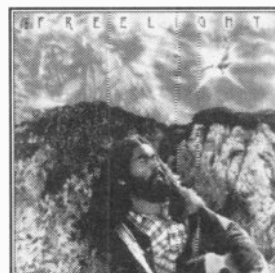
**Moby Grape** SFS 04830  
*Heart*  
1984 reunion featuring 14 cuts including *Hard Road To Follow* and *Silver Wheels*. Cover art by Mouse-creator of Dead and Journey album covers.



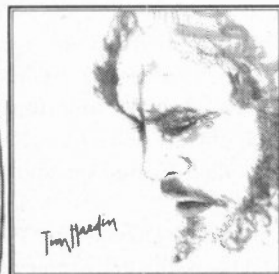
**Moby Grape** SFS 04880  
*Live At Indigo*  
Features Grape Bassist Bob Mosley who played with Neil Young and been recognized as one of the top three Bassists in the rock world. All compositions written & sung by Bob Mosley.



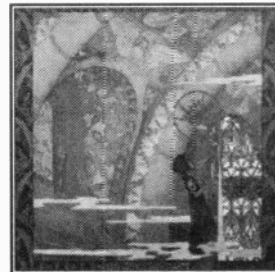
**PROXIMITY OF LOVE** SFS 09930  
The song Bogart featured in 1968 film *Easy Rider*; also includes *Bikini Baby* (Beach Pot Party) and the X-rated *F\_k Her*. Writer/Guitarist Elliot Ingber has been seen as a hippie in many movies.



**FREELIGHT** SFS 07880  
All original compositions written and sung by Freelight; produced and arranged by Michael Pinder of the Moody Blues.



**Tim Hardin** SFS 10810  
The final recording from one of Americas little recognized great poets. Reason To Believe, If I were A Carpenter, Unforgiven. Covered by Joe Cocker.



**TRIPSICORD** SFS 07680  
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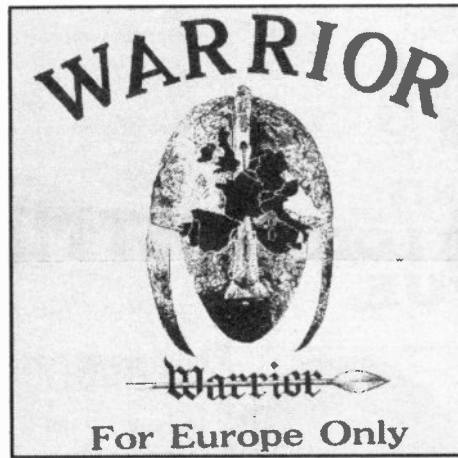
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(Collecting from page 76)



material derivative of Judas Priest, Dio, or German heroes Scorpions or Accept: Good ol' power metal, as they call it now, a genre that is seeing a huge upswing right now on the successes of Helloween, Angra, Virgin Steele, Manowar, and newer acts such as Hammerfall, Iron Savior, and Primal Fear. The new retro-80s craze is fueling a new appreciation for the dog-whistle vocals and hairy-chested riffing that was all over German records from 1985 to 1987.

But even German values are stabilizing as we speak; most serious collectors having memorized the holy grails, and most hierarchies of desirability are starting to show similarities. The next hot market seems to be booty from non-traditional metal markets, countries such as Spain (main label: Chapa Discos), Brazil, Finland, Poland, Japan, and most pertinently, Sweden, France and Italy. Spanish product, although in abundant variety, tends toward the commercial, with the country's biggest and best band being Baron Rojo. Spanish product incidentally (and naturally) has accounted for the small scratch of Mexican issues of any importance.

Brazil had a thriving, post-Sepultura thrash scene, while Argentina had a number of Maiden clones. Poland, as the Eastern Bloc's least-repressed country, had some interesting product (their best-known act is Kat), followed by offerings from Czechoslovakia and the U.S.S.R.

Greece chimed in with some goodies, as did Finland and Norway. Japan is a special case. While a well-established collector's market exists for Japanese issues of Western metal (usually with OBI strips, four-page booklets, thicker covers and thicker vinyl, lyric sheets and often altered artwork), the world is waking up to the hot-flashing guitarists who populated some of the bands beyond Loudness and Bow Wow. Although the whole idea of Japanese metal rubs some the wrong way, it is a small, insular market that is seeing some excitement.

But the best secondary metal producers, in terms of quality, proliferation, and collectibility, would be Sweden, France and Italy. Sweden is the most venerable of the bunch, producing many fine acts over the years such as Axewitch, Europe, Heavy Load, and Overdrive. Most recently, some of the hottest underground acts to bless the genre, bands such as Hypocrisy, Entombed, and Meshuggah are rewriting the rules as we speak.

Sweden also had a thriving indie scene, spawning collectibles by acts such as

Gotham City, Alien, Blacksmith, and Glory Bells. The general tone of Swedish metal in the '80s was traditional, melodic and '70s-steeped toward bands such as Priest and Purple.

France has also seen a rise of interest in recent years. Although values have been sluggish until now, (due to much of the vocals being in French), fans are starting to realize the high musical quality of bands such as Warning, Sortilege, ADX, Titan, Satan Jokers, prolific Motorhead clones Vulcain, and the collectible cult fave Killers. Although Axe Killer — which oddly enough licensed much obscure American product — released a handful of worthy French acts, it is the smaller Devil's Records with their French-only policy that ended up with most of the cool underground pieces. Axe Killer has now embarked on a faithful CD reissue binge of the most important French acts, complete with the usual additional liner notes, lyrics and bonus tracks.

Italy is perhaps the coolest metal collector's market right now, given a combination of high quality and lack of distribution. Driven by the present-day high regard for Italy's two progressive metal labels Lucretia and Underground Symphonies, Italian metal is becoming known for its creativity, daring and mystique. The most collectible pieces are on early-80s garage label Minitauro (print runs maxing out at 1,000), who were responsible for Satanic doom legend Paul Chain, a metal market in itself, plus Requiem and a pioneering mindmeld called The Black. Later in 1988, Metalmaster picked up the slack, the two labels together being responsible for exotic bands that combined power metal, prog, ethnic flavours and palpable sin to alarming results.

Durium was the culprit responsible for shoddy Deep Purple knock-offs Vanadium, who to this day remain Italy's most famous metal band.

So where does the U.S. of A. fit in all this? Well, it's somewhat of a hodgepodge, and over the scope of the subject, not exactly a happy story. Much of what is collectible from America is indie product, usually EPs, that just happened to be both really damn good and naturally rare. In a land populated with mass-marketing majors and mid-size labels with major label-affiliated distribution (Roadrunner, Metal Blade and later Shrapnel), there are only a handful of official label records that command top dollar. These would be sprinkled through early catalogue numbers from Azra/Greenworld, Shrapnel and short-lived labels such as Auburn and Grudge. Canada worked much the same

way: A handful of indie collectibles (Breaker, Rapid Tears, Mystique, Nuthin' Pritty, the Kraken demo/boot), then Attic and Banzai licensing a number of surprising oddities (and in Banzai's case, often just pirating them!). Among the usual onslaught of major label goodies, some of the more obscure Canadian ones naturally command a bit more on the market: Teaze, Moxy, Kick Axe, and selected April Wine pieces.

As usual in most collectible markets, supply and demand dictate all. Supply deals with cold hard facts — metal product at the rare end coming in indie pressings of 500 or small label pressings of 1,000 to 3,000. Demand is a much artsier phenomenon, based on all sorts of factors, perhaps quality of the music enclosed being of utmost importance to upward swing — especially at the indie end of the spectrum. For some reason, the metal community has really taken to the Internet, moreso than most musical genres (See? You didn't think we were smart!), so supply and demand are playing hyper-leap frog with the metal

education process and also helping to drive up prices as collectors link up with vast mail order networks. Finally, as is expected, CD reissues seem to be the destiny of every last shard of music there ever was, although one is constantly surprised at the amount of stuff that still hasn't been done — usually having more to do with lawyers than music lovers.

It's time to get some fresh air and check out what metal collecting has to offer. At minimum you will laugh yourself silly at some of the artwork, clothing and facial expressions you will encounter. At best, I'll have converted another skeptic toward the joys of a well-pounded power chord. Hail!

**See A World Of Collectible Metal LPs, page 128.**

## Neat Records The Keeper of the U.K.'s Crown Jewels

Neat Records (now called Neat Metal) is considered the grandpappy of U.K. metal labels, having launched the careers of Raven, Venom, and Tygers Of Pan Tang, plus lesser-knowns such as Fist, White Spirit, and Jaguar. In conjunction with the company's 20th anniversary, label honcho David Wood and right-hand man Jess Cox (the original vocalist for Tygers Of Pan Tang) are reissuing all the Neat singles and 12" product on three two-CD sets, more than 130 tracks in all.

Aside from a proliferation of cool new product (Marshall Law, Liar, Ragnarok [U.K.], Ewigkett), plus some Raven, Shy, and Holocaust, the vaults are bulging with goodies that have never seen issue in any format. Cox explained...

"Oh, yeah we've got a lot of stuff, like an unreleased Artillery album, a lot of White Spirit with Janick Gers on it, Fist, Raven, or whatever. People always recorded extra tracks. And yes, we own the records; we had contracts with the bands. I mean, that's another thing altogether to look at. I mean, I found bloody an old tape by Raven that got transferred onto cassette, and it's them doing a tribute to Gary Glitter, which is quite amusing. But we found quite a few things, some of which unfortunately were licensed and have dropped out of the catalogue, like a Wishbone Ash album, *Raw To The Bone*. We have a Cronos album that was never released, called *Triumphant*, and that had guys on it from Cathedral and the drummer from Carcass.

"I think we have another Atomkraft album that never came out. We found things like a Neat issue of Axewitch's *Visions Of The Past*. I think that only came out as a special one-off run of 1,000. But some of the singles are the things people are really keen to get a hold of. We still have quite a lot of mint copies straight from the pressing plant, 7" and 12" still, but of course, this is what will make up the CD reissues."

For more information on Neat Metal, contact 71 High Street East, Wallsend, Tyne And Wear NE28 7RJ, England, fax 0191 2637 082, e-mail: mdwood33@aol.com or visit on the web: [www.neatrecords.com](http://www.neatrecords.com).

Martin Popoff is the author of *The Collector's Guide To Heavy Metal* (a 540-page book of 3,700 album reviews) and can be reached at [martinp@inforamp.net](mailto:martinp@inforamp.net).



# GOLDMINE UNIT SPACE ADS

## WHAT ARE UNIT SPACE ADS?

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

The two types of ads are:

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

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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 ad) and all ordering information, including postage and shipping fees.
7. Put your listings in a logical order. If you have several formats in the same ad (LP, CD, 45, etc.), group your items by format. You also may wish to group items by type of music. As for the listings themselves, alphabetically by artist usually works best.
8. If you have any questions on how to set up your ad, contact anyone from the GOLDMINE advertising staff.

## SET SALE GUIDELINES FOR BUYERS

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

## SET SALE GUIDELINES FOR SELLERS

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

## Auction Guidelines For Buyers

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

## AUCTION GUIDELINES FOR SELLERS

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

## UNIT SPACE AD RATES

GOLDMINE has two sizes of unit space ads:

1. **Regular** - your ad is reduced to one-ninth of one of our pages.
2. **Super** - your ad is reduced to one-fourth of one of our pages.

	Regular	Super
Each unit	\$55.00	\$115.00
Full page	\$423.00	\$423.00
Each unit after full page	\$47.00	\$104.50

Contract rates are available, which earn advertisers lower rates. Call anyone on our GOLDMINE advertising staff for a complete rate card. 715/445-2214

SOUL, BLUES & R&B - 45 RPM RECORDS, Pt. III

Allen Radwll 23 Hunters Lane, Southampton, New Jersey 08088. Phone 609-953-5473. Minimum Bid \$4.50 per record if you would rather not bid and want to know high bid or a 'must have' - Call me. Pal & Prophets (Phil/A. 328) - Lotta Good Lovin' / Keep Foolin' Myself (VG+)...

Run D.M.C. (Profile 5131) - Proud To Be Black/M - or (5102) - My Adidas/M or (5112) - Walk This Way/PS/M - or (5211) DJ - Mary Mary/PS/M... Bobby Rush/Jack 8401 - Nikki Holton/VG+ or (Chackler 1182) - Sock Boy/G... Lou Reed/Cutler 4432 - 24/7 - Gumbler/Blues/VG...

Sinner Strong & Group/Serock 2003 - Don't Knock It/Nobody But Me/M... Nolan Struck & Group/Melico 1050 - Fallin' On You/Don't Burn All Time/M... Mykalims (Sebring 8370) - You're A Big Girl Now/VG+ Call on 20 different...

Passionate (Unit 55230) - Sister Watch Yourself/Stand By Your Man/M... Passions Back Beat 573 - Man About Town/M - or (658) - One Night Affair/VG+... Joe Paterson (Unit 5014) - Wanna Testify/VG+ or (Revolt 207) - Testify/M... Pat & The Blenders/TSP 4757 DJ - Hard Working Man/M...

Run D.M.C. (Profile 5131) - Proud To Be Black/M - or (5102) - My Adidas/M or (5112) - Walk This Way/PS/M - or (5211) DJ - Mary Mary/PS/M... Bobby Rush/Jack 8401 - Nikki Holton/VG+ or (Chackler 1182) - Sock Boy/G... Lou Reed/Cutler 4432 - 24/7 - Gumbler/Blues/VG...

Passionate (Unit 55230) - Sister Watch Yourself/Stand By Your Man/M... Passions Back Beat 573 - Man About Town/M - or (658) - One Night Affair/VG+... Joe Paterson (Unit 5014) - Wanna Testify/VG+ or (Revolt 207) - Testify/M...

Pearl (Unit 1094) - Boss Waltz/M... Pearl & ABC (Unit 1011) - Made Of/VG+ or (10476) - My Guy/VG+... Christine Perfect/Epic 10536 - Get Like You Used To Be/D Rather Go Blind/M... Al Perkins/Atco 6734 - Snap Your Fingers/Nothing Is Impossible/VG+

Pearl (Unit 1094) - Boss Waltz/M... Pearl & ABC (Unit 1011) - Made Of/VG+ or (10476) - My Guy/VG+... Christine Perfect/Epic 10536 - Get Like You Used To Be/D Rather Go Blind/M... Al Perkins/Atco 6734 - Snap Your Fingers/Nothing Is Impossible/VG+

Debbie Taylor & Group/GWP 510 - How Long Can This Last/Don't Let It End/VG+... Felice Taylor/Mustang 3024 - I'll Be Winter Outside/M - or (Pres 155) - Feel Love/VG+... Gene Taylor & Group/Atco 4044 - A Looooose/M...

Wardell Piper & Group/Modern 1011 - Captain Boogie/VG+ (autographed) ... Players (Unit 3200) - I'll Be Back/ I Wanna Be Free/VG+ or (32029) - I'm So Alone/VG+ ... Poets (Symbol 214) - She Blew A Good Thing/M...

Wardell Piper & Group/Modern 1011 - Captain Boogie/VG+ (autographed) ... Players (Unit 3200) - I'll Be Back/ I Wanna Be Free/VG+ or (32029) - I'm So Alone/VG+ ... Poets (Symbol 214) - She Blew A Good Thing/M...

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Raymond & Group/Tuff 409 - It Breaks My Heart/She's Alright/VG+ ... Reactions (Dynamo 142) - Live My Life For Myself/M... Realistic (De-Lite 528) - Please Baby Please/Toy Boy/VG+... Real Thing (White 618) - What Is Soul/ (UA 833) - Keep An Eye On Your Best Friend/M...

Raymond & Group/Tuff 409 - It Breaks My Heart/She's Alright/VG+ ... Reactions (Dynamo 142) - Live My Life For Myself/M... Realistic (De-Lite 528) - Please Baby Please/Toy Boy/VG+... Real Thing (White 618) - What Is Soul/ (UA 833) - Keep An Eye On Your Best Friend/M...

Raymond & Group/Tuff 409 - It Breaks My Heart/She's Alright/VG+ ... Reactions (Dynamo 142) - Live My Life For Myself/M... Realistic (De-Lite 528) - Please Baby Please/Toy Boy/VG+... Real Thing (White 618) - What Is Soul/ (UA 833) - Keep An Eye On Your Best Friend/M...

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23 Hunters Lane Southampton, NJ 08088 609-953-5473

World Radio History



SOUL, BLUES & DISCO - 45 RPM RECORDS, PT. III

United Four(Hardcore 139)-Go On/She's Putting You On/VG+
Universal Robot Band(Red Greg 27)-Freak With Me/VG+
Unmovable Machine(Snap 3890)-Machine Shop/M-

Mike Boyle
P.O. Box 592
North Bellmore, N.Y. 11710
How Do>Welcome to another Ad of fine music.This is a set sale.Do Not send
Money,write to reserve.If the items are available,I'll bill you.These LP's
are conservatively graded (Cov/Rec).An \* next to the record grade indicates
a small set of my initials on the label.SVG is strong,vr,not quite vg, but
close.Everything is guaranteed,I want you to be happy.Postage and insurance
is \$4 for the first item,.50 cents each additional.Any questions or wants
not seen here,drop a line(I have a few thousand pieces). Thanks in
advance,and good hunting.

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VIGREAT MUSIC FOR KIDS...
VITRANCE FICTION...
[...]

VIDEO GAMES

- STAR TREK: THE ORIGINAL SERIES 79 Episodes
These previously viewed tapes have only been watched once, and includes 3 tapes still sealed. Each Episode is on its own tape and includes a brief description as well as trivia about the episode.
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Sold As A Set ONLY \$6.00 per episode.
• YANKEE DOODLE DANDIES This is a 3 part video tape set telling the story of the New York Yankees and their early years in existence. Great piece for any baseball fan.
Sold As A Set ONLY \$6.00 per tape.

ACCESSORIES

- SEGA GENESIS Various older games for the Sega Genesis. Games like NHL 94, Techmo Superbowl, Evander Holyfield Boxing, and too many to list. Call Our Outlet at 718-833-3101. \$6.00 each, or \$5.00 each when buying 5 or more.
• SUPER NINTENDO Various older games for the Super Nintendo. Games like ESPN National Hockey Night, John Madden 96, Killer Instinct and too many more to list. Call Our Outlet at 718-833-3101 \$6.00 each, or \$5.00 each when buying 5 or more.
• SEGA CD Various older games for the SEGA CD. Games like Prize Fighter, 718-833-3101 \$6.00 each, or \$5.00 each when buying 5 or more.
• D'ADDARIO XL-009 Electric Guitar Strings \$5.00
• D'ADDARIO XL-0095 Electric Guitar Strings \$5.00
• SONY MDR005EL HEADPHONES \$6.00
• MAXELL XLII 60 MINUTE AUDIO TAPES \$1.79
• SONY TR-1200 VIDEO TAPES \$2.00

Beatles 45's

- REAL LOVE w/Picture Sleeve \$3.00
• FREE AS A BIRD w/Picture Sleeve \$3.00
• I WANT TO HOLD YOUR HAND w/Picture Sleeve (1994) \$4.00
• NORWEGIAN WOOD (1994) \$2.25
• BABY IT'S YOU EP W/Picture Sleeve (1994) \$5.00
• MANY OTHER BEATLES ITEMS INCLUDING ANTHOLOGY VINYL (CALL FOR PRICES)

CD's

- 20 ASSORTED ROCK POSTCARDS \$5.00 (Hendrix, U2, Beatles, Nirvana, Metallica, Etc) (Due to Excessive Volume, Picking and Chosing Not Allowed)
• 20 ASSORTED CD SINGLES \$6.00
• 6 ASSORTED CD'S (Mostly Indie Label) \$6.00
• REPLICA BACKSTAGE PASSES \$3.00 (Marilyn Manson, Madonna, Doors, Phish, Smashing Pumpkins)

GARAGE SALE

BLUES LP SET SALE

SET SALE OF BLUES LP'S... ALL LP'S ORIGINAL AND STEREO UNLESS NOTED OTHERWISE... MONEY ORDER (POSTAL PREPAID) STRICT AND SATISFACTION GUARANTEED...

- 1 DOBU JENKINS 'Here I Am, A Fool In Love Again' (Big Star) 2 sm split... 2 LARRY JOHNSON '7 Fast & Furious' (Blue Goose) c.w. c.o.c., w.o.l.

CRAIG GREEN 2715 65th Ct., S.W. Olympia, WA 98512 Phone/Fax 360-956-9051 e-mail: recordmonger@msn.com

- 1 ANTHEM: CLAYTON+SCORER 17302 ELVIS: The man and his song... 2 BUNNETT, BILLY JOE... 3 EYRETT, LION...

PAUL GRENYO 240 S. Litchfield Rd., #219, Litchfield Park, AZ 85340

RADIO SHOWS, PLUS ROCK, JAZZ, POP LP'S

- Accidentals hello, were the ones... Beatles naming... Cassion '80s... Clark Dave 5... Cook Sam...

MAC MECHEM Box 6001 Fresno, CA 93703

BILL'S RECORD WORLD HEAVY METAL MAMBO

The following albums are voice and other merchandise are conservatively graded... postage is \$3.00 for first album or item...

Table with columns: ARTIST, TITLE, LABEL, COMMENT, GRADE, PRICE. Includes entries like Aerosmith, Angel, Alice Cooper, Anthrax, etc.

BILL GAUGHAN 48 DUNHAM ST. ATTLEBORO, MA 02703 (508) 222-8643

- Anthrax: Got The Time 10" gatefold pocket watch 10 IS 476 878 699-0... Black Crow: Drive it Off Yellow vinyl GH-1004 20 \$20...

SAMANTHA STOCKWELL 140 S.W. 332nd Pl. Apt 2702 Federal Way, WA 98023

Table with columns: CD, AC/DC, ARE YOU READY + 2, BUNIFRE SAMPLER, GUNPS FOR HIRE +1, HIGHWAY TO HELL/IF YOU WANT BLOOD, HIGHWAY TO HELL, LET'S GET IT UP + 2, POWERAGE, RIF OFF, BLACK LODGE, INDIAN/SABBATH BLOODY, WELCOME TO OUR HOME ARCHITECTS FROM HELL, BORN AGAIN, TECHNICAL ECSTASY, DIAMOND HEAD, DIAMOND LIGHTS, WHEN DREAM & DAY UNITE, PARADISE CITY + 1, WELCOME TO THE JUNGLE + 1, KEYS TO THE KINGDOM, NO MANS LAND, BE QUICK OR BE DEAD, HOLY SHOCK, SON OF A BITCH, CARL PALMADNESS + 2, RUNNING FREE + 2, RUN TO THE HILLS + 2, 2 MINUTES TO MIDNIGHT + 2, POWERSLAVE, ROCK ROLLA, THE BEST OF JUDAS PRIEST, WELCOME TO THE JUNGLE, CREATURES OF THE NIGHT, OUT OF CONTROL, HELL ON WHEELS, HANGAR 18, TRAIN OF CONSEQUENCES, INTERVIEW P/O-DISC, END OF THE WORLD AS WE KNOW IT (INTERVIEW), MANDATORY METALLICA, UNTIL IT SLEEPS, POSTAGE FOR P.O. ORDERS \$4.00 (1-3 ITEMS) \$1.00 EA. ADDY. INTERNATIONAL ORDERS CONTACT METAL RECORDS. MAKE CHECK OR MONEY ORDERS PAYABLE TO ANDREW KELLMAN, 4263 CARNWATH ROAD, TALLAHASSEE, FLORIDA, 32303, U.S.A. TELEPHONE: (850)562-6761 E-MAIL: andy@metalrecords.com WEBSITE: WWW.METALRECORDS.COM

ANDREW KELLMAN 4263 Carnwath Rd., Tallahassee, FL 32303 Email: andy@metalrecords.com Website: www.metalrecords.com

THOMAS FUNK, P.O. BOX 103, TAPPAN, NEW YORK 10983-0103... PLEASE RESERVE ITEMS AND POSTAGE WILL BE EXTRA... WANTS LISTS ARE WELCOME FOR RECORDS, VIDEOS, COMPACT DISCS & CASSETTE TAPES...

THOMAS FUNK P.O. Box 103, Tappan, NY 10983-0103 Ph/Fax (570) 698-0875











Phone: 81-52-323-3324 Fax: 81-52-323-5366

OST HORIZONS

Home Page: http://www.Lost-Horizons.com e-mail: loshor@tcp-lp.or.jp

OST HORIZONS KT BLDG. 2F, 3-16-20 CHIYODA, NAKA-KU, NAGOYA 460-0012 JAPAN PHONE 81-52-323-3324 FAX 81-52-323-5366 home page & http://www.Lost-Horizons.com/ e-mail & loshor@tcp-lp.or.jp

Hello and welcome to another LOST HORIZONS ad. All prices are in Japanese Yen. We have put an "ESTIMATED US\$ PRICE". All charges will be in Japanese Yen. So we can not be held responsible for the exchange rate your credit card company will use. Please contact with your credit card company for their rate of exchange.

ORDER INFORMATION -- CHANGE EXCHANGE RATE -- All prices are in Japanese Yen. The current exchange rates are CASH: 100 Yen to US\$1 Credit Card: 110 Yen to US\$1 EXAMPLE: 2800 Yen = CASH US\$28.00 = CREDIT CARD US\$24.45

Shipping and handling are extra. (600 Yen per CD title) Except CD's in special packaging (box sets or oversized packaging). These are subject to standard airway rates. All packages going to Brazil, Italy and Spain are subject to 1,000 Yen registered postage fee per package.

Write first to reserve any CD you want. We will send you an invoice stating how much it due. DO NOT SEND ANY FORM OF PAYMENT BEFORE YOU RECEIVE AN INVOICE UNLESS YOU INTEND TO PAY VIA CREDIT CARD!! (See #5)

WE DO NOT ACCEPT RETURNS FOR ANY REASON!!!

PAYMENT CAN BE MADE IN THE FOLLOWING MAYS: USA CUSTOMERS ONLY CREDIT CARD: VISA AND MASTERCARD ONLY CASH IN US DOLLARS IN A REGISTERED LETTER INTERNATIONAL POSTAL MONEY ORDERS ONLY NO OTHER MONEY ORDERS WILL BE ACCEPTED!!!

EUROPE AND THE REST OF THE WORLD CREDIT CARD: VISA AND MASTERCARD ONLY CASH IN US DOLLARS IN A REGISTERED LETTER NO MONEY ORDERS OR BANK CHECKS OF ANY KIND ARE ACCEPTED!

For credit card customers, please send the following information with your order: CREDIT CARD HOLDERS NAME CREDIT CARD NUMBER AND NUMBER CREDIT CARD EXPIRATION DATE

\*If you want anything that's not in our catalog, please drop us a line with what you want and we'll try to get it for you!

KOREAN PRESSINGS 리치 블랙모어의

Table listing Korean pressings with columns for artist, title, format, and price. Includes artists like Queen, Goo Goo Dolls, and various Korean acts.

Main table listing various music releases with columns for artist, title, format, and price. Includes artists like Led Zeppelin, Metallica, and various rock bands.

JAPANESE PRESSINGS 桜海潮

Table listing Japanese pressings with columns for artist, title, format, and price. Includes artists like The Beatles, The Rolling Stones, and various Japanese acts.

Table listing various music releases with columns for artist, title, format, and price. Includes artists like Captain Beyond, Caravan, and various rock bands.

MID YEAR RARE RECORD AUCTION! 45s, 78s, LPs

Table listing various records with columns for ARTIST, TITLE, LABEL, and CODE. Includes entries like '1. THE TRICELLES WITH EACH STEP A TEAR/WHEN I FALL IN LOVE' and '2. THE CLOVERS GOOD OLD SUREHTIME/DABO'.

MORRIS SMITH

1875 Glasshouse Beaumont, TX 77703-4328
Ph: 409-832-6886
Call or mail your bids. Also fax bids after 6 p.m. DAILY. FAX # 409-832-6886
Auction Ends June 5, 1999

AUCTION/77 RECORDS AND PICTURE DISCS/AUCTION

Welcome to my auction. My name is Samantha. All bids are to be made by mail. All records are mint unless noted. All sales are final. Auction ends one month from cover date. Minimum bid for each record follow each listing description. Money orders are preferred/CASH BY REGISTERED MAIL ONLY, so you know it got here. I will accept personal checks but prefer not to (2 weeks to clear). I HAVE APPROX. 5 ADS IN THIS ISSUE SO LOOK IN THE BACK TO FIND OTHER PAGES.
SAMANTHA STOCKWELL 140 S.W. 332nd Pl. FEDERAL WAY, WA 98023

SAMANTHA STOCKWELL

140 S.W. 332nd Pl. Apt. 2702, Federal Way, WA 98023

Advertisement for 'The Music Box' featuring an illustration of a music box and text: 'Is your music collection taking over? Then get... The Music Box The Ultimate Music Cataloging System'. Includes features like 'Runs on Windows 3.1 & Windows 95' and 'Easy-to-use data entry screens'.

www.Recordmecca.com

456 Sherman Canal, Venice CA 90291

email: jg@recordmecca.com
310-822-0844 24 hour phone/fax

MORE ON THE WEB AT: www.recordmecca.com

Hi and welcome back. Everything is graded very carefully and comes with a 7 day money back guarantee. Please email or call us first to check availability and postage rates. And do check our newly updated web site at www.recordmecca.com for lots more, as well as our periodic eBay auctions (seller name: jg@recordmecca.com). Kind thanks—Jeff Gold

Blues

Table listing various blues records with columns for Artist, Title, Label, and Price. Includes entries like 'Bobby Blue Bland Two Steps from the Blues' and 'Big Bill Broonzy, Sonny & Brownie'.

Table listing various records with columns for Artist, Title, Label, and Price. Includes entries like 'Fairport m/Election Election Elektra' and 'Fantastic Baggys Tell Em I'm Surfin' Impenal'.

Advertisement for Recordmecca.com: 'Be sure to check our website at: www.recordmecca.com for more collectable top-condition first-pressing vinyl and rare memorabilia: rock/blues/soul/folk always buying and trading too...'.



50s & 60s DOO WOP, R&B, BLUES, & 60s GROUPS C.D. SET SALE - PART 2

Hello again & welcome to my latest 50's & 60's set sale C.D. list. All C.D.'s are in mint condition and, as usual, your satisfaction is always guaranteed. Postage & Ins. is a flat \$2.00 per order in the U.S. for fourth class mailing... [List of artists and CD titles follows]

5001 Bowman Oaks Way, Carmichael, CA 95608 • (916) 488-2320

British Vinyl Network

See us at:

www.vinylnet.freeseve.co.uk

- Specialist Beatles List
• Sixties
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• Dance, Ambient, Rap
• Progressive Rock
• Heavy Metal
• Rock 'n' Roll
• Reggae, Ska
• Folk, Blues, Country

Visit our new web-site where we have pooled the resources of several specialist UK dealers to bring you a quality selection of collectable vinyl from the 50's to the 90's. We intend to offer the best choice on the net at reasonable prices. Enjoy your visit!

E-mail: mike@vinylnet.freeseve.co.uk

Tel: (+44) 1484 689341

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E-mail: bluemean@cei.net / WWW.BLUEMEANNIE.COM

70'S, 80'S, & 90'S HEAVY METAL ALBUMS & 12"

Table listing various heavy metal albums and 12-inch singles with columns for artist, title, format, and price. Includes bands like AC/DC, Aerosmith, Anthrax, Black Sabbath, and many others.

SHIPPING & HANDING IS NOT INCLUDED IN PRICES
WE ACCEPT MASTER CARD, VISA, MONEY ORDERS, AND CHECKS
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SHIPPING: Packed well, Shipped Fast. Any Size Order: USA/Canada only \$5
Overseas: \$10 first item, \$5 each additional [Any Overseas order that is CD's only Deduct 50%]. email kevbeyer@iserv.net / phone 616-667-1662 / fax 616-667-1647

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Collectables / Magazines
Tons of items we've never offered before! We will be watching for your bids .....
www.ebay.com - Kevin

ADUCTION?? RECORDS AND PICTURE DISCS/AUCTION
Welcome to my auction. My name is Samantha. All bids are to be made by mail. All records are in mint unless noted. All sales are final. Auction ends one month from cover date. Min. bids for each record follows the title. Money orders are preferred, check the table of contents for my name to check out more of my ads.
KISS: INTERVIEW PICTURE DISC GENE SIMMONS/PAUL STANLEY SET 1 of 4 1983 \$15
KISS: INTERVIEW PICTURE DISC GENE SIMMONS/PAUL STANLEY SET 2 of 4 1983 \$15
KISS: INTERVIEW PICTURE DISC GENE SIMMONS/PAUL STANLEY SET 3 of 4 1983 \$15
KISS: INTERVIEW PICTURE DISC GENE SIMMONS/PAUL STANLEY SET 4 of 4 1983 \$15
KISS: Hide Your Heart/Betrayed RED VINYL KISS 10 \$15
LUNACHICKS: Cookie Monster/Compilation w/poster BFFP 55 \$15
L7: Pretend We're Dead/Shellist # 3861 RED VINYL LASH 34 \$10
L7: Pretend We're Dead/Shellist # 25361 RED VINYL LASH 34 \$10
L7: Everglade/Freak Magnet # 20086 GREEN VINYL LASH 36 \$10
Madonna: Interview Talking in USA in 1988 TOPLESS PIC DISC # 277 SWAT 05
Lawrence Welk: Bubbles in The Wine EC-81007 \$30
Lawrence Welk: Say It With Music 24 All Time Favorites Gatefold EC-82027\$30
Liberace: Liberace Plays Chopin Volume II Gatefold B-449 \$30
Meatloaf: I'm Gonna Love Her For Both of Us - 1 EP C 1580 \$10
Megadeth: Symphony/In My Darkest Hour Live PIC DISC CLPD 662 \$10
Megadeth: Symphony/Peace Sells Live YELLOW VINYL CLS 662 \$10
Melvins: Night Goat/Adolescent Wet Dream BLUE SWIRL VINYL NR 18986 \$15
Melvins: Night Goat/Adolescent Wet Dream WHITE VINYL NR 18986 \$15
Melvins: With Yo' Heart/4 Letter Woman/Anal Satan PINK SWIRL VINYL SPT8181
Melvins: Smells Like Teen Spirit/Even In His Youth DGCS-7-19050 \$15
Pearl Jam: Jeremy/Alive WHITE VINYL 658258 7 \$30
Pearl Jam: Alive/Once WHITE MARBLE VINYL 657572 7 \$25
Poison: Talk Dirty To Me PROMO P-B-5686 \$8
Poison: I Want Action PROMO P-B-44004 POSTER SLEEVE \$8
Poison: Fallen Angel PROMO P-B-44191 \$8
Poison: Every Rose Has Its Thorns PROMO P-B-44203 \$8
Samantha Stockwell
140 S.W. 332nd Pl. Apt. 2702, Federal Way, WA 98023



45 AUCTION: 50'S - 60'S - DOO-WOP - R&B - GROUP SOUNDS - ETC.

HI- I HAD TO BUY 12,000 - 45'S AND SORT THRU MUCH CRAP TO COME UP WITH THESE 200. - ALL RECORDS GUARANTEED - POSTAGE CHEAP - MINIMUM BID \$40.00. THIS AUCTION ENDS JUNE 23RD, 1999 AT 1PM e.s.t. \*\*\*\*\*GOOD LUCK\*\*\*\*\*

- 1) Cameo 451 3 1/2, THE THE...
2) RCA 47819 3 FRIEDS, THE...
3) Vics 4533 Alan, Rick & Allen Oats...
4) Atlantic 5813 ANTHEM, THE...
5) Imperial 10366 ARCHIBALD...
6) RCA 47819 3 FRIEDS, THE...
7) RCA 47819 3 FRIEDS, THE...
8) RCA 47819 3 FRIEDS, THE...
9) RCA 47819 3 FRIEDS, THE...
10) Atlantic 5813 ANTHEM, THE...
11) Vaneau 5103 BALLADE, THE...
12) King 466400 BELLEF, W/ NIGHTMARE...
13) MGM 112816 BARNETT, RICHARD...
14) RCA 47819 3 FRIEDS, THE...
15) RCA 47819 3 FRIEDS, THE...
16) Chess 1700 BEN AND BEA...
17) Chess 1700 BERRY, CHUCK...
18) Mercury 74441868 BIG BOOPER...
19) Oxfon 114 BILLY...
20) PH-45 2000 BONNIE & THE TREASURE...
21) RCA 47819 3 FRIEDS, THE...
22) Bethlehem 750 BROOKS, DALE...
23) Decca 45398 BROWN, JERROLD...
24) Veejay 355 BUTLER, JERRY...
25) Okeh 47178 BUTLER, JERRY...
26) Dunes 2010 C. & THE PICTURES...
27) Meteor 1413 CAMERON, THE...
28) Veejay 1817 CAROL...
29) Atlantic 25022088 CARR, BEE BEE...
30) Dart 1028 CARTEYS, THE...
31) Verve 1610244 CARTEYS, THE...
32) Infinity 011 CHEERIOS, THE...
33) Brent 7015 CHEVONS, THE...
34) Chess 1700 CHEVONS, THE...
35) Chess 1700 CHURCH, EUGENIE...
36) A&M 1057 CLARK, DEE...
37) Joes 982 CLOVERS, THE...
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- 116) KRC 384 JOHNSON, STELLA...
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World Radio History

Rock n Records, Inc. 3781 Mercer University Dr. Macon, GA 31204 FAX: (912) 757-9253 rocknrecords@aol.com

Table with columns: ARTIST, TITLE, LABEL, NOTES, COND., MIN, BID. Includes entries for AC-DC, Aerosmith, Angel, Black Sabbath, etc.

HEAVY METAL/HARD ROCK IMPORT CD AUCTION

Table with columns: ARTIST, TITLE, LABEL, NOTES, COND., MIN, BID. Includes entries for AC-DC, Aerosmith, Angel, Black Sabbath, etc.

RECORD COLLECTOR'S HEAVEN/ROBERT BHOZ 612-537-4467 6820 46th Ave. No., Crystal, Minn. 55428

M+R Memorabilia & Recordings 13729 Research Blvd., Suite 610-102 Austin, Texas 78750

Table with columns: Artist, Title, Number, Label, Cond., Comment, Price. Includes entries for Led Zepplin, Aerosmith, etc.

ROCK N RECORDS P.O. Box 3669 Rapid City, SD 57709-3669

LP SET SALE

Table with columns: Artist, Title, Number, Label, Cond., Comment, Price. Includes entries for Led Zepplin, Aerosmith, etc.

R & R Records 3903 Eisenhower Rd, San Antonio, TX, 78218 Ph. (210)883-6886

THOMAS FUNK P.O. BOX 103, TAPPAN, NEW YORK 10983-0103

THOMAS FUNK P.O. BOX 103, TAPPAN, NEW YORK 10983-0103. Includes text about record collections, contact info, and various record listings.

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Table listing various music releases with columns for Artist, Title, Label, and Price. Includes entries like 'ROBERTS RECORDS', 'POST OFFICE', 'GENE AMMONS', 'BING CROSBY', etc.

Table listing various music releases with columns for Artist, Title, Label, and Price. Includes entries like 'Duncan Mackay-Vias', 'Mansing-Libre Service', 'Mansing-NI Vent', etc.

Table listing various music releases with columns for Artist, Title, Label, and Price. Includes entries like 'Duncan Mackay-Vias', 'Mansing-Libre Service', 'Mansing-NI Vent', etc.

LAZARUS Audio Products advertisement. Text: 'Presents: Latin Rock and Latin Jazz recordings from 60's to 80's'. Includes details about their catalog, contact information, and website.

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Table listing various music releases with columns for artist, title, format, and price. Includes entries for bands like Aerosmith, Nirvana, and various solo artists.

Book & Music Book Auction Bidding Deadline June 21, 1999



SONGBOOK & MUSIC BOOK AUCTION
All items are U.S. publication unless noted otherwise. Artist's photo on cover of book unless artist's name in parentheses. Date shown is last copyright date.

SONGBOOKS

- 1. Abba Greatest Hits 1977 EZ Play All 48pp 17 songs COLOR PHOTO\* P10 M-
2. AC/DC Blow Your Video 1988 32pp 10 songs PHOTOS M-
3. AC/DC Fly on the Wall 1985 32pp 10 songs M-
4. AC/DC For Those About to Rock 1982 40pp 10 songs COLOR PHOTOS M-

- 175 K.C. & Sunshine Band Same 1976 4pp 9 songs PHOTOS BIO 12x12 M
176 Kentucky Thunder Pickin' On Nashville 1991 64pp 10 songs PHOTOS M
177 Donny Hathaway Lou'siana Man 1971 144pp 24 songs PHOTOS RIO M-

- 370 Winger In the Heart of the Young 1990 56pp 11 songs COLOR PHOTOS M-
371 Winger Same 1990 56pp 11 songs COLOR PHOTOS M-
372 Winger At the Speed of Sound 1987 80pp 11 songs COLOR PHOTOS M
373 Steve Winwood Chronicles 1988 68pp 10 songs PHOTOS, BIO M-

SINGLE ARTISTS

SONGBOOKS

SONG COLLECTIONS

PAPERBACK UNLESS NOTED "HB"

- 385. Association, Raiders, A Martino\* 20 All-Time Hit Parades 1966 M-
386. Badfinger, Nilsson, M Diamond, Who\* Popular Songs 1972 74 pp 4 songs M-
387. Beatles, Sam Cooke, Dean Martin\* Smash Hit Hits 1963 GTR 1963 songs M-
388. Beatles, Herbie Hancock, Leslie Gore\* Help! & Other Hits 1967 14 songs M-

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POSTAGE 1ST CLASS \$2.75 PLUS \$5 EACH ADDITIONAL RECORD. 14TH CLASS \$2.25 PLUS \$5 EACH ADDITIONAL RECORD. INSURANCE TO \$50 = \$8.15 / TO \$100 = \$1.00 / TO \$200 = \$2.75

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78 RPM ALBUMS

Table listing 78 RPM albums with columns for #, ARTIST, LABEL NUMBER, TITLE, NOTES, CVR/RCD, and price.

45 RPM, PICTURE SLEEVES AND EP'S

Table listing 45 RPM, picture sleeves, and EPs with columns for #, ARTIST, LABEL NUMBER, TITLE, NOTES, CVR/RCD, and price.

SOUNDTRACK LP'S

Table listing soundtrack LPs with columns for #, ARTIST, LABEL NUMBER, TITLE, NOTES, CVR/RCD, and price.

Main table listing various soundtrack and cast albums with columns for #, ARTIST, LABEL NUMBER, TITLE, NOTES, CVR/RCD, and price.

Table listing original cast LPs with columns for #, ARTIST, LABEL NUMBER, TITLE, NOTES, CVR/RCD, and price.

PICTURE SLEEVE 45 RPM BLOW-OUT SALE \$2.00 EACH

Following 45's are for sale @ \$2.00 each plus \$1.00 postal postage for any size order. All of these titles have matching picture sleeves. Standard visual grading is used... (List of 45 RPM records follows)

FERRY, BRYAN, is your love strong enough, d.j. m-/m-2 ANKAS, everybody's my friend, d.j. m-/m-11... (List of 45 RPM records follows)

MUSIC FOR PLEASURE, time/slide, uk. m-/m-2 BROD, NAD, he's cool/rockabilly, uk. m-/m-2... (List of 45 RPM records follows)

Nitebird Sounds - P. O. Box 643, Dept. #G-99-2, Stuttgart, Ark. 72116-0643





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PSYCHOTICA- self titled VENTURE INTERNATIONAL lbl ALTERNATIVE TIPO PUENTE- Tea For Two Cha Cha Cha SALUDOS AMIGOS lbl IT JAZZ PUENTE Goes Jazz BLUEBIRD BMG lbl JAZZ

ALL CDs \$5 EACH

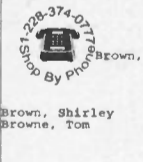
\$5 each!

JOSEPH CUSTOM TAILORS Albany, NY 12208

World Radio History

Soul - Blues - R&B LPs Set Sale

Main table listing various soul, blues, and R&B LPs with columns for artist, title, label, and price. Includes entries for artists like D.C. Band, Alton, Abbott, Gregory, and many others.



List continues next issue. Send \$1 for complete A-Z listing. Shipping: 1 for \$3.50, 50c each after 1. Triple for foreign. Insurance extra.

Advertisement for Ace Video & Music, 285 Callaway St., P.O. Box 1934, Biloxi, Miss. 39533-1934. Includes phone numbers and website URL.

AUCTION & SET SALE: LP's, Tapes, Handbills

WELCOME TO THIS AUCTION SET SALE THERE IS A WIDE VARIETY INC. ROCK SOUL FEMALE VOCAL ETC. ALL THE ARE ORIGINAL AND SPECIALLY CHOSEN BY YOUR OWNERS...

Table with columns: GROUP, TITLE, LABEL, COMMENTS, GRADE PRICE. Includes items like 'SEMPLE', 'BRASS POLICE', 'MAGIC', 'MERALIN', 'HOLY GHOST RECEPTION COMMITTEE'.

ORIGINAL TOUR BOOKS section listing items like 'LEO ZEPPELIN (1969)', 'BLIND FAITH (1969)', 'ROLLING STONES (1972)'. Includes 'SPECIAL SET-SALE: RARE 50s & 60s LPs'.

RARE LP SET SALE section listing various LPs such as 'BEATLES - BUTCHER COVER', 'BREDIN AND THE TABULATIONS', 'BONNIEVILLE THE BRINGING IT HOME'.

ELVIS 1960 YEARBOOK PHOTOLINE section listing 'ELVIS 1960 YEARBOOK PHOTOLINE' and 'SPECIAL SECTION OF MONUMENT RECORDS'.

Table listing various LPs and tapes including 'ALBANI BROTHERS', 'ALBANI BROTHERS', 'ALBANI BROTHERS', 'ALBANI BROTHERS'.

Main auction list table with columns: TITLE, LABEL, COMMENTS, GRADE PRICE. Includes items like 'ROCKERS', 'ROCKERS', 'ROCKERS', 'ROCKERS'.

Table listing various LPs and tapes including 'ROCKERS', 'ROCKERS', 'ROCKERS', 'ROCKERS'.





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COMPACT DISCS!

Table listing various music releases with columns for artist, title, catalog number, format, price, and availability. Includes entries for AC/DC, Abba, Aerosmith, Alanis Morissette, and many others.

# SATURN RECORDS

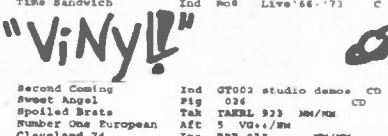
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Presley Elvis	Presley Elvis	Ind	Mos	1956	CD	40.00	Stockholm '79	Imp	1114	2LP	VG+/VG+	40.00	Queen	Sheer Christmas	MOXR 77	VG+/NM	20.00
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Presley Elvis	Presley Elvis	Ind	Mos	1956	CD	40.00	Live	Map	8 30105	Ger	NM/VG+	25.00	Queen	Sheer Christmas	MOXR 80	VG+/NM	20.00
Presley Elvis	Presley Elvis	Ind	Mos	1956	CD	40.00	Live	Map	8 30105	Ger	NM/VG+	25.00	Queen	Sheer Christmas	MOXR 81	VG+/NM	20.00
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Presley Elvis	Presley Elvis	Ind	Mos	1956	CD	40.00	Live	Map	8 30105	Ger	NM/VG+	25.00	Queen	Sheer Christmas	MOXR 84	VG+/NM	20.00
Presley Elvis	Presley Elvis	Ind	Mos	1956	CD	40.00	Live	Map	8 30105	Ger	NM/VG+	25.00	Queen	Sheer Christmas	MOXR 85	VG+/NM	20.00
Presley Elvis	Presley Elvis	Ind	Mos	1956	CD	40.00	Live	Map	8 30105	Ger	NM/VG+	25.00	Queen	Sheer Christmas	MOXR 86	VG+/NM	20.00
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# Elvis News

## RCA RELEASES NEW ELVIS TREASURES —THE HOME RECORDINGS

by Eddie Hammer

“Always leave the fans wanting more — never oversaturate the market.” This is what the Colonel believed and was part of the successful management career of his boy. Today, it’s a new ball game. RCA and our friends in Europe are coming out with new Elvis products every month. Whether it’s the redundant “hits” packages or alternate takes and unreleased sessions, we are being bombarded with Elvis “stuff.” Don’t get me wrong, I love it. It only goes to show you that my supposition of RCA having tons of unreleased Elvis in those famous vaults is true. I can see no letup in the future, so who needs that rent money anyway? Keep ‘em coming!

A case in point is RCA’s new *The Home Recordings*. Here we have unreleased treasures from the ‘50s and ‘60s, recorded on home tape machines — which was very evident with the recording quality — but who cares when you can hear new Elvis. His version of “I Understand” was just OK, and I still prefer The G-Clefs’ version (not The 4 Tunes’). Some of the real highlights for me were “Mona Lisa” (not as good as Nat “King” Cole’s but noteworthy even if we had this one already on various boots); the show tunes “If I Loved You”; Elvis foolin’ around with Patti Page’s “Tennessee Waltz”; the classic western “Tumblin’ Tumbleweeds”; the gospel “Show Me The Ways, O Lord”; Bonnie Guitar’s “Dark Moon”; one we heard recently for the first time, Guy Mitchell’s “My Heart Cries For You”; great renditions of “Indescribably Blue” and “Suppose”; and Dino’s “Write To Me From Naples.” (Did you know that Dean Martin was one of Elvis’ idols in the ‘50s?) This is not an album for everybody, as you get no big production numbers, and the song selection definitely sticks to this CD’s title format. You know you’re gonna buy it anyway, so do it and take pleasure in Elvis enjoying himself in an informal atmosphere. It’s definitely a keeper.

*Time-Life’s* new addition to its highly popular *Elvis Presley Collection* is *Treasures 1979-76*. While the bonus this time, “Seeing Is Believing,” was a disappointing one, there are some good cats here — “It Ain’t No Big Thing,” Bob Dylan’s “Tomorrow Never Comes,” and “I Miss You.” The cover depicts Elvis in that famous rehearsal scene with the towel. While we are on the subject of U.S. releases, I must remind you to join The Rock And Roll Hall Of Fame if you want to get that Elvis promo CD, which is now becoming rare. Why they put that venture in Cleveland still bothers me, as Memphis was the ideal place, even if it never had the great Alan Freed.

Now for some foreign CDs, which are always amusing and sometimes amazing. The economically troubled Russia has the bread to release a new Elvis album, *30 Romantic Ballads* which contains “One Night Of Sin,” “New Orleans,” “I Need You So” and “Trouble” (using the film track that was never released). I can only assume it was an export-only album, as its population is low on rubles. Actually the company also has another two-CD set of *Greatest Hits Of The ‘50s And ‘60s*, which naturally had our guy along with Duane Eddy on “Those 40 Miles,” The Diamonds’ second-rate version of Frankie Lyman’s “Why Do Fools Fall In Love” and Carl Perkins doing the shakin’ on Jerry Lee Lewis’ hit. *Petticoats And Schmalzlocke*, a two-CD set with this weird title is a various artists’ collection with Elvis, Chuck Berry, and Fats Domino, to name a few. Argentina’s *El Rey* has the necessary “Perro Feroz” and is graced by that too-often used “Don’t” pic. Portugal enters with a three-CD box set of the *Louisiana Hayride Shows*, which we needed as much as another Vegas show, but the 1254 cover was nice. The Czech Republic was super-active this month with many samples, all containing

the King. *Rock And Roll Collection Volume 2* has a cover dedicated to Harley Davidson with songs by Creedence Clearwater Revival, Cliff Richard, and Gary Glitter! *The Silver Edition — 16 Superhits Of The ‘50s* has all Elvis songs from his hot years. *Duorena Slavy Vanocni* is a holiday package letting Elvis do some 1035 songs, along with country boys Johnny Cash and Bobby Helms and their Christmas songs. Bulgaria was also not sleeping with their new titles — *Rock And Roll ‘99*, which has seven Elvis Top 10 hits and Bo Diddley’s classic “Mona.” As a good measure on this album, it includes The Blues Brothers’ interpretation of “Jailhouse Rock” featuring Jake (a.k.a. John Belushi)! *Golden Hits Volume 1* includes Elvis’ “Tutti Frutti, Buddy Holly’s winner, “Heartbeat,” and Wanda Jackson’s cover of “Hard Headed Woman” (not too bad).

*Rock And Roll Classics* is just what it purported to be with the man doing a five-song set mingled with The Everlys, Little Richard, and Berry. *Blue Suede Shoes* is another pirate of this U.K. album but without the RCA logo on its cover and disc — which was nice of them considering they didn’t pay royalties (as if that ever bothered them).

Poland is also in this race. *Rockin’ In Country* included “The Fool,” “Let Me” and “Paralyzed,” which makes it a winning CD in my book. *23 Super Hits* was definitely that, as evidenced by him doing “Can’t Help Falling In Love.” Buddy Holly’s “True Love Ways” (my all-time favorite Holly song) and Roberta Flack’s haunting “Killing Me Softly” (her tribute to Don).

**While we are on the subject of U.S. releases, I must remind you to join The Rock And Roll Hall Of Fame if you want to get that Elvis promo CD, which is now becoming rare.**

*Legendary Rock Star — Greatest Hits Of Elvis Presley* has an unusual outer space cover, but its content was nothing to get excited about. Brazil released a new CD-ROM on Elvis with a very flattering ‘60s pose, but I can’t tell you too much about it, as the liner notes were not in English and I do not own a CD-ROM player! Enough said?

Singapore and the Far East released three new CDs — *Spin-out*, a two-disc set from that 1966 flic (which reminds me that this was the year Elvis proposed to Priscilla — not a good year), *Elvis On Tour* and *Harum Scarum*. Africa was a bit late with their pressing of *Essential 5*, but better late than never. You wanna hear a real kick? India, yes, the guys from the Ganges, have a new Elvis album titled *Luminaries (The Rare Collection)*, but someone has to tell them that their *Hayride* songs were done many, many times before. Even the cover lacks originality, by using that same red velvet skirt shot. But the real novelty of this one is its bold statement on the back cover — “Not to be exported out of India — for sale in India only.” Now let’s be truthful fellas, how many do you think you can sell in your native land? And how did I get it already when it’s only been out for two weeks? France continues its *La Legende* series with a few new albums dedicated to *In Concert 1969* (no comment); *Rock And Roll* (early ‘60s), which includes alternates of “Judy,” “His Latest Flame,” and “Little Sister” (these were no great revelations); and *Special Gospel*, which has a great bonus booklet (they all do) but common inclusions due to the many recent releases of Elvis in a religious mood.

England sent me a budget-type CD, *Love Songs*, on the Camden label, which has the usual romantic Elvis tunes. I enjoyed hearing “True Love,” “Angel,” and “Something Blue” (I’ve told you about that one in the past). Australia has a new

tribute album, but I can’t recommend it, as anything with Pat Boone doing “Tutti Frutti” can’t be collectible! In Europe there is a super-rare two-CD acetate of *Sunrise* on white RCA discs. Don’t ask how much this one cost me. Only my banker knows.

The shady guys from Europe decided we need a deluge of new Elvis albums since their summer holiday is approaching. Why should they use their own money when ours is there for the picking? *The Life And Time Of Elvis — The Bonus Album* again contains all of the *Time-Life* bonus songs from its EP collection and adds alternate takes of “Big Boss Man,” “I’m Yours,” and an unedited version of “High Heel Sneakers.” Not a bad set, and the “Loving You” pics on the cover should help this one sell. Italy has some new CD singles that used the exact art from their RCA Italiana vinyl covers, which in many cases surpass ours. These picture discs’ titles were “Tutti Frutti,” “Money Honey,” “I Got Stung” and “Good Luck Charm” (I checked these in my Italian vinyl collection, and they’re all on the money). I was fortunate enough to get CD versions of some famous vinyl boots — *Superstar Outtakes*, *Rough Cut Diamonds*, *Jailhouse Rock Sessions* and a jewel case version of *The Entertainer*. I will not go into all of their contents as you can check these on your vinyl collection as I did.

I don’t know how many of you collectors out there are collecting the Extended Play box sets, but the label has added a few — up to *Volume 10!* *Vol. 6* concentrated on Germany EPs with a few U.K. efforts, *Vol. 7* had all German, *Vol. 8* added some U.S. and Spanish titles, *Vol. 9* involved some rare French vinyl titles, and *Vol. 10* was an all-British set. These are very classy sets and strictly follow all contents, but their cost is not agreeable. But since I started with *Volume 1... Elvis On Tour — Living Stereo, That’s The Way It Is — Living Stereo*, and *Blazing Into Darkness* should make the Vegas shows collectors happy, even though it was very boring for this reviewer. Yes, we did have some different Elvis comments, but you have to sit through “those songs” again. So, throw these albums into the pile and be content knowing your collection and mine are complete — which somehow sounds very sick to me, but it’s all part of being a collector. True? *King Creole Volume 1* and *II* contained many alternates from the film and studio cuts of my favorite film, which come from Robbin’s *A Stone For Danny Fisher* novel. I always wondered why they deleted the song “Danny” from the soundtrack, as I really liked this one. This one you should buy, as I know you’ll enjoy listening to Elvis song development especially on “As Long As I Have You” — eight takes, “King Creole” (nine) and even *Crawfish* (three).

I received a very weird set this month — *Celebrities At Their Worst — Volume One* and *Two*. This oddball recording had some very famous people showing their true colors on making some major goofs. *Volume One* contains that ‘70s Vegas show where Elvis interrupted his concert to angrily deny being a heroin addict and threatened harm to the one spreading this rumor. In the other set, he made enough off-color remarks and dialogue to make a “party record!”

I must mention a new CD pressing of *Hits Of The 70s* that is now in a slimline jewel case with the subtitle *Today’s Records Present and Commemorative Club Issue* with a “100 limited edition” notice (mine is number 13). It uses the original LP art and the company does a much better job than the original CD issue. I also compared this to my original U.K. album and remembered it contained “I’m Leavin’” and “American Trilogy,” to which I was always partial.

*Absent Without Leave* from the guys of Double G has a great army pics cover and is reported to contain an Elvis session done during a two-week leave he had after basic training in June 1958, which was the last recording session before 1960. Although I have heard everything on it, the package alone is worth the cost. I do love all of the alternate takes on many of Elvis’ hits of this era — “I Need Your Love Tonight,” “A Fool Such As I,” “I Got Stung” and “A Big Hunk O’Love.” Some of the titles’ outtakes number more than 15! The CD even contains some press interviews for good measure.

This month ends with a few duds — *Another Tour* (EP Records — Presleyana) and *Welcome To The Show* (also EP Records product). You know that these shows are losers when they were noted as *Volume One* and *Two* from these concerts. I dislike the first volume, so you know already what I think of its brother. We have a new player from Canada who I think will be a star, as evidenced by his first efforts, especially the new six-CD set of *The Elvis Presley Story*, which I’ll tell you all about next month. This year is really going fast, and before you know it, it will be Memphis time again. I hope they finish the new *Heartbreak Hotel* in time for the convention, as it will be my home for a few days.

Eddie Hammer, T.C.B.  
735 Roosevelt Avenue  
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(New Releases from page 118)

one and offend none. With stellar cuts from Ozomatli, Al Green, Cornershop and Otis Redding, who's to argue? Still, tossed haphazardly into the mix as they are (along with such vintage blasts of soul as Joe Tex's "Have You Ever"), they don't aid *EDtv* in standing on its own — or at least in presenting itself as anything more than an adequate party groove.

Yet, that's the way soundtracks work these days. Thematic ties went the way of *Saturday Night Fever's* white suits. Modern R&B soundtracks have upped the ante for nearly every genre trying to break a radio hit. If you wanna play the game, you better top-load your product with some instant airplay additions — even if you are a gentle adult alternative set catering generally to an adult, alternative or not, audience.

*EDtv* certainly works those early tracks. Bon Jovi's "Real Life" is vintage Bon Jovi, just a little bit older, Barry White funkafies "Thank You (Falletin Me Be Mice Elf Agin)" into a '90s dance floor jam and Barenaked Ladies' "Call and Answer" abandons their usual goofy charm for a tuneful and plaintive ballad. They're not quite enough to make *EDtv* any more relevant than its movie source, but for about a dozen minutes it sure is one hell of a people-friendly mix.

— Michael Gallucci

**BONEY JAMES**  
Body Language  
Warner Bros. (9 47283)

Saxophone player Boney James exhibits so



**Boney James**

little charisma, so little personality on his fourth album, *Body Language*, that he often seems in extreme danger of floating off into the air — with no anchor or help in sight. With a wispy style reminiscent of schlockmeister Kenny G at his most banal, James takes contemporary jazz into a realm so tedious and odious that someone oughta revoke his sax license.

But none of this is new to James. As a modern purveyor of "smooth jazz," he has turned the once-honored gig as saxophone player into a trite and meandering call to be lame. Partner in crime Kenny G is the bigger name of the two (therefore, more to blame), but James' crisp, flat style is just as guilty. *Body Language*, James' bedroom album,

displays all the right contempo jazz touches: calming grooves, solid support from a competent backing unit, pseudo-soulful vocals that annoy more than they add. And check out the tunes themselves: "Are You Ready?" "Lovefest," "All Night Long." Yeah, baby!

But it's not sexy. It's background music, sonic wallpaper to dine by (so long as you don't listen too hard). Crossing format lines (he's a little adult contemporary and soulful enough at times to pass as lite R&B), James works *Body Language* like it's the greatest come-on known to man. But after 45 minutes of grating and uninspired foreplay, it's bound to leave you flaccid.

— Michael Gallucci

**IAN McLAGAN**  
Best Of British  
Maniac Records (MRCD 0001)

It's been 18 years since Ian McLagan (a.k.a. Mac) of The Faces released his last full-length album. But he's been far from inactive, doing sessions for Bonnie Raitt, Rod Stewart, Melissa Etheridge, and just this year, for Toni Price, Ron Flynt, and The Damnations, TX, in his hometown of Austin.

*Best Of British* marks his active return as a solo artist, and it's well worth the wait. Backed by his Austin all-star edition of The Bump Band (bassist Sarah Brown, drummer Don Harvey, guitarist Scrappy Jud Newcomb, and new guitarist/LP producer Gurf Morlix), Mac's turned in his best album to date.

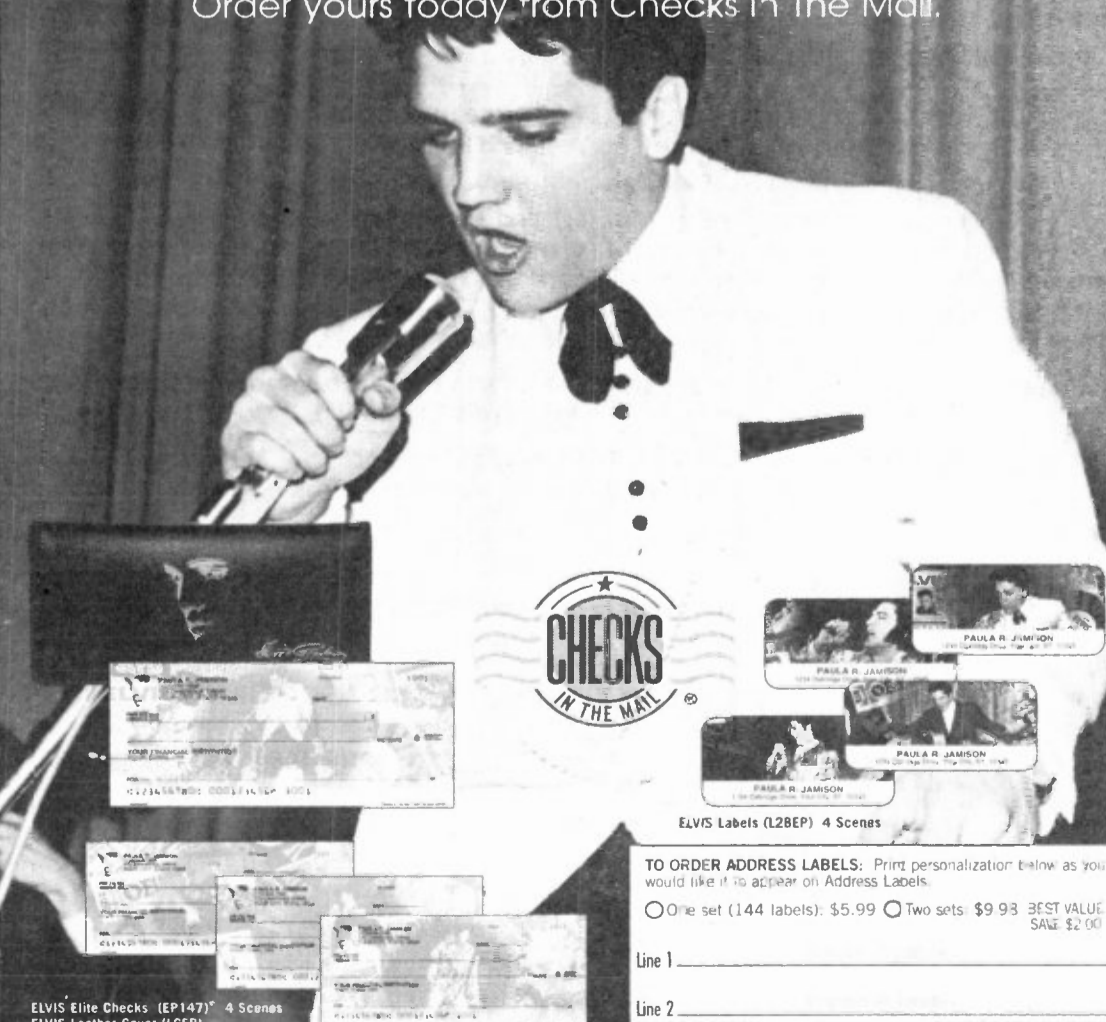
The tuneful opener "Best Of British" is titled after a common British expression few of us Yanks will know, an expression also used as a greeting, as in: "Best of British to ya, mate!" The best cuts include the rockin' "She Stole 1," a song sure to be loved by all readers of this magazine; it deals with a fella who comes home to find his ex-girlfriend has stolen his record collection and given it to her new boyfriend (no, it's not autobiographical). The song sounds exactly like one of the best rockers on any album by The Faces.

My personal favorites include two numbers written about one of Mac's lifelong best friends, the late Ronnie Lane. "Hello Old Friend" is a rollicking music hall-flavored number with guest vocals from another old Face, Ron Wood; Mac tickles the ivories like no one else can, and the song never fails to

(Please see New Releases page 132)

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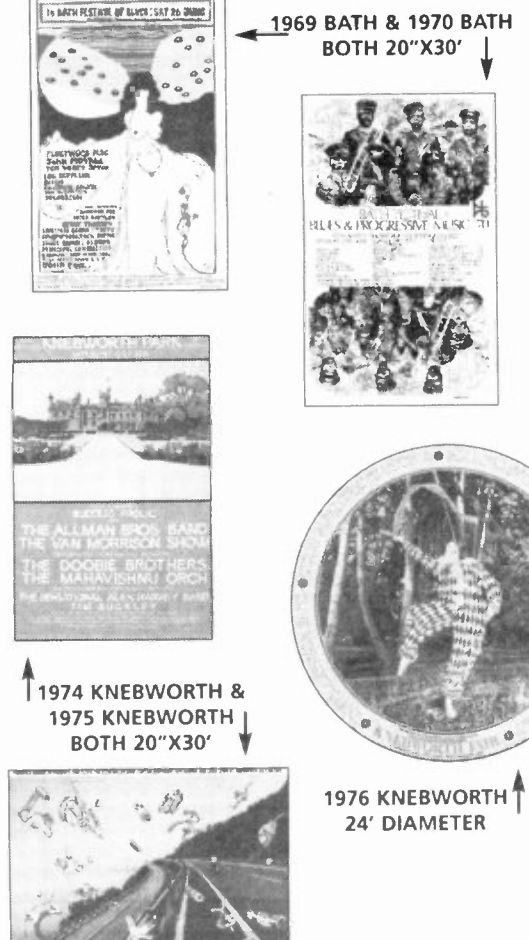
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- Change Of Heart "Change Of Heart"
- Crown Of Thorns "Lost Cathedral"
- Dakota "Mr. Lucky"
- Dakota "The Last Standing Man"
- Danger Danger "4 The Hard Way"
- Dare "Calm Before The Storm"
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- Departure "Departure"
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# A World Of Collectible Metal LPs

by Martin Popoff

## Fifteen Collectible Metal LPs: Great Britain



Label/Cat.#	Artist	Title	Year	NM Price
Airship 138	Chinatown	Play It To Death	1981	\$140
Elemental EM001	Cloven Hoof	The Opening Ritual	1982	150
Thames TRR111	Desolation Angels	Desolation Angels	1985	90
Elixir ELIXIR2	Elixir	The Son Of Odin	1986	75
Rock Shop RSR006	Explorer	Exploding	1984	90
Flashpoint FP01	Flashpoint	No Point Of Reference	1987	70
HM HMRLP2	Handsome Beasts	Bestiality	1981	50
Liberty LBS83264	High Tide	Sea Shanties	1969	75
Guardian GRC130	Incubus	To The Devil A Daughter	1984	50
Workshop WR3477	Legend	Death In The Nursery	1982	90
indie LLP1	Lucifer	Big Gun	1972	200
Illuminated JAMS32	Sledgehammer	Blood On Their Hands	1983	55
Guardian GRC130	Various Artists	Roxcalibur	1982	120
Guardian GRC80	Various Artists	Roksnax	1980	140
Expulsion PEXIT5	Witchfynde	Cloak And Dagger (picture disc)	1983	55

## Fifteen Collectible Metal LPs: Germany



Label/Cat.#	Artist	Title	Year	NM Price
indie 565451	Adrian	One Step Into The Unknown	1987	\$ 35
Wishbone F668755ZB	Brainstorm	Overkill	1984	30
Megavolt 57295012	Danton	Way Of Destiny	1988	35
Tales Of Thrash 805253938	Darkness	Death Squad	1987	25
Ohrwurm OHWEH69	A Deep Throat	The Devil In Miss Jones	1982	40
Rockwerk 8248	Exploder	Pictures Of Reality	1989	90
Sky 10002	Faithful Breath	Fading Beauty	1974	40
Noise N0007	Grave Digger	Heavy Metal Breakdown	1984	25
Noise N0021	Helloween	Helloween (picure disc EP)	1985	50
Hafenklang 624646	Rampage	Victims Of Rock	1981	40
Noise N0012	Running Wild	Gates To Purgatory (picture disc)	1984	100
Scratch 8001	Sinner	Fast Decision	1983	35
indie MPB1250876	Sudden Death	All Or Nothing	1988	40
Rockport 57225432AL	Trance Mission	Back In Trance	1989	30
CBS 855372	Viva	What The Hell Is Going On	1981	40

## Fifteen Collectible Metal LPs: Secondary Markets



Label/Cat.#	Artist	Title	Year	NM Price
Vertigo 6357007	Buffalo (Australia)	Dead Forever	1972	\$100
Neg FX008A18	Creepin Death (Italy)	Sodomy Law	1988	50
Mill MILL5024	Crystal Pride (Sweden)	Crystal Pride	1984	50
Minitauro DEA101	Death SS (Italy)	The Story Of Death SS	1984	30
Metalmaster MET111	Death SS (Italy)	In Death Of Steve Sylvester	1988	30
Heavy Sound HSLP03	Heavy Load (Sweden)	Full Speed At High Level	1978	280
Thunderload TLP822	Heavy Load (Sweden)	Death Or Glory	1982	55
Thunderload TLP834	Heavy Load (Sweden)	Stronger Than Evil	1983	55
Lark INL3651	Highway Chile (Denmark)	Storybook Heroes	1983	40
Sydney MU24111025	Killers (France)	Danger De Vie	1986	25
Cetra LPX20	New Trolls (Italy)	Ut	1972	35
Sonet SLP2509	November (Sweden)	En Ny Tid Ar Har	1970	120
Durium DAI30427	Vanadium (Italy)	Corruption Of Innocence	1987	30
Devil's MAD2007	Voodoo Child (France)	Adrenaline	1985	25
PAPAGAYO 3621	Vandale (Netherlands)	Schandale	1981	25

## Fifteen Collectible Metal LPs: United States



Label/Cat.#	Artist	Title	Year	NM Price
Gargoyle 138801	Brocas Helm	Black Death	1988	\$ 50
Azra 61549	Centaurus	Centaurus	1979	50
Am. Phon. APK11	Chasar	Chasar	1985	50
Dream DRE187301	ESP	The Future Is Now	1986	55
Blue Lampions BLM10001	Forgotten Child	Forgotten Child	1986	50
Uzi Suicide USR001	Guns N' Roses	Live ?!*@ Like A Suicide (EP)	1986	90
Mercury SRM11136	Legs Diamonda	Diamond Is A Hard Rock	1977	35
Roadster MR1002	Manilla Road	Metal	1980	110
Dream DRE18365	Megattack	Raw Delivery	1986	45
Mercury SRM1675	The New York Dolls	The New York Dolls	1973	35
indie MMR1283	Pantera	Metal Magic	1983	100
Par PAR1050	Savatage	Sirens	1983	400
Auburn AU001	Shok Paris	Go For The Throat	1985	50
Diabolical Force FLP3028	Slaughter (Can.)	Strappado	1987	45
Big City BCR11	The Unjust	Hammerhead	1987	70



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**Adrian Smith played on Bruce Dickinson's *Accident Of Birth* solo project. From left: Bruce Dickinson, Adrian Smith, Roy Z, David Inghram, and Eddie Casillas.**

(Iron Maiden from page 20)

Iron Maiden's next album, 1984's *Powerslave*, would continue their critical as well as commercial success. An Egyptian-themed cover featuring Eddie with the pyramids may have been a little less controversial than usual (it didn't show any blood or gore, a little out of character for Ed!), but the songs inside were stronger than ever. "Aces High" retold the Battle of Britain, "Powerslave" was from the point of view of a dying Pharaoh, and "Two Minutes To Midnight" (a song that, when played live, actually delivered the most brutal mosh pit this writer has ever seen!). It's a song about the doomsday clock that counts down to the world's nuclear destruction.

The biggest highlight on the album, though, is Maiden's longest song to date, "Rime Of The Ancient Mariner." Clocking in at more than 13 minutes (!), it retells Samuel Taylor Coleridge's most famous poem through music. Starting with a galloping feel (a Maiden trademark, even though it is one Harris called "completely unintentional. We never write songs with that feel in mind. It just turns out that those are the great songs.") and rapid-fire delivery from Dickinson, the rhythm section gives their tightest performance to date. The song then moves into a slow-arpeggiated bassline complete with sounds of the creaking ship and a

haunting passage from the poem. The song kicks back into high gear with melodic bass that lets Harris shine

"Well, it's a good part, but it's really all about creating the mood," Harris said. "With 'Rime Of The Ancient Mariner,' we were really trying to get the feel of the poem across and show the different sections of the Mariner's journey."

Using literature for inspiration is not something that most bands do, but for Harris it comes naturally. "You know, inspiration can come from whatever and whenever. I guess when I wrote those songs I'd just been doing a lot of book-reading and movie-watching. We never consciously set out to do it. It just happens."

While *Powerslave* was a triumph on the road and on the charts, the band just kept getting bigger and bigger, and the momentum for metal was growing all over the world. When Maiden released their second live album, *Live After Death*, in 1985, it was a huge success, filling two LPs (later cut down to 70 minutes in the original CD format, but re-released with all the material in 1998). It documented the band on their "World Slavery Tour" and gave listeners a chance to feel what it was like to be at an entire Iron Maiden concert (sans a huge mummified Eddie walking around the stage, of course.) Harris felt really good about it but, in retrospect felt "that the audience wasn't mixed loud enough. I thought that we could really

give it a boost by focusing on the fans a little more... Our songs are always written with how we're going to play them live in mind. We're always thinking about how we'll pull off a song on stage, because we are always touring. It's how you sell metal records. It's important to always be playing."

Whatever his misgivings, the album was a success and is ranked by many critics as one of the best live albums ever. The cover of the album was graced with an Eddie bursting out of the grave flanked by a tombstone with an H.P. Lovecraft quote. The album, which ran a little over 100 minutes, serves as a document of the band during the highest point in their careers.

By 1986, metal was the soul of rock 'n' roll. Many of the NWOBHM bands had died out and the leaders, Def Leppard and Iron Maiden, were reaching their commercial zenith. The science-fiction laced album cover of *Somewhere In Time* gave Eddie the look of a futuristic space cop and alluded to all of the points of the band's career so far. It really is an amazing piece of art and a fitting symbol for what they had accomplished up to that point. It is easily one of the most detailed and intricate album covers ever created, and its futuristic theme fit the mood of the times (and the headbangers) perfectly. With the album and its subsequent tour, Maiden was gaining even more popularity. *Somewhere In Time* debuted at #3 on the U.K. charts. The album's first single, "Wasted

Years," written by Smith, hit #17 on the U.K. pop charts.

But Harris was a little wary about it.

"It was different for us, a different kind of style," he said. "We weren't sure about that, but I thought it was a really strong song. I thought that some of the other stuff he brought in sounded a little bit too much like other bands and it wasn't that good. But as we were talking, the tape kept rolling and the intro to 'Wasted Years' came on. I just stopped and said, 'Fuck, what's that?! It's brilliant!' He thought it may be too different, but I said, 'Let's go with it!'... I thought it should give him a bit more confidence. There's no A-to-Zed of writing for Iron Maiden. If you write a great song, it will get used! As long as it's good, that's the only criteria, right?"

Cementing the fact that Iron Maiden really knew finally how to do vocal harmonies, "Wasted Years" was a hit, combining lyrics about taking time to live your life to the fullest with a frantic guitar hook.

Iron Maiden showed they weren't afraid to experiment, not only trying different kinds of songs, but trying out synth guitar and bass.

"I was never really against the idea of a synthesizer," Harris recalled. "In fact, we had a keyboard player in the band in the very early days. But it never quite worked out with the songs. On *Somewhere In Time*, we realized that it could really work."

Not that the album was out of character at all — songs such as crowd-favorite "Heaven Can Wait" and epic history lesson, "Alexander The Great" show that Maiden still knew how to do what they did best.

Smith was contributing to the band more than ever, and his favorite song off the LP is "Stranger In A Strange Land." "Contrary to popular belief, the song has nothing to do with the sci-fi novel [of the same name]," he said. "It's really about a news story I read where some mountain climbers were trapped, but they got out. They were in there for a long time, and the song is about how they must have felt. One of the climbers actually came to one our shows when word got out what the song was about. I was worried he might think that we were trying to exploit their story and what they went through. But after the show, he came backstage and said how much he enjoyed it!"

While *Somewhere In Time* showed a band not afraid to play around within the genre, it was their next album that proved to be their biggest experiment.

"It all started in the U.K. with a clairvoyant called Doris Stokes.... She passed away, and it was in the papers and all that. The crazy thing was I started wondering about if she foresaw her own death. So, I started writing "The Clairvoyant" about that," Harris remembered. "From there, I wrote the song, "Seventh Son Of A Seventh Son" about the legend of that particular child having powers of clairvoyance and healing. They were two songs that tied in. So, I took it to Bruce and he was all excited about doing an entire concept album around that."

A concept album, *Seventh Son Of A Seventh Son* tells the story of a boy, according

(Please see Iron Maiden page 134)

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<b>FOREIGNER</b> 53726 \$250	OME PAGE CONTRACT SIGNED BY MICK FLEETWOOD TO APPEAR ON THE "A.M. LOS ANGELES SHOW" - DATED 9/8/83
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<b>MICHAEL JACKSON</b> 54391 \$1,200	ONE PAGE (FRONT & BACK LEGAL SIZE) STANDARD SONGWRITER'S CONTRACT FOR THE SONG YOU PUSH ME AWAY - DATED JUNE 30, 1978 BY JOSEPH JACKSON, SIGMUND JACKSON, TARIANO JACKSON, MICHAEL J. JACKSON, MARLON JACKSON & STEVEN RANDALL JACKSON

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(New Releases from page 125)

bring a smile. "Don't Let Him Out of Your Sight" is even better, an autobiographical reminiscence about searching for an old friend around the Southwest, tracking him to Texas, Mexico and finally to Colorado. The heartfelt song contains dead-accurate descriptions of Ronnie Lane such as "... he's got a twinkle in his eye/you can tell he's gifted/he's the kind of person who likes to get high/he's been seen down in Texas with some bandoleros/but I know him better/he'd rather fuck than fight/all the girls want to mother him/the men call him a hero/he's something for everyone/but he's not here tonight..." It's a real shame that Lane didn't live to hear the songs. He would have just loved them.

McLagan's at his best when he mines The Stones/Faces sound he helped to create. Among the album's most killer cuts are "Big Love," with an indelible hook, and "Suzie Gotta Sweet Face" (along with "... legs down to the ground..." and "... she's just this side of good taste...") — the song I'd vote for as a potential single release.

In addition to The Bump Band, who I still maintain is the hottest band in Texas, and guest vocals from Wood on two songs, Austin's hottest new band, The Damnations (Damnations, TX, as they've had to call themselves nationally) are featured on harmonies on several songs.

*Best Of British* is available at present only directly from Mac through his web site, at <http://www.macspages.com>; the web site contains sound bites, jokes, links, and samples of Mac reading from his outstanding autobiography, *All The Rage*, which is also

highly recommended. If you ever loved the music of The Faces and the Stones (circa *A Nod's As Good As A Wink To A Blind Horse* and *Exile On Main Street*), *Best Of British* is a sure bet to brighten your summer!

— Kent H. Benjamin

## THE CORRS

**Talk on Corners: Special Edition**  
Lava/143 Records/Atlantic (83164)

The conceit behind The Corrs' *Talk On Corners: Special Edition* is that the first time around this album wasn't good enough — or Top 40 enough. Or something like that. How else to explain the repackaging of an album — with additional flashy remixes by middle-of-the-line knob twisters — that's not even two years old? Admittedly, there wasn't much there when the Irish sibling quartet (three sisters and their brother) released their second album of wispy pop in 1997. And despite the face lifts and the inclusion of Fleetwood Mac's "Dreams" that The Corrs contributed to the *Rumours* tribute last year, there still isn't much there.

The problem is that The Corrs aren't a very animated or discernible group. They're nice to look at: Their songs — a blend of conventional Top 40 pop and rootsy Irish garnishes — are harmless, and they're professional in all the right and wrong ways. But lead singer Andrea Corr rarely interjects any passion into her lukewarm tones, and it doesn't help matters that the rest of the family can be just as bland.

Still, the primary remixes on this "Special Edition" of *Talk On Corners* certainly give the album more richness than it had previously. The "Tin Tin Out" remixes of "What Can I



**The Coors: Andrea Coor, Caroline Coor, Jim Coor, and Sharon Coor**

Do" and "Runaway" gently throb and resound with hi-tech gloss, and the light dance-floor oomph of K-Klass' reworking of the hooky "So Young" may just break The Coors in the States. If not, they can always give it another shot. They say the third time is a charm, and word is that these Irish know a thing or two about that

— Michael Gallucci

## NEW RADICALS

**Maybe You've Been Brainwashed Too**  
MCA Records  
0881 18582

This is the best album Karl Wallinger never wrote, as leader Gregg Alexander's band sounds eerily similar to World Party. In addition to vocal similarities (they even both rely on sweeping falsetto moves), Alexander shares with Wallinger a keen sense of melody and strong production values that sharpen his smooth neo-soul concoctions.

Although my previous statement acknowledges that this isn't the most original album around, I meant that first paragraph as a compliment. I like World Party. They're vastly underrated. The truth is that *Maybe You've Been Brainwashed Too* is a simple but nevertheless great pop album that is fittingly getting some airplay in the form of "You Get What You Give," the supremely hummable first single on which Alexander takes on rich critics' pets such as Beck and Courtney Love (in addition to a more obvious target, Marilyn Manson).

Surprisingly the rest of the album is just as good, as Alexander and company overcome a homogenous sound with consistently spark-

ling songwriting. The generally mellow songs are built around pretty piano and smooth guitar lines, though there is the occasional wailing guitar and screamed vocal for variety's sake. Alexander displays a crafty knowledge of pop idioms and rock history, driving home this point by declaring at one point: "I burned my Beatles records because she hated #9." That's just one example of Alexander's playful (and smart) lyric writing, another being, "by the way this girl was sexy and she wouldn't touch you, this may not be true, but I said it so you'd feel involved with this song."

It's not all fun and games, though. In fact, most of the songs are heart-on-his-sleeve takes on romance, with lovesick lyrics such as "two years later you're still on my mind." He has a unique way of saying things, though, and lines such as "I can't help failing to remember to forget you" are well worth returning to.

Still, more than anything it's the melodic music and strong performances that carry the day on memorable songs such as "I Don't Wanna Die Anymore," "Someday We'll Know" and "In Need Of A Miracle."

Be forewarned, though, that this probably isn't an album that you will find immediately striking. Given time, however, the album's subtle touches can't help but be appreciated, and eventually you'll probably find yourself listening to it quite a bit. In fact, in a relatively short time this album has become something of an old friend to me. In this day of fake alternative and generic hip-hop, a beautifully conceived mainstream pop album is something increasingly rare and special.

— Scott Floman

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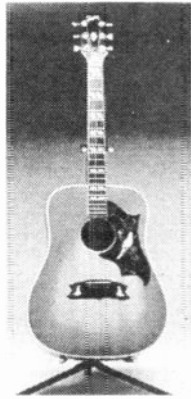
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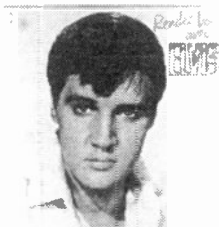
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(Iron Maiden from page 130)

to Harris, "growing up and trying to decide which path he will take, the good or the evil. It talks about the forces on both sides trying to manipulate his powers. We wanted to make a concept album where you could take the individual songs away from it and they would still work."

The album is a wholehearted artistic triumph from beginning to end, bookended with a short acoustic/vocal piece describing the story. The album kicks into high gear with melodic keyboards infesting the vicious Aleister Crowley-inspired opening track, "Moonchild." Gone was the Gothic-inspired murder imagery of *Killers* and *Iron Maiden*, Maiden had created a world of their own. No tracks about movies or books on this one — the band stuck with their own vision, and it really works. Releasing four Top 10 U.K. singles, the album is full of hooks and vocal harmonies. The album debuted at #1 in England, and Maiden was riding high. Unfortunately, as pop metal overtook the United States (this was when bands such as Poison and Winger were coming into their own), the success they were seeing in Europe wasn't duplicated on the other side of the pond. The album was influential, but Dickinson said he has mixed feelings about the concept.

"There were some really good songs on it," he said, "but I don't think the story flowed as well as something like *Operation: Mindcrime* by Queensryche [one of the biggest Iron Maiden-influenced bands around]."

There is no question about the quality of music, though. This was the pinnacle of the golden age of Maiden's powers. The premier song on the album, "Infinite Dreams" is not only a rocker, but it is in the best tradition of Maiden songs. Lyrics about the meaning of life combine with Dickinson's passionate voice, leading to perhaps, the most memorable instrumental and twin guitar harmony section in Maiden's history. Iron Maiden were fully realizing their potential as musicians and songwriters.

It was around this time, though, that Smith was having second thoughts about the

band. The Seventh Tour Of A Seventh Tour was their longest road excursion yet and the relentless schedule was getting to him. Interested in different types of music than heavy metal, Smith was always pushing the band in different directions.

"I was just getting burned out, and I was creating music with different styles," he said. "I didn't feel Maiden was really giving me the chance to show all that. I'd always wanted to give singing more of a chance too, not that I'm the greatest singer, mind you. But it's something I like, so I needed more of an opportunity to do that."

Smith decided to leave at the end of the *Seventh Son* tour, and this time it really was about musical differences. In 1989, Maiden had lost one of their strongest songwriters.

Foreshadowing things to come, Dickinson was striking out on his own as well. His solo release, *Tattooed Millionaire*, showed the singer in a different, more blues-rock context than his work with Maiden. It was a successful and popular release and good for the band as well. Maiden didn't miss a step when Smith left because when Dickinson came back he brought along his friend and guitar player, Janick Gers. Gers fit in well with the crew. Not a band to let another personnel change stall them, Maiden went into the studio to work on their next release.

The idea of 1990's *No Prayer For The Dying*, Harris recalled, "was to make an album that was more raw, a live album basically. *Seventh Son* was quite a production. We wanted to make a live-sounding studio album." *No Prayer* does indeed go back to a more coarse sound for the band. Using a mobile studio unit that they had previously used for live shows, the album has an extremely "open" feeling to it. Gers' leads lend themselves to a bluesy feel as opposed to Smith's shredding, and the guitar sound is right in your face. Dickinson's vocals are gruffer too. His voice still soars, but there's a definite rawness to it. He lets his voice become more sarcastic and focuses more on delivery of phrases instead of belting high notes, an interesting and effective approach. Overall, everything sounds more natural. The only thing missing, according to Harris, "What we shouldn't have done is not put any audience noise on it. When you make a video you put in some audience noise. When



**An early Maiden lineup (from left): Steve Harris, Clive Burr, Paul Di'Anno, Adrian Smith, Dave Murray.**

there's shots of the crowd you have to put in some sounds of the audience. In retrospect, I think that's the only mistake we made. I think people's reactions would have been very different. A lot of people didn't react to it because it didn't have that big production sound of *Seventh Son*. If you watch the videos for it, where we put in the audience noise, everything makes more sense."

No matter what Harris' reactions were, the album debuted at #2 on the U.K. charts and spawned a #1 single, "Bring Your Daughter... To The Slaughter."

The song was originally written by Dickinson for the *Nightmare On Elm Street 5* soundtrack, but Maiden redid it, putting it at the top for two weeks straight, even if it was ignored by the radio. (An interesting side note, Dickinson's version was given an award for the "Worst Song Of 1990," even after capturing the top spot!)

The topics on the album range from the hypocrisy of the televangelists that were extremely popular in America ("Holy Smoke," a firecracker of a song) to the standard Maiden epic ("Mother Russia," about the majesty of a nation finally coming out from the clutches of decades of socialism). The album really shines on the opening track, "Tailgunner." A brutally honest perspective of someone who is forced to drop bombs on civilians and the eventuality of the nuclear age are dealt with using a catchy Harris bass hook and locked-on-target palm-muted guitars. The song conjures up images of "Aces High," showing the flip side of that song. Instead of the glory of fighting for your country, it details the savageness of violent conflict.

*No Prayer For The Dying* gave them more metal clout in the States. Instead of doing the popular thing and opting for the heavy metal cock rock that was dominating American music charts, they gained more critical success by returning to their roots. It was an approach that won back some fans in America who had trouble with the dramatic concepts in *Seventh Son*.

Coming on the heels of the grunge explosion of the early 1990s, *Fear Of The Dark* was released in 1992. Harris felt that the

audience in the United States, "was dwindling, while it wasn't anywhere else. I felt that we'd been losing ground since *Some-where In Time*. It was the beginning of a change over there. I felt it. It wasn't just a change of album sales, it was a change of vibe as well."

While the album did well in Europe, it was released to little fanfare in America. Overall, it was not the finest of Maiden albums. Dickinson's delivery was not as strong as it could have been, sometimes letting his wickedly sarcastic voice (which works well on the barn-burning opener, "Be Quick Or Be Dead") interfere with the melody. The overall production sounded a little too digital and produced. Songs such as "Fear Of The Dark" (the expected Maiden epic) and "From Here To Eternity" (continuing the saga of Charlotte by pairing her with a biker) do evoke some of the fury of the earlier albums. "Afraid To Shoot Strangers" (eliciting the feelings of the soldiers in the Gulf War) and "Wasting Love" are more down-tempo songs that almost steer into ballad territory but end up strong as well. Too many bloated guitar solos and a suspicious lack of harmony leads (using double unison instead) make some of the songs seem less melodic than the group's previous work. The final half of the album seems to be lacking something, reaching a low on "Weekend Warrior." While the song is the only Maiden number that actually shows their love of English football, it lacks a build-up and climax, closing off a disappointing middle-third of the album. The boys wisely put "Fear Of The Dark" as the final track, making sure that at least the album ends with a bang. The album debuted at #1 in the U.K. though, showing that, even though the tide in music was changing, the Maiden fan base was still there and still hungry.

The *Fear Of The Dark* tour was a great success. Maiden not only put one live album out from it, but three! *Live At Dannington* once again gives Maiden fans a concert in its entirety. Not having headlined Castle



**A more recent Maiden lineup, including: Nicko McBrain, Steve Harris, Blaze Bayley, Janick Gers, Dave Murray.**

(Please see Iron Maiden page 138)

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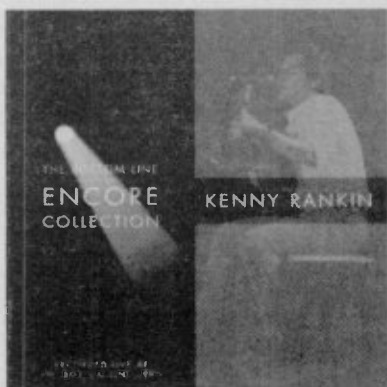
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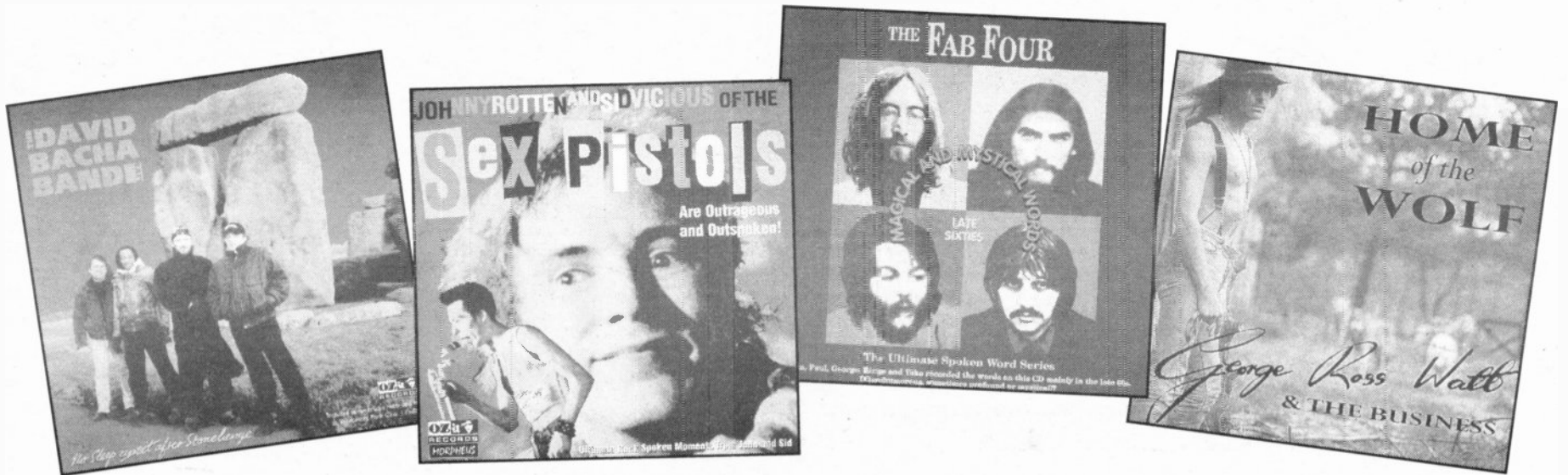
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# Ozite Records



## Kicking arse with hippie morality

by Dave Thompson

Thirty-some years ago, if you wanted to know what was going on in the British underground, you read two newspapers — the *International Times*, house organ of the anti-establishment, and the now infamous *Oz*. Both closed their presses down so long ago that it's not even funny. But in an odd way, not much has changed. Today, if you want to know what's going on in at least one sector of that same British underground, you turn to Ozite, a small north England indie whose own mission, founder Chris Hewitt explained, "is to create a musical counterculture with its roots in the late-60s/early- to mid-70s hippie morality and to show that rock does not have to be corporate to be successful. And to issue great albums."

To that end, Ozite has unleashed one of the most esoteric, but at the same time cohesive, catalogs around, a collection ranging from such pre-prog darlings as String Driven Thing and Surinder Khabbra, through the punk-and-thereabouts might of Doctors Of Madness and TV Smith's Explorers, and on to such modern-day cults as The David Bacha Band and Big George And The Business. Add to that the space rock from the streets of The Body and spoken word collections from Jim Morrison and The Sex Pistols, and clearly Ozite's greatest strength lies in sheer diversity.

That said, Ozite's best-known association is with Tractor, the English folk rock veterans whose two albums in the very early 1970s for DJ John Peel's Dandelion label, are among the most highly sought-after of all that short-lived company's releases. Hewitt met the band at only their second-ever live show (promoting their second album!) in 1972. He was social secretary at Rochdale College and completely overwhelmed by the group. He landed them several more gigs at the college and a gig with Mike Heron at the

local Champness Hall.

Hewitt would later become Tractor's manager, as well as co-owner of their Dawson Street, Heywood, studio, where Tractor recorded a new single, 1975's "Roll The Dice," for the U.K. label. They broke up shortly after that, but within a year they were back together as one of the stars of the nearby Deeply Vale Free Festival (where they were first introduced to the aforementioned Body). Within a year of that, Tractor were riding high on the British alternative charts and being courted for sundry punk/new wave compilation albums. (As if that wasn't bizarre enough, five years later a reissue of Tractor's second album made the heavy metal chart. Talk about a band of many moods!)

The band continued recording through the late 1970s and early 1980s, and in 1990, Hewitt decided to compile this material together with some new recordings as a companion to another reissue of the Dandelion album (through the German Repertoire label). *Worst Enemies* appeared on the Sunflower label; it was subsequently reissued on Ozite and did so well so quickly that Hewitt swiftly followed up with *Before, During And After The Dandelion Years* through to *Deeply Vale And Beyond*, an even further-reaching collection of odds, sods and rarities. It is a sign of the devotion Tractor receive that this album, too, quickly established itself among Ozite's best-selling releases so far.

Another band closely associated with Hewitt and Ozite is String Driven Thing; indeed, it was their 1995 reunion show in Berlin that launched the Ozite catalog in 1996, after Hewitt met with SDT's Chris Adams "through our fateful experiences with German record companies. I put forward the idea that the spate of early-90s re-releases of late-60s and '70s albums on CD deserved a better treatment than the record companies

were giving them. On a flight back from Berlin, Chris and I formulated the idea of putting out SDT material properly on CD."

Two studio albums have since appeared on Ozite, a reissue of the band's 1972 sophomore set (with bonus live tracks) and a fully restored version of the classic *The Machine That Cried*. Both also fulfill another of Ozite's stated aims — "to kick the major labels up the arse and show them the wealth of new and old material available for release on CD."

A union with Canada's David Bacha Band gifted Ozite with another cult hit when the *Piece By Piece* album appeared in 1997. Well-known from his stints with Joe Walsh, Jeff Healey, and Bob Seger, Bacha's solo debut was so successful that he was promptly booked for a British tour that resulted in the *No Sleep After Stonehenge* live album, a blazing slab of hard rock riffery topped off with an astonishing studio version of Genesis' "Lamb Lies Down On Broadway" and other bonus cuts dating back to 1976.

Fellow rockers Big George And The Business share many of The Bacha Band's best-loved attributes and, so far, have released three albums through Ozite. But it is with reissued albums by the Doctors Of Madness and TV Smith's Explorers that Ozite has really made its presence felt on the scene at large.

Both the Doctors and Explorers sets have been out of print even in the U.K. since the early-1980s, but they offer fascinating snapshots of life immediately before and immediately after punk. Fronted, respectively, by Richard Strange of *Phenomenal Rise* fame and TV Smith (ex-Adverts), neither band received the plaudits it deserved during its own lifetime; indeed, The Explorers broke up not long after the release of their first and only album, while the Doctors made it through three albums out of sheer bloody-mindedness.

Today, both are held up as sterling examples of liberated independent thinking — just as the Doctors' bass and violin-driven roar was quite unprecedented in 1976, so The Explorers' full frontal bass and synth approach was remarkably farsighted in the early 1980s (it is no coincidence whatsoever that the same bassist, Colin Stoner, was a member of both groups). The albums' restoration to the shelves, packed with bonus material, has been greeted with almost unmitigated critical glee — a sensation, through the early part of 1999, with which Hewitt is growing increasingly familiar.

The Explorers' album and a Sex Pistols spoken-word collection both earned three-star reviews in a recent issue of Britain's *Q* magazine, while the Doctors, too, landed a great write-up. This year also saw a four-star spread in *Uncut* magazine for Tractor's *Deeply Vale And Beyond*, and another two in *Q* (again). As Hewitt points out, "for a small label like us, five major U.K. reviews in two months is amazing in the glossy monthly magazines."

Ozite's immediate release schedule looks set to continue this shimmering standard. A reissue of *Channel Five*, 1983's blink-and-you-missed-it solo debut by Explorers' frontman TV Smith, is imminent, while further releases from the String Driven Thing catalog, too, are in the pipeline. Hewitt is also working on what he describes as "some folk-type stuff produced by Martin Hannett when he owned Rabid Records in the 1970s." And just from these promises, it is apparent that the company named for two legends of the past remains hell-bent on becoming a legend for the future.

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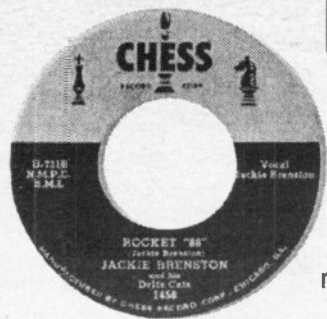
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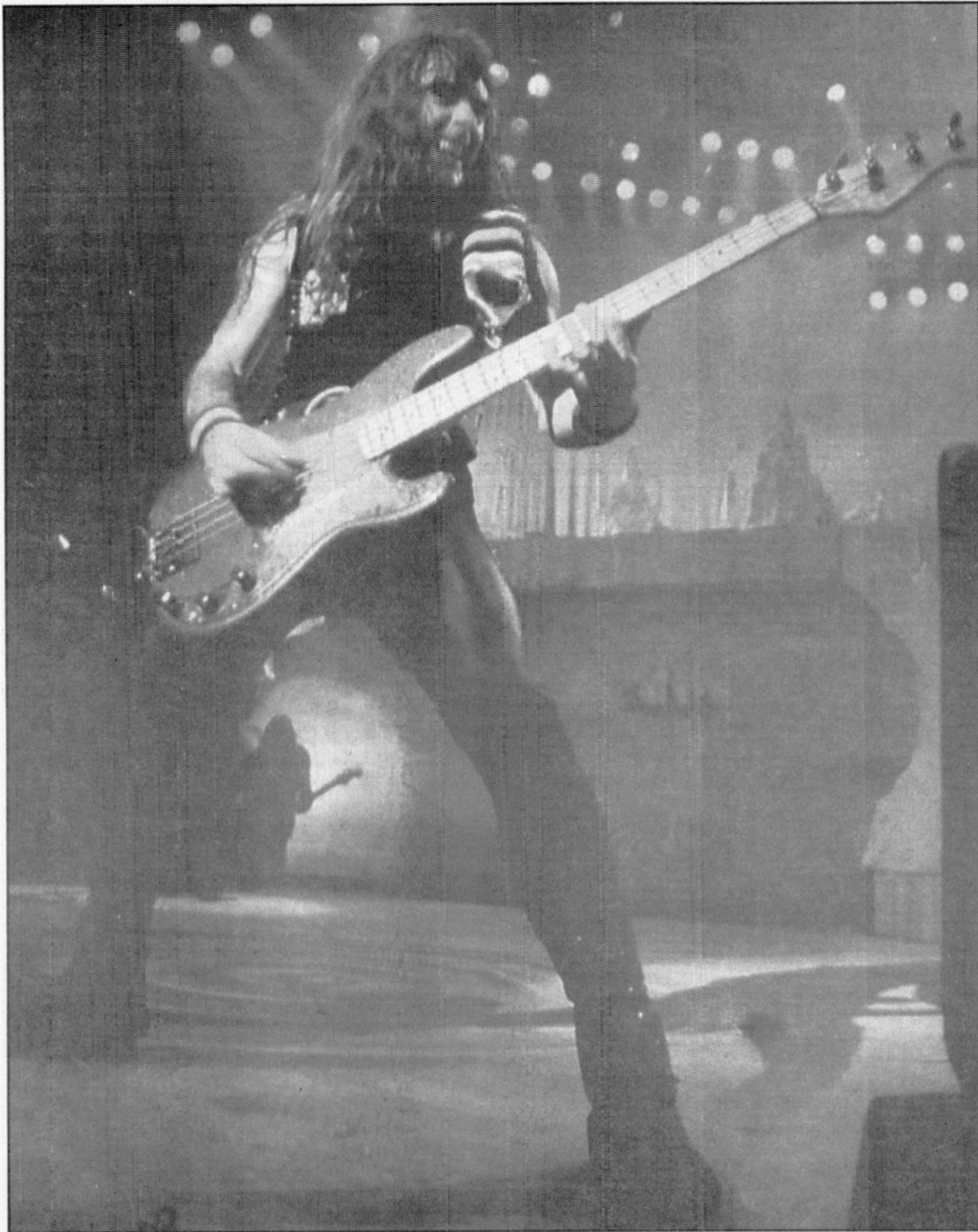
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**Steve Harris**

(Iron Maiden from page 134)

Donnington since the first time in 1988, returning there was a pleasure for the band.

"Stuff like headlining Donnington, both those times are really special for me. We put the flag up in England, ya know? I think there was a bit of magic there. The audience was so into it. We could just feel it projecting towards the stage," McBrain said. "It was such a great night!"

Even Smith had a chance to make the show, giving the fans a special treat by coming up to perform "Running Free" and adding a third guitar to the mix.

"It was great, it really was," Smith said. "Steve knew I was in the area, and he just phoned me up and asked me if I wanted to do it. I thought it'd be fun, and it was."

The other two live albums put out are a little more difficult. *A Real Live One* and *A Real Dead One*, both released in 1993, show the band on that tour but going through a transitional period. After the first half of *The Fear Of The Dark* tour, Dickinson announced his decision to leave Maiden as soon as the second half was done.

According to Murray, "It was a little traumatic at the time. It took away some of the enjoyment from the tour. Someone

leaving the band puts a bit of strain on us. We didn't know where we were."

McBrain put it much the same way. "We felt that we weren't quite sure what was going to happen. I mean, I was upset about it for a while and there were some hard feelings that it took a while to get over. We talked about ending the band and then realized, 'Hey, just because he wants to leave doesn't mean we should. Let's keep going and find someone else.'" Dickinson was getting anxious to try out new territory, and he felt the band wasn't allowing for that.

"I just didn't feel like we were exploring as much as we could have," he said. "I didn't feel that the passion was there anymore, so I decided I should move on."

While Dickinson left to try new and different things with his solo work (the successful *Balls To Picasso* and *Accident Of Birth*, where Smith and Dickinson joined forces), Maiden was left with the task of finding a new singer. Blaze Bayley of the band Wolfsbane was selected from a group of several thousand audition tapes sent in, and once again they were ready to record.

But this time, recording would take more than a year. With *The X-Factor*, Maiden was facing a music scene in the mid-90s that was questioning their relevance. When the album was released in 1995, the critics were harsher than

they'd ever been.

"We had a little bit of grief because of the music scene and the fact that it was supposedly so different," Harris said. *The X-Factor* shows a darker, more brooding side of the band than anyone had seen before. With Bayley mixed a little far back and a staggering 70-minute running time, it was a big change from *Fear*. There were no immediate hooks (outside of the first single, "Man On The Edge," which reached #4 on the U.K. charts), and the length of the songs was a little prohibitive to some of the listeners.

"I love that album, I still love it now," Harris said. "I think it's a natural progression from *Seventh Son*, really. The songs are a little bit more progressive-rock influenced. I think the problem with the album is that it takes a bit more patience. I think any Maiden album you might have to listen to a few times. Nothing we've done has really been 'instant.' I think that it just takes a little bit more perseverance, and the people that aren't doing that are missing out."

Half the songs on the album deal with violent conflict and were heavily influenced by the war going on in Bosnia. While war songs have always been a Maiden staple, this album has an overabundance of them.

"I think because we are European and closer to [the Yugoslavian conflicts]. Maybe over in the States, you're all a little bit more detached, but we're so close. That's what makes it so scary, because if it goes off, we're only really a few miles away. I've never tried to be political in my songs. I just try to put myself in the position of somebody going into certain death. People just have to go to war because they're ordered to go. They don't have a choice. I just think it's insane."

While Harris is still a huge fan of *The X-Factor* (he puts it right next to *Seventh Son Of A Seventh Son* as his favorites), when the band returned from their tour, they were ready to try something a little less dark. Out came *Virtual XI* in 1998, an album much more in the classic Maiden vein. The CD photographs show Maiden doing what they love to do (besides music of course), decked out in their football uniforms. While this might not have been too popular with their headbanger audience in the States (jean jackets with patches have always been more popular than letter jackets), it proved to be great fun for the boys. They actually got to go on a football tour, combining the band and several football all-stars, and play some games around Europe.

"It was the 11th album," Harris said. "There were 11 people playing on a football team, there was the World Cup going on. It was a great opportunity. It was a fun thing to play soccer around Europe and promote the album. None of the material on the album actually had anything to do with football."

*Virtual XI* shows a Maiden that are not only comfortable with themselves, but that were reaching back to their older material. Songs such as "The Clansman" and "The Angel And The Gambler" are epic in scope and show that Harris and the boys still had what it took to make classic metal. But as always, the lineup would be shaken again soon after the *Virtual XI* tour ended.

Beyond the players, beyond the images, even beyond the rock 'n' roll, to truly understand why Maiden is such an institution in metal and so beloved by their fans, you have to be versed in their history. With such a huge body of work and such a rotating amount of players, Iron Maiden has stuck it out with their fans. They have been a constant in the rock scene for nearly 20 years, and they'll be damned if that changes any time soon.

Fast-forward to January 1999 — Bayley decides to leave, and Dickinson and Smith are suddenly back in the band. What's going on here?

"Well, he decided to leave, and we thought, 'There's no point in trying to persuade him to stay.' We just decided to deal with it and get on with it, and he can get on with his own thing or whatever," Harris said. "We had a couple of great tours and a couple of great albums."

Murray echoed the sentiments. "We wish him all the best for his future," he said. "[Bayley's stint with Maiden] was

(Please see Iron Maiden page 141)

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(Iron Maiden from page 138)

successful, and we enjoyed it."

What about the fact that nobody knew the reasons why Bayley was leaving? "The reason there were no reasons was because Blayze didn't want to talk about it. He didn't want to put a press release out, and we had to. He asked us not to mention him in the press release and we said, 'Okay.' I really like the guy. We all do."

So why is Dickinson back in the band? "We took some time off after the last tour and over Christmas and then had a meeting with Bruce. We heard that he was interested in joining the band again and we wanted to see if it was true. And the meeting went great. There was a little bridge-building to tell you the truth, but it went really well."

Dickinson put it a little more succinctly. "It's been no secret that when people asked me if I'd ever reconsider joining Maiden that I'd be interested," he said. "So when Blayze left, we got in touch, had a meeting for a couple of hours and then went to the pub to get shitfaced! It was like no time had really passed."

McBrain concurred. "It was great to all get together again," he said. "I mean, of course it took a little time, but we let go of all the hard feelings. It was like only a few months had passed, kind of like we were getting back together after a tour."

It was hard for Murray to hide the excitement in his voice as well. "We had a chat and went down to the pub and had a few pints," he said. "It's was almost as if [Dickin-

son and Smith had] never left. It was if they'd been in the band the whole time, like that period of years didn't really exist."

With the original Kiss getting back together, the recent Mötley Crüe reunion and the upsurge in metal in the mainstream with artists such as Marilyn Manson (who Murray, Dickinson, and McBrain all agreed was the best representation of metal around right now — outside of themselves of course!) and Korn, one is led to wonder about Maiden's motives (especially since the Maiden fan club has doubled since the reunion has been announced).

"It's certainly not about money. I know everybody around the world loves the almighty dollar, but we don't need it," Harris said. "We wanted it to be for the long-term, not just a one-off thing. If he comes back, we said to him we want it to be for the long run."

Dickinson readily agreed. "This isn't about the money at all," he said. "We don't want to be an oldies band. We're gonna record a new album and tour and everything. I'll keep working on my solo stuff, but I'm in the band now."

Both McBrain and Murray concurred, echoing the others' enthusiasm. "Bruce has been the main singer," said Murray. "He's been in the longest, from the early-80s [to] just before the mid-90s. It's like we're recreating the whole thing again. Bruce has a fantastic range, the way he sings is Iron Maiden. This is the strongest Maiden lineup ever, I think."

And with Smith back, the band has a three-guitar lineup for the first time in their

professional career. Although they've only tried it once before (at the Donnington Festival in 1992), both Smith and Murray are excited.

"Adrian did come and jam with us at Donnington," Murray said. "It's going to be a lot of activity on stage, so we're making it wider, a bigger stage. We'll work it out. It's gonna be great. We're looking forward to it."

Smith said, grinning, "It's going to be a lot of fun."

Dickinson said he is looking forward to the upcoming North American and European mini-tour. He playfully hinted, "It's gonna be the biggest thing we've ever done, but I'm not going to give out any details. We'll definitely have a lot of surprises! No one will be disappointed."

Along with the tour, Maiden's new video game, *Ed Hunter*, comes out in May. Dave Murray described it, "It's kind of like you're walking right into an Iron Maiden album cover, but we had to wait for the technology to be right. It really suits Eddie. Each Maiden album cover becomes a level, Egyptian for *Powerslave*, the future for *Somewhere In Time*. Eddie comes to life!" The character has really come a long way from his first moments on stage as a guy running around in a "Kabuki-type mask."

According to Harris, "We liked the idea of theatrics, but we didn't want to do it with the band itself. So we had a guy running around on stage with the Eddie mask on." The soundtrack to the game is a veritable greatest hits of Iron Maiden, with the song list actually voted on by the fans at the Maiden Internet web site.

"Iron Maiden has a huge web site," Murray said. "We're really getting into that. It's a way to interact with fans, like us dropping into the chat room. We're gonna be doing live gigs over the net. I think it's great. Fans from South America can talk to Italy or whatever. They can tell the band what they like and dislike. In fact, the next set list was voted in from the fans on the Internet, and normally we don't take requests!"

So, Maiden makes a new start as it approaches the 21st century and their silver anniversary. "We only wanted to make an album and tour the U.K.," Harris said. "We didn't expect it all, so thank you very much!"

Very few bands in the world get to enjoy the ups and the downs that Iron Maiden has in the past quarter century, and you can hear the excitement dripping from their voices as they discuss the upcoming tour and album due out at the beginning of the millennium. As their recent increase in fan club membership attests, this is the most popular lineup of the group, and Maiden are enjoying their upswing in interest. The honeymoon period and anticipation for the new material can only last so long, but if the long history of this band is any indication, they're not going to let down their fans and they're not leaving anytime soon. In the words of Harris, "We're still here, we're still doing it, you know. I never expected to be 40 and still playing, but I don't feel mentally and physically different than I did 20 years ago. Our passion is the one thing that's never changed and never will."

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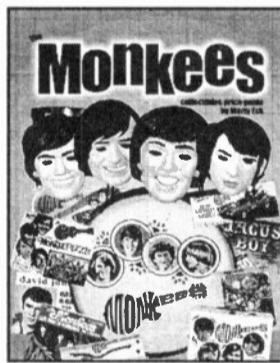
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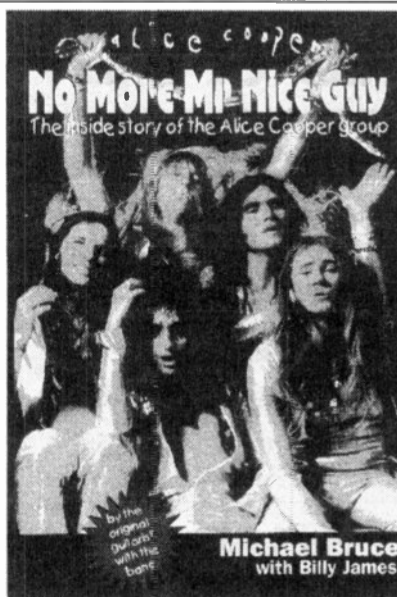
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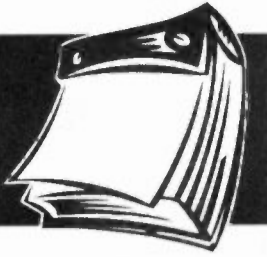
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- May 7-8 AL**, Birmingham. 18th Annual CD & Record Show, Elks Lodge #79, Cloud Room, 6815 2nd Ave. S., I-20, Exit 130-B to US 11 N., SH: Fri. 1pm-9pm, Sat. 9am-5pm, A: \$3. ARCA, PH: 205-428-2038 or 791-ARCA.
- May 7-9 NY**, New York City. WFMU Spring '99 Record Fair, State Army, 68 Lexington Ave., btw. 25th & 26th St., SH: Sat. & Sun. 9am-6pm, T: 8, F: \$100., A: \$5. WFMU, PO Box 20111, 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, Army. Central Ave. near Bates College, SH: 10am-5pm, T: 8, F: \$40., A: \$1. Bill Maroldo Events, 405 College St., Lewiston, ME 04240. PH: 207-783-1378.
- May 8 NJ**, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
- May 8 NETHERLANDS**, Amsterdam. Record & CD Fair, Jaap Edenhall, SH: 10am-5pm. Amsterdam Record Convention, Kerkplein 5a, 1621 CX Hoorn, The Netherlands. PH: 0229-213991 or FAX: 0229-235738.
- May 9 KY**, Louisville. Music Collectors' Convention, Executive Inn, Watterton 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: 317-882-3378.
- 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: 717-898-1246.
- May 13 KS**, Wichita. Record Convention, Holiday Inn, 5500 W. Kellogg, SH: 4pm-10pm, T: 30-6', F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.
- May 14 OK**, Oklahoma City. Record Convention, Ramada Inn, 3535 NW 39th St., SH: 4pm-10pm, T: 35-6', F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.
- May 15 AL**, Huntsville. Record & CD Show, Holiday Inn, 5903 University Dr. NW, next to Madison Sq. Mall, SH: 10am-5pm, A: \$3. Show Logic Productions, 109 Susan Dr., Warner Robins, GA 31093. PH: 912-923-3370.
- May 15 NY**, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
- May 15 OH**, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall, 300 W. Broad St., SH: 10am-4pm, T: 6, F: \$35-\$40., A: \$3. Collector's Paradise, PO Box 261016, Columbus, OH 43226. PH: 614-261-1585.
- May 15 OK**, Tulsa. Record Convention, Econo Lodge, 11620 E. Skelly at I-44, SH: 10am-4pm, T: 32-8', F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.
- May 16 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 CA**, Los Altos Hills. KJFC Record Convention, Foothill College Campus Cir. 12345 El Monte Rd. (off 280), SH: 9:00am-4pm, T: 60, F: \$40. a/c, \$45. wall, A: \$2. PH: 650-949-7260, Tommy, PH: 650-368-2814 Rsv.
- May 16 IN**, Indianapolis. Music Collectors' Convention, Quality Inn-East, 3525 N. Shadeland, SH: 10am-4pm, F: \$35, if paid one week in advance, F: \$40. thereafter, A: \$2.50, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- May 16 MA**, 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, A: \$4. Randolph Music Ctr., 900 N. Main St., Randolph, MA 02368. PH: 781-986-4538.
- May 16 NJ**, Edison. Vinyl Only Record Convention, Garden State Convention & Expo Hall, Raritan Cir., SH: 10am-7, T: 135-10', F: \$30-\$50., A: \$5., under 12 free. PH: 732-257-3888 1pm-9pm or FAX: 732-257-2366.
- May 16 NY**, Poughkeepsie. CD, Record & Music Collectors Expo, Best Western. Rt. 9, SH: 10am-4pm. Tim Embler, PH: 914-569-0131.
- May 16 OH**, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd., SH: 10am-4pm, F: \$25., A: \$2. Stephen or Becky, PH: 419-874-1725.
- May 16 TN**, Chattanooga. Record & CD Show, Eastridge Convention Center. (formerly Days Inn), 1400 N. Mack Smith Rd., I-75, Exit 1, SH: 10am-5pm, A: \$3. Show Logic Productions, 109 Susan Dr., Warner Robins, GA 31093. PH: 912-923-3370.
- May 16 TX**, Dallas. Record Convention, Sheraton, 1241 W. Mockingbird Ln., SH: 10am-5pm, T: 60-6', F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.
- May 16 WA**, Lake City. Records Collectibles Convention, Community Ctr. 12531 28th NE Seattle, SH: 10am-4pm, T: 70-8', F: \$25., A: \$2. Walt Stewart, PH: 425-775-2957.
- May 16 ON**, Windsor. Record & CD Convention, Holiday Inn Select, 1855 Huron Church Rd., SH: 10am-4pm, A: \$3. Peter Phelps, PH: 416-286-0352.
- May 21-23 NJ**, East Rutherford. Chiller Theatre Science Fiction Monster Show, Sheraton Meadowlands. PH: 201-804-8040.
- May 22 OH**, Akron. Rock & Roll Expo, Cuyahoga Falls Sheraton Suites, T: 6', F: \$50. in advance, \$60. thereafter, A: \$4. Pat McArdle, PH: 412-371-4767.
- May 23 CT**, Wallingford. Record & CD Convention, Stillwood Inn, 1074 S. Colony Rd. (Rt. 5) Exit 13 off I-91, SH: 10am-3:30pm, T: 60, F: \$60., A: free. John Godlewski, PO Box 42, Harrington Park, NJ 07640. PH: 973-746-7775.
- May 23 FL**, Ft. Lauderdale. Record & CD Show, Red Carpet Airport Inn, 2440 State Rd. 84 (just W. of I-95), SH: 10am-4pm, F: \$40., A: \$2. John Miller, PH: 954-926-4545.
- May 23 IL**, Hillside. Chicagoland Record Collectors Show, Holiday 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.
- May 23 MD**, Arbutus. Music Collectors' Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- May 23 MI**, Royal Oak. Record & CD Expo, Elks Hall. I-75 & 11 Mile Rd. (S. Service Dr. 1 block S. of 11 Mile Rd.), SH: 10am-4pm, A: \$3. E's Music Collector Store, Elmar Paeva Jr., 507 W. 11 Mile Rd., Madison Hts., MI 48071. PH: 248-546-4527.
- May 23 NJ**, Rummefeld. 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 23 PA**, Monroeville. Pittsburgh Rock & Roll Expo, Palace Inn, Rts. 22 & 48, T: 6', F: \$50. in advance, \$60. thereafter, A: \$4. Pat McArdle, PH: 412-371-4767.
- May 28-29 ON**, Toronto. Zepfest 99 Fan Convention, Crowne Plaza Hotel & Phoenix Club, 225 Front St., 410 Sherbourne, SH: Fri. 8pm, Sat. 11:30am-6pm, Sat. 9pm. PH: 905-627-0105 eves or weekends.
- May 29 FL**, Tampa. Megathon Record & CD Show, Best Western Resort at Busch, 820 E. Busch Blvd. & US Nebraska, SH: 10am-4pm, T: 75-6', F: \$60. two weeks prior to show, \$70. thereafter, A: \$3., under 12 free. FL Record Collectors Association, Inc., PH: 904-454-0530 or 352-373-4912 vendors info.
- May 29-30 ITALY**, Milano. "Vinilmania" 38th Int'l. Record & CD Fair, Parco Esposizioni Novegro Milano Liniate Airport. SH: 10am-6pm, A: Lire 10.000, Dario Maffioli, Corso Buenos Aires 43, 20124 Milano Italy. PH: 39-229524674 or FAX: 39-229510638.
- May 30 CA**, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangeflower Ave., SH: 10am-4pm, T: 135-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- May 30 FL**, Orlando. Record & CD Show, Central FL Fairgrounds, 4603 W. Colonial Dr., SH: 10am-4pm, T: 75-8', F: \$60. two weeks prior to show, \$70. thereafter, A: \$3., under

12 free. FL Record Collectors Association, Inc., PH: 904-454-0530 or 352-373-4912 vendors info.

**May 30 VA**, Richmond. Invasion of the Record Collectors, Midtown Inn, 3200 W. Broad St. (Broad St. Exit off I-95, 3 mi. 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 or 796-0932.

**May 30 ON**, St. Catharines. Record & CD Show, Ramada Inn, 327 Ontario St. at QEW, 20 min. N. of Buffalo, SH: 11am-4pm, T: 40, A: \$3. Star Records, PH: 905-682-4818.

**May 30 FRANCE**, Saint Die. Record Fair, Salle Robert Schuman. Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon. PH: (33) 0385384666 or FAX: (33) 0385380499.

## JUNE

- Jun 5 IL**, Hillside. Record Convention, Holiday Inn, 4400 Frontage Rd. (I-290 & Wolf Rd.), SH: 9am-4pm, T: 95, F: \$45. aisle, \$50. wall, A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7705.
- Jun 5 MD**, Easton. Record & CD Show, Talbot Community Ctr. 30 mi. E. of Annapolis on Rt. 50, SH: 9am-4pm, T: 8', F: \$35., A: free. Kurt Kilgore, PH: 410-758-4813.
- Jun 5 MN**, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., Off Lake & Lyndale, F: \$35., A: \$2. Hymies Vintage, Jim Peterson, 3318 E. Lake St., Minneapolis, MN 55406. PH: 612-729-8890.
- Jun 5 NY**, Massapequa. LI Record & CD Lovers Expo, American Legion, Broadway & Veterans Blvd. (at LIRR), Exit 30 off Southern Station, SH: 10am-4pm, T: 70, A: \$5., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
- Jun 5 PA**, Philadelphia. Philadelphia Collectors' Jazz, Soul & Dance Record Show, Space Nightclub, 953 N. Front St., SH: 12noon-6pm, T: 6', F: \$40., A: \$4. PH: 215-552-8735 or 629-3933.
- Jun 6 IL**, Rolling Meadows. Record & CD Show, Holiday Inn, 3405 Algonquin Rd., SH: 10am-3pm, T: 8', F: \$40., A: \$3. Bill Weber, PH: 847-459-0137.
- Jun 6 IL**, Orland Park. Record Collectors Show, Civic Ctr. 147th St. 2 blks. W. of LaGrange Rd. (Rt. 45), SH: 9am-4pm, T: 50-6' & 8', F: \$30-\$40., A: \$3. Record Recovery Productions, Larry O'Connell, 3900 W. 65th St., Chicago, IL 60629. PH: 773-585-6254.
- Jun 6 PA**, Allentown. Summer '99 Lehigh Valley Music Expo, Merchants Square, 12th & Vulture Sts., SH: 10am-4pm, T: 8', F: \$55. before May 29, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Westcosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- Jun 6 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.
- Jun 6 WI**, Milwaukee. Music Fest, Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-3pm, F: \$45-\$55., A: \$4. Gary Mason, PH: 414-442-6060 (11am-5pm).
- Jun 8-13 JAPAN**, Tokyo. Rock 'N' Roll Bazaar 1999, Laforet Harajuku, 1-11-6 Jingumae, Shibuya-ku, SH: 11am-8pm, A: free. Japan Allround Music, Inc., 4-11-8 Sendagaya, Shibuya-ku, Tokyo 151-0051 Japan. PH: 813-3408-9225 or FAX: 813-3404-0147.
- Jun 12 FL**, Tampa. Record & CD Show, Holiday Inn Express, 4732 N. Dale Mabry Hwy. (S. of N. of Stadium), SH: 10am-4pm, F: \$50., A: \$3. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 813-949-0293 or 545-8067.
- Jun 12 NJ**, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
- Jun 12 WA**, Olympia. 2nd Annual Record Swap Meet, Evergreen State College. F: \$20. Annie Callaghan, PH: 360-866-6000 ext 6894.
- Jun 13 CA**, Emeryville. Rockin' N Rollin Show, Holiday Inn, 1800 Powell St., SH: 8:30am-2:30pm, F: \$50., A: \$3. Charlene White, PH: 408-263-5127.
- Jun 13 CT**, Danbury. Record & CD Convention, Tuxedo Junction, 2 lives St., SH: 10am-4pm, A: \$3. Trash American Style, 12 Mill Plain Rd., Danbury, CT 06811. PH: 203-792-1630.
- Jun 13 NC**, Raleigh. Record & CD Show, Marriott, On Glenwood (US 70), SH: 10am-5pm, A: \$3., 12 & under free. Show Logic Productions, 109 Susan Dr., Warner Robins, GA 31093. PH: 912-923-3370.
- Jun 13 PA**, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, George Adams, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Jun 13 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: \$2.50, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Jun 13 VA**, McLean. Northern VA Record Mart, Best Western Westpark Hotel, Rt. 7 & Westpark Dr. (I-495, Exit 10), SH: 10am-4pm, T: 80, F: \$60-\$70., A: \$4. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
- Jun 19-20 CA**, San Mateo. S.F. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 11am-7pm, Sun. 11am-4pm, T: 8', F: \$125., A: \$5., \$4. seniors & children. PH: 707-942-5079.
- Jun 19 NY**, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
- Jun 20 IN**, Indianapolis. Music Collectors' Convention, Quality Inn-East, 3525 N. Shadeland, SH: 10am-4pm, F: \$35. if paid one week in advance, F: \$40. thereafter, A: \$2.50, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Jun 20 MD**, Arbutus. Music Collectors' Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5', F: \$30., A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD

21228. PH: 410-455-0418.
- Jun 26-27 LA**, Metairie. Millennium Records, Ltd. Show, Holiday Inn, 6401 Veterans Memorial Blvd., I-10 E. & W. Exit 225., Veterans Blvd., SH: 10am-5pm. Ira Sommers, PH: 504-882-5151 or FAX: 504-483-9025.
- Jun 26 NJ**, Toms River. 4th Annual Heart Convention & Music Festival, Tin Lizzy's Rock-n-Roll Grill, Rt. 37 E. (Exit 82B off the GSP), SH: 12noon-12am. V.G., PO Box 1692, Toms River, NJ 08754.
- Jun 26 OH**, Dayton. Music Collectors' Convention, Hara Arena, 1001 Shiloh Springs Rd., SH: 10am-3pm, 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.
- Jun 27 CA**, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangeflower Ave., SH: 10am-4pm, T: 135-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Jun 27 CA**, San Francisco. Record Collectors Fair, Univ. Campus-McLaren Hall, SH: 10am-4pm, F: \$50. for 1, \$25. ea. add'l, A: \$2. KUSF, Robert Barone, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
- Jun 27 CT**, Waterbury. Record Collectors Convention, Four Points Hotel, 3580 E. Main St., Exit 25 off I-84 E. or Exit 26 off I-84 W. & turn L. (1 mi. to Hotel), SH: 9:30am-4:30pm, T: 8', F: \$65., A: \$3. Mary Laferriere, PH: 203-753-7406.
- Jun 27 MD**, Havre de Grace. Records, Comics Books, Toys, Sports Memorabilia & Collectible Show, Community Ctr. 100 Lagaret Ln., SH: 11am-4pm, A: \$3. Diamondback Productions, PH: 410-526-4184.
- Jun 27 MI**, Royal Oak. Record & CD Expo, Elks Hall. I-75 & 11 Mile Rd. (S. Service Dr. 1 block S. of 11 Mile Rd.) SH: 10am-4pm, A: \$3. E's Music Collector Store, Elmar Paeva Jr., 507 W. 11 Mile Rd., Madison Hts., MI 48071. PH: 248-546-4527.
- Jun 27 NY**, Buffalo. Record & CD Show, Leonard VFW Post, 2450 Walden Ave., 1 mi. E. of thruway Exit 52 E., SH: 10am-4:30pm, T: 70-8', F: \$60., A: \$3. Record Exchange, PH: 716-871-8722.
- Jun 27 NY**, White Plains. Westchester Record Convention, County Center, Central Ave. at Bronx River Pky. (Exit 5, Rt. 287), SH: 10am-3pm, T: 89, F: \$57-\$76., A: \$5. John Godlewski, PO Box 42, Harrington Park, NJ 07640. PH: 973-746-7775.
- Jun 27 VA**, Richmond. Record & CD Show, Holiday Inn Hotel. (Crossroads) 2000 Staples Mills Rd., SH: 10am-4:30pm, T: 8', F: \$30. in advance Jun 14, \$40. thereafter, A: \$2.50, 5.50 students & seniors, kids free. Stand Still Music, 4809 Cedar Cliff Rd., Chester, VA 23831. PH: 804-751-0539.

## JULY

- Jul 4 SPAIN**, Reus. 2nd Annual Record Fair, Jordi Tarda, FAX: 011-34-93-796-16-60.
- Jul 10-11 FL**, Clearwater. Record & CD Show, Bay Area Outlet Mall, US 19 & Roosevelt Blvd. (SR 686), SH: Sat. 10am-9pm, Sun. 12noon-6pm, T: 85-8', F: \$75. two weeks prior to show, \$80. thereafter, A: free. Record Collectors Assoc., Inc., PH: 904-454-0530 or 352-373-4912 vendors info.
- Jul 10 IL**, Hillside. Record Convention, Holiday Inn, 4400 Frontage Rd. (I-290 & Wolf Rd.), SH: 9am-4pm, T: 95, F: \$45. aisle, \$50. wall, A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7705.
- Jul 10 NJ**, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
- Jul 11 MI**, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 eves.
- Jul 11 MO**, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdowne, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carli, PH: 314-821-9121.
- Jul 11 PA**, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, George Adams, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Jul 11 WA**, Seattle. Record & CD Show, Seattle Ctr. Snoqualmie Room. SH: 10am-5pm, F: \$40., A: \$3. John, PH: 425-228-3537.
- Jul 11 ON**, Vancouver. Music Collectibles Show, Croatian Cultural Center, North Hall, 3250 Commercial Dr. (at 16th), SH: 10am-3:30pm, A: \$4. One Day Wonder Shows, Inc., 1246 Plateau Dr., N. Vancouver, BC Canada V7P 2J5. PH: 604-987-2910.
- Jul 11 ON**, Toronto. Musical Collectibles Show & Sale, Queensway Lions Center, Kipling & The Queensway, SH: 10am-4pm, T: 125. Lorne Van Sinclair, PH: 705-327-8034 (International) or 800-255-4416 Canada.
- Jul 11 ENGLAND**, London. Beatles Day, Bonington Hotel, Southampton Row, SH: 10am-4pm. PH: 01708 377173 or 01902 682008.
- Jul 15 KS**, Wichita. Record Convention, Holiday Inn, 5500 W. Kellogg, SH: 4pm-10pm, T: 30-6', F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.
- Jul 17 NY**, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
- Jul 17 OK**, Tulsa. Record Convention, Econo Lodge, 11620 E. Skelly at I-44, SH: 10am-4pm, T: 32-8', F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.
- Jul 18 TX**, Dallas. Record Convention, Sheraton, 1241 W. Mockingbird Ln., SH: 10am-5pm, T: 60-6', F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson,

**CT RECORD & CD CONVENTION**

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8 foot tables: \$60, 1/2 tables: \$30

**MORE UPCOMING SHOW DATES:**

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 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**

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PH: 713-515-3939.  
**Jul 21 NETHERLANDS.** Hoor. Record & CD Fair, Open Air Record Market. SH: 9am-4pm, A: free. Amsterdam Record Convention, Kerkplein 5a, 1621 CX Hoor, The Netherlands. PH: 0229-213891 or FAX: 0229-235738.  
**Jul 23-25 HI.** Honolulu. 9th Annual All-Collectors Show, Blaisdell Exhibition Hall, 777 Ward Ave., SH: Fri. 4pm-9pm, Sat. 11am-9pm, Sun. 11am-5pm. A: \$3.50, \$2. children 7-11. Ilene & Wayne Prods., Inc., Ilene Wong, PO Box 61704, Honolulu, HI 96839. PH: 808-941-9754.  
**Jul 24-25 MD.** Hagerstown. Record Show, Maugansville Ruritan Ctr. Maugansville Ave. (I-81 N., Exit at Maugansville W., 2 mi. down on L.), SH: Sat. & Sun. 10am-6pm. T: 60, A: free. Records Extravaganza, PO Box 454, Arnold, MD 21012. PH: 410-757-6182.  
**Jul 25 CA.** Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangetherpe Ave., SH: 10am-4pm, T: 135-8, F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.  
**Jul 25 IL.** Hillside. Chicagoland Record Collectors Show, Holiday 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.  
**Jul 25 MI.** Royal Oak. Record & CD Expo, Elks Hall, 1-75 & 11 Mile Rd. (S. Service Dr. 1 block S. of 11 Mile Rd.) SH: 10am-4pm, A: \$3. E's Music Collector Store, Elmar Paeva Jr., 507 W. 11 Mile Rd., Madison Hts., MI 48071. PH: 248-546-4527.  
**Jul 25 VA.** Richmond. Invasion of the Record Collectors, Midtown Inn, 3200 W. Broad St. (Broad St. Exit off I-95, 3 mi. 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 or 796-0932.  
**Jul 30-Aug 1 PA.** York. Record Show, Springetts Fire Hall, 3013 E. Market St. (I-83, Exit 8, E. 3 mi. on L.), SH: Fri. 12am-6pm, Sat. 10am-6pm, Sun. 10am-4pm, T: 60, A: free. Records Extravaganza, PO Box 454, Arnold, MD 21012. PH: 410-757-6182.

**AUGUST**

**Aug 6-8 MD.** Salisbury. Record Show, Wicomco Youth & Civic Ctr. 500 Glen Ave., SH: Fri. 2pm-6pm, Sat. 10am-6pm, Sun. 10am-4pm, T: 60, A: free. Records Extravaganza, PO Box 454, Arnold, MD 21012. PH: 410-757-6182.  
**Aug 7 FL.** Tampa. Record & CD Show, Holiday Inn Express, 4732 N. Dale Mabry Hwy. (5 N. of Stadium), SH: 10am-4pm, F: \$50., A: \$3. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 813-949-0293 or 545-8067.  
**Aug 7 IL.** Hillside. Record Convention, Holiday Inn, 4400 Frontage Rd. (I-290 & Wolf Rd.), SH: 9am-4pm, T: 95, F: \$45. aisle, \$50. wall, A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.  
**Aug 7 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.  
**Aug 7 PA.** Philadelphia. Philadelphia Collectors' Jazz, Soul & Dance Record Show, Space Nightclub, 953 N. Front St., SH: 12noon-6pm, T: 6, F: \$40., A: \$4. PH: 215-552-8735 or 629-3933.  
**Aug 8 PA.** Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, George Adams, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.  
**Aug 8 WI.** Milwaukee. Music Fest, Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-3pm, F: \$45.-\$55., A: \$4. Gary Mason, PH: 414-442-6060 (11am-5pm).  
**Aug 11-15 TN.** Memphis. Elvis for Everyone Collectibles Show '99, Ramada Inn-SW, 1471 E. Brooks Rd., I-55 & Brooks Rd. Exit, SH: 12noon-8pm, T: 6, F: \$200, A: \$3. Soundz Good Records, Robert Alaniz, P: 815-464-7681 or FAX: 815-464-7681.  
**Aug 14 NJ.** Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5.,

under 12 free. F: Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.  
**Aug 15 CA.** San Francisco. Record Collectors Fair, Univ. Campus-McLaren Hall, SH: 10am-4pm, F: \$50. for 1, \$25. ea. add'l, A: \$2. KUSF, Robert Barone, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.  
**Aug 15 MD.** Arbutus. Music Collectors' Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5, F: \$30, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.  
**Aug 15 WA.** Lake City. Records Collectibles Convention, Community Ctr. 12531 28th NE Seattle, SH: 10am-4pm, T: 70-8, F: \$25., A: \$2. Walt Stewart, PH: 425-75-2957.  
**Aug 21-22 AL.** Birmingham. Record & CD Super Show & Convention, Parliament Medical Center Hotel & Suites, 420 S. 20th St. (formerly Ramada Inn), SH: Sat. 9am-6pm, Sun. 10am-5pm, A: \$3. Record Collectors, PO Box 59533, Birmingham, AL 35259. PH: 205-631-3339.  
**Aug 21 NY.** New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F: Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.  
**Aug 22 MD.** Havre de Grace. Records, Comic Books, Toys, Sports Memorabilia & Collectable Show, Community Ctr. 100 Lagareat Ln., SH: 11am-4pm, A: \$3. Diamondback Productions, PH: 410-526-4184.  
**Aug 22 MI.** Royal Oak. Record & CD Expo, Elks Hall, 1-75 & 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.  
**Aug 29 CA.** Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangetherpe Ave., SH: 10am-4pm, T: 135-8, F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.  
**Aug 29 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.  
**Aug 29 BC.** Vancouver. Record & CD Show, Trout Lake Community Center, 3350 Victoria Dr., SH: 11am-5pm, F: \$50., A: \$2. Neptoon Records, Chuck DeMeane, 5750 Fraser St., Vancouver, BC V5W 2Z5. PH: 604-324-1229.

**SEPTEMBER**

**Sep 4 IL.** Hillside. Record Convention, Holiday Inn, 4400 Frontage Rd. (I-290 & Wolf Rd.), SH: 9am-4pm, T: 95, F: \$45. aisle, \$50. wall, A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.  
**Sep 11 FL.** Tampa. Megathon Record & CD Show, Best Western Resort at Busch, 820 E. Busch Blvd. & US Nebraska, SH: 10am-4pm, T: 75-6, F: \$60. two weeks prior to show, \$70. thereafter, A: \$3., under 12 free. FL Record Collectors Association, Inc., PH: 904-454-0530 or 352-373-4912 vendors info.  
**Sep 11 NJ.** Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F: Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.  
**Sep 11 NC.** Winston Salem. Record & CD Show, Elks Club, On Silas Creek Pky., next to Hanes Mall, SH: 10am-5pm, A: \$3., 12 & under free. Show Logic Productions, 109 Susan Dr., Warner Robins, GA 31093. PH: 912-923-3370.  
**Sep 11 TN.** Memphis. Record Convention, Southwest Music Promos., Bob Richerson, PH: 713-515-3939.  
**Sep 12 AR.** Little Rock. Record Convention, Best Western Intowne, 600 Interstate 30, SH: 10am-5pm, T: 45-6, F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.  
**Sep 12 FL.** Orlando. Record & CD Show, Central FL Fairgrounds, 4603 W. Colonial Dr., SH: 10am-4pm, T: 75-8, F: \$60. two weeks prior to show, \$70. thereafter, A: \$3., under 12 free. FL Record Collectors Association, Inc., PH: 904-454-0530 or 352-373-4912 vendors info.  
**Sep 12 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.  
**Sep 12 NC.** Hillsborough. Record Show, Daniel Boon Ctr. Exit 164 off I-85, SH: 10am-4pm, A: \$3. Record Show, Inc., PO Box 19625, Brooklyn Park, MD 21225. PH: 410-636-5783.  
**Sep 12 NC.** Raleigh. Record & CD Show, Marriott, On Glenwood (US 70), SH: 10am-5pm, A: \$3., 12 & under free. Show Logic Productions, 109 Susan Dr., Warner Robins, GA 31093. PH: 912-923-3370.  
**Sep 12 PA.** Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, George Adams, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.  
**Sep 12 WI.** Appleton. Fox Valley Record Show, Holiday Inn, Hwy. 41 & College Ave., SH: 10am-4pm, F: \$40., A: \$3. Yesterdays Music, Jim Young, PH: 920-733-5076.  
**Sep 12 FRANCE.** Romans. Record Fair, Parc Des Exposition, Sagadis, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon. PH: (33) 0385384666 or FAX: (33) 0385380949.  
**Sep 16 KS.** Wichita. Record Convention, Holiday Inn, 5500 W. Kellogg, SH: 4pm-10pm, T: 30-6, F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.  
**Sep 17 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.  
**Sep 18 NY.** New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F: Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.  
**Sep 18 OK.** Tulsa. Record Convention, Econo Lodge, 11620 E. Skelly at I-44, SH: 10am-4pm, T: 32-8, F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.  
**Sep 18 NETHERLANDS.** Amsterdam. Record & CD Fair, Jaap Edenhal, SH: 10am-5pm. Amsterdam Record Convention, Kerkplein 5a, 1621 CX Hoor, The Netherlands. PH: 0229-213891 or FAX: 0229-235738.  
**Sep 19 IL.** Hillside. Chicagoland Record Collectors Show, Holiday 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.  
**Sep 19 MD.** Arbutus. Music Collectors' Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5, F: \$30, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.  
**Sep 19 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.  
**Sep 19 NY.** White Plains. Westchester Record Convention, County Center, Central Ave. at Bronx River Pky. (Exit 5, Rt. 287), SH: 10am-3pm, T: 89, F: \$57.-\$76., A: \$5. John Godlewski, PO Box 42, Harrington Park, NJ 07640. PH: 973-746-7775.  
**Sep 19 OH.** Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd., SH: 10am-4pm, F: \$25., A: \$2. Stephen or Becky, PH: 419-874-1725.  
**Sep 19 TX.** Dallas. Record Convention, Sheraton, 1241 W. Mockingbird Ln., SH: 10am-5pm, T: 60-6, F: \$50., A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.  
**Sep 25 OH.** Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall, 300 W. Broad St., SH: 10am-4pm, T: 6, F: \$35.-\$40., A: \$3. Collector's Paradise, PO Box 261016, Columbus, OH 43226. PH: 614-261-1585.  
**Sep 26 CA.** Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangetherpe Ave., SH: 10am-4pm, T: 135-8, F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.  
**Sep 26 CT.** East Hartford. Record Convention, Pratt & Whitney Aircraft Club, 200 Clement Rd. (84 E. or W. Exit 58, 91 N. Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6, F: \$45., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

**Sep 26 OH.** Cleveland. Record Roundups 41st Cleveland Show, VAW Hall 1005, 5615 Chevrolet Blvd., A: \$3., 10 & under free. Steve & Sher Petryszyn, PO Box 3035, Ann Arbor, MI 48106. PH: 734-971-1489.  
**Sep 26 PA.** Allentown. Fall '99 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-4pm, T: 8, F: \$55. before Sep 20, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7605 or 797-7743 day of show.  
**Sep 26 RI.** North Providence. The Original RI Rock 'N' Roll Records Convention, K of C Hall, 1675 Douglas Pike (Rt. 7), SH: 10am-3pm, F: \$30., A: \$2. Steven "Rocky" Rothwell, 36 Spicer St., North Providence, RI 02904. PH: 401-353-9612.  
**Sep 26 VA.** McLean. Northern VA Record Mart, Best Western Westpark Hotel, Rt. 7 & Westpark Dr. (I-495, Exit 10), SH: 10am-4pm, T: 80, F: \$60.-\$70., A: \$4. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.  
**Sep 26 GERMANY.** Hamburg. Record & CD Fair, Messe, SH: 10am-6pm. Amsterdam Record Convention, Kerkplein 5a, 1621 CX Hoor, The Netherlands. PH: 0229-213891 or FAX: 0229-235738.  
**Sep 26 FRANCE.** Chalons-Saone. Record Fair, Parc Des Expos. Sagadis, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon. PH: (33) 0385384666 or FAX: (33) 0385380949.

**OCTOBER**

**Oct 2 FL.** Tampa. Record & CD Show, Holiday Inn Express, 4732 N. Dale Mabry Hwy. (5 N. of Stadium), SH: 10am-4pm, F: \$50., A: \$3. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 813-949-0293 or 545-8067.  
**Oct 2 IL.** Hillside. Record Convention, Holiday Inn, 4400 Frontage Rd. (I-290 & Wolf Rd.), SH: 9am-4pm, T: 95, F: \$45. aisle, \$50. wall, A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.  
**Oct 2 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.  
**Oct 2-3 TX.** Austin. Fall Record Convention, Palmer Auditorium, S. 1st & Riverside Dr., SH: 10am-6pm, A: \$3. Doug Hanners, PO Box 90806, Austin, TX 78709. PH: 512-288-7288.  
**Oct 3 MD.** Havre de Grace. Records, Comic Books, Toys, Sports Memorabilia & Collectable Show, Community Ctr. 100 Lagareat Ln., SH: 11am-4pm, A: \$3. Diamondback Productions, PH: 410-526-4184.  
**Oct 3 MA.** Chelmsford. Big Ed's Record, CDs & Tape Show, Elks Lodge, Rt. 110, SH: 10am-4pm, T: 8, F: \$40., A: \$3. PH/FAX: 603-888-0294.  
**Oct 3 MI.** Southgate. Record Show, Civic Ctr. Dix-Toledo (1 blk. N. of Eureka), SH: 10am-4pm, T: 8, F: \$35., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 eves.  
**Oct 3 NY.** Buffalo. Record & CD Show, Leonard VFW Post, 2450 Walden Ave., 1 mi. E. of thruway Exit 52 E., SH: 10am-4:30pm, T: 70-8, F: \$60., A: \$3. Record Exchange, PH: 716-871-8222.  
**Oct 3 WI.** Milwaukee. Music Fest, Serb Hall, 5101 W. Oklahoma Ave., SH: 10am-3pm, F: \$45.-\$55., A: \$4. Cary Mason, PH: 414-442-6060 (11am-5pm).  
**Oct 3 ENGLAND.** London. Beatles Day, Bonnington Hotel, Southampton Row, SH: 10am-4pm, PH: 01708 377173 or 01902 682008.  
**Oct 9 MD.** Baltimore. Greater Baltimore Collectors Mart, Pikesville Armory, 610 Reisterstown Rd. (I-695, Exit 20), SH: 10am-4pm, T: 250, F: \$70.-8, A: \$4. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.  
**Mar 6 MD.** Baltimore. Greater Baltimore Collectors Mart XXVIII, Pikesville Armory, 610 Reisterstown Rd. (I-695, Exit 20), SH: 10am-4pm, T: 250, F: \$40., A: \$4. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.



**Present**  
**The Fox Valley Record Show**  
 Sunday June 6th 10:00-4:00  
 The Holiday Inn-Select Set-up 8:00  
 Hwy 41 & College Ave. Appleton, WI  
 Tables: \$35 & \$40 Admission: \$3  
 Clip this ad and save \$1 on Admission.  
 For more information or to reserve tables call Jim at (920) 733-5076

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Unless noted otherwise, all shows are \$3 admission with kids 12 & under free with parent. The shows are open from 10 am to 5 pm

Please Note: The Raleigh, NC show originally booked for June 13 has been rescheduled for July 18. Please make the necessary changes

**May 15 - Huntsville, AL** - Holiday Inn, 5903 University Dr., next to Madison Square Mall.  
**May 16 - Chattanooga, TN** - Eastridge Convention Centre (formerly Days Inn), 1400 N. Mack Smith Rd. Exit I-75 exit 1, Eastridge, west to 1st light, then right to venue at the end of the road.  
**June 19 - Greenville, SC** - Ramada Downtown, 1001 S. Church St.  
**June 20 - Augusta, GA** - Shoneys Inn, I-20 at Washington Rd.  
**July 17 - Greensboro, NC** - Triad Record & CD Show, Oriental Shrine Club, 5010 High Point Rd., 2 mi. S. of I-40.  
**July 18 - Raleigh, NC** - Marriott, on Glenwood (US 70) across from Crabtree Valley Mall  
**Sept. 11 - Winston Salem, NC** - Triad Record & CD Show, Elks Club, on Silas Creek Pkwy beside Hanes Mall  
**Sept. 12 - Raleigh, NC** - Marriott, on Glenwood (US 70) across from Crabtree Valley Mall  
**Jan. 29, 2000 - Greensboro, NC** - Triad Record & CD Show, Oriental Shrine Club, 5010 High Point Rd., 2 mi. S. of I-40  
**Jan. 30, 2000 - Raleigh, NC** - Marriott, on Glenwood (US 70) across from Crabtree Valley Mall.

**NTH PRODUCTIONS PRESENTS THE SUMMER BUFFALO AREA**

**BUFFALO RECORD & COMPACT DISC SALE**

Sunday, June 27  
 10 am - 4:30 pm \$3 admission  
 AT THE LEONARD POST V.F.W.  
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**70 Tables featuring:**  
 Records  
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 and much more!

**RECORDS**  
 SECOND SATURDAY RECORD-CD-TAPE  
 Saturday May 8, 10am - 4pm  
 Firemen's Hall, Parish Dr. @ Rt. 23 & 202 (north of Rt. 46 & 80), Wayne, NJ

**COLLECTORS SHOW & SALE**

RECORDS \* CDs \* TAPES \* 45s \* 12"s \* POSTERS  
 Rock - Metal - Jazz - R&B - Folk - Pop - Soul  
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 Disco - New Releases - Imports - Promos - Rarities  
 FREE CD TO FIRST 100 CUSTOMERS!!!  
 Adm: \$5.00 (1 at \$4, within ad)  
 Free CD to first 100 customers!!!  
 Early Adm (8 am): \$15.00  
 RT 80 E W/ ON RT 201 TO RT 202 AT INTERSECTION IN PROPORTION TO RT 202  
 RT 80 E TO RT 48E EXIT 54, TURN TO RT. 46W AND FOLLOW ABOVE  
 RT 80 E TO RT 48E EXIT 54, TURN TO RT. 46W AND FOLLOW ABOVE  
 RT 80 E TO RT 48E EXIT 54, TURN TO RT. 46W AND FOLLOW ABOVE  
 RT 80 E TO RT 48E EXIT 54, TURN TO RT. 46W AND FOLLOW ABOVE  
 RT 80 E TO RT 48E EXIT 54, TURN TO RT. 46W AND FOLLOW ABOVE  
 RT 80 E TO RT 48E EXIT 54, TURN TO RT. 46W AND FOLLOW ABOVE  
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 NEW JERSEY CONVENTION & EXPO CENTER  
 AT RARITAN CENTER, EDISON, N.J.

**AT OUR LAST SHOW 800 PEOPLE ATTENDED 135 DEALER TABLES OVER 17,000 SQ. FEET 10 FOOT WIDE AISLES**

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# STORE DIRECTORY

The following is a list of record shops around the country arranged by state. Be sure to mention that you saw them listed in Goldmine's Store Directory. Retailers listed in bold type carry Goldmine in their stores.

ARIZONA	CALIFORNIA	FLORIDA	KENTUCKY	MISSOURI
<p>Memory Lane Out-Of-Print Records ★ Tapes ★ CDs 1940 E. University Dr. Tempe, AZ 85281 (602) 968-1512 http://memorylanerecords.com Open Mon.-Fri. 9 a.m.-7 p.m. Sat. 9 a.m.-5 p.m.; Sun. 11 a.m.-5 p.m. Up-to-date computer listings... catalogs by music category containing all configurations... mail and phone orders filled promptly... VISA ★ MC ★ AMEX ★ NOVUS... be sure to visit us when you're in Arizona.</p>	<p>Off/Beat Music 553-C N. Pacific Coast Hwy. Redondo Beach, CA 90277 (310) 798-6334 FAX: (310) 798-6336 Over 30,000 New/Used CDs/LPs/Collectibles. Only 30 mins. from L.A./Orange County.</p> <p>Record Man, The 1322 El Camino Real Redwood City, CA 94063 (650) 368-9065 FAX: (650) 368-2968 www.recordman.com E-mail: recman@ix.netcom.com Over 1 Million Items In Stock; LPs, 45s, EPs, Picture Discs, 78s, CDs, Cassettes, Video Games, Laser Discs, Sheet Music, DVDs and reel to reels.</p> <p>Pepperland 850 N. Tustin Street Orange, CA 92867 (714) 639-0909 www.pepperland-music.com California Beatles Headquarters, CDs • Tapes • Records • Collectibles • Oldies • Alternative • Rock</p> <p>Rockaway Records 2395 Glendale Blvd. Los Angeles, CA 90039 Mail Order Dept: Open 7 days a week 10 a.m. - 8 p.m. Ph. (213) 664-3232 Ext. 2 Fax (213) 664-0956 Retail store: Open 7 days a week! 10 a.m. - 9:30 p.m. Phone: (213) 664-3232 "Visit Rockaway on the Web!" http://www.rockaway.com 1000's of collectible records, compact discs and memorabilia. New items added every week!</p> <p>Vinyl Solution USA 151 W. 25th Ave. San Mateo, CA 94403 PH (650) 571-0440 FAX (650) 571-0592 E-mail: toonzon@ix.netcom.com Records - Tapes - CDs - Videos - Buy - Sell - Trade. Open every day 11-7 PST. "Voted Top Record Store in America." Goldmine Top 10.</p>	<p>Sunshine Records 2030 S. Ridgewood (US #1) Big Tree Shopping Center South Daytona, FL 32119 (904) 760-2484 Toll-Free 1 (888) 750-1194 Open Mon.-Fri. 10-6:30 pm, Sat. 10-5 pm. We wholesale to dealers. Want lists welcomed - under new management.</p> <p>Yesterday &amp; Today Records 8336 S.W. 40 St. Miami, FL 33155 (305) 552-1011 FAX (305) 552-1195 yandrtrec@aol.com We carry oldies - 45s, LPs, CDs. Imports - specialize in 60s/70s Psych/Prog Rock. Buy/Trade/Sell. Want lists welcome.</p>	<p>Pops Resale 1423-B Leestown Rd Lexington, KY 40511 (606) 254-7677 • FAX (606) 254-7677 Vinyl by the thousands, all genres, all PRICED TO SELL!</p>	<p>Missing Link 3551 South Service Rd. Remington Plaza, Suite 101-102 St. Charles, MO 63303 (314) 946-2827 Mon.-Sat. 11:00 A.M.-9:00 P.M. Records • Tapes • CDs • Buy • Sell • Trade - 10,000+ LPs, Rock, Metal, Progressive - Imports, Promos.</p>
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# STORE DIRECTORY

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<p>Noize A Noize Records 31 W. White Horse Pike Rte. 30 Berlin Park Plaza Berlin, NJ 08009 (609) 767-4804 (609) 767-4804 after 9 p.m. New and Used LPs, CDs, 45s. Rock • Hardcore • Punk • Indie • Oldies. Send your want lists.</p> <p>Off The Record 8 North Union Ave. Cranford, NJ 07016 (908) 931-1202 LPs, 45s, CDs, Classic Rock, Punk, Metal, Rarities, Want lists welcome. We buy collections. Fifteen minutes from Newark Airport.</p> <p>Princeton Record Exchange 20 S. Tulane Street Princeton, NJ 08542 (609) 921-0881 Website: www.prex.com U.S.A.'s Largest Used/New/Collector CD/LP Shop. Browse thru 150,000 titles. Highest prices paid for collections.</p> <p>Records Ltd. 15 Union Avenue Ste. 2A Rutherford, NJ 07070 Phone (201) 804-8416 FAX: (201) 933-3772 E-Mail: recordsltd@worldnet.att.net Buy Sell-Trade - 12 inch singles - LPs - 45s - Soul - Funk - Jazz - Hip-Hop - Nu-Wave - Hi-Nrg - House. Want lists accepted. 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Retail, wholesale. \$6.00 catalog - USA, \$10.00 - Foreign</p> <p>Mr. Cheapo Record &amp; CD Exchange 46 Jericho Tpke. Commack, NY 11725 (516) 543-8686 134 Jericho Tpke. Mineola, NY 11501 (516) 742-7670 2059 Hempstead TPK East Meadows, NY 11552 (516) 542-4646 We sell most of what's in Goldmine. Thousands of used CDs &amp; Records in every store. Largest selection in Long Island. When you're visiting the New York area, we have 3 locations!</p> <p>Off-Center Records and Collectibles 116 Bleeker St. Utica, NY 13501 Phone/Fax: (315) 738-7651 http://www.blackdogweb.com/offcenter Email: Offcenter1@webtv.net 1,000's of LPs &amp; Singles, Music Memorabilia 40s-90s, Books, Mags, Dolls, Tees, Plates, Figurines, CDs, Tapes, Rare &amp; Hard-to-find items. All want lists welcome. MC/VISA/NOVUS.</p> <p>Rainbow Music 2002 Ltd. 130 First Avenue (betw. 7th St. &amp; 8 St. Marks Pl.) New York, NY 10009 (212) 505-1774 • Fax (212) 979-6349 Open Mon. - Thurs. 12-10 P.M. Fri - Sun. 12-12 PM. We buy &amp; sell jazz, fusion, rock, pop, international, Oldies.</p> <p>Street Sounds 8922 - 3rd Ave. Brooklyn, NY 11209 Phone/Fax (718) 680-2946 Also: 278-92 St. Brooklyn, NY 11209 (718) 833-3101 http://www.inch.com/ sounds CDs - Videos - DVD - Laser Disc - Tapes - Records bought &amp; sold. Many out of prints.</p>	<p>A Wholesale Dream 71 Rosedale Hershey, PA 17033 888-551-3365 Toll free 24 hours Massive quantity wholesaler of 2nd hand records only. Selling lower than anyone, paying higher than anyone.</p> <p>D &amp; J Records 212 E. Main St. Carnegie, PA 15106 (412) 279-8888 FAX (412) 279-5538 Thousands of 45s, LPs &amp; CDs, New &amp; used. Nostalgia memorabilia. We buy collections. Send want list. Only 10 minutes from Pittsburgh.</p> <p>Flip Side Records &amp; Coll. Moved to: 940 Hermitage Rd., (Rt. 18) Hermitage, PA 16148 PH (724) 342-0824 • FAX (724) 342-0825 Over 2,000,000 selections/All types of music/Wants lists welcome!</p> <p>George's Song Shop 128 Market St. Johnstown, PA 15901 (814) 539-4884 PA, oldest record store - 5 floors of vinyl 45s - rare R&amp;B/Doo-Wop our specialty.</p> <p>Positively Records 4153 Woerner Ave. Levittown, PA 19057 (215) 945-8063 Fax (215) 945-0221 Rare CDs / New-used-imports / 10,000 used CDs. 5000 quality CDs at \$4.99 or less / open 7 days / Best Store Phila/NJ area.</p> <p>Record Connection 550 N. Reading Rd. Directly on Route 272 4 Miles S. of PA Turnpike (Exit 21) Ephrata, PA 17522 (717) 733-1641 Over 100,000 Albums, 45s &amp; CDs! Rock, Pop, Soul, Jazz, Country, Psychedelic, Progressive &amp; Alternative</p> <p>Record King The Record King - (Our Only Location!) 2113 Parkdale Ave. Glenside, PA 19038 (215) 576-0102 (Mail &amp; Phone orders only!) Search Service - 11 a.m. - 11 p.m. EST 7 days a week. SASE/IRC &amp; collect phone # for reply. Buy &amp; Sell. Catalogs/list available. 8-track &amp; video - \$15 ea. Sndtrack/orig. cast (HUGE) - \$20. All refundable w/order. McNally's picture price guide (soundtrack), Rockin Records \$29.95 each + shipping. Audio/Video equipment sold. CDs, tapes, vinyl &amp; videos. Huge assortment Country &amp; Western, Playboy &amp; Rolling Stone magazines, Checks/MOs pay to: J.J. Hollin only.</p> <p>The Record Collector 1 Bridge Street Morrisville, PA 19067 (215) 295-5199 E-mail - recordcollector@sprintmail.com Buy &amp; Sell CDs &amp; Tapes LPs &amp; Memorabilia Associated With Show Time Records (soundtracks &amp; personalities).</p> <p>Val Shively - R&amp;B Records 49 Garrett Rd. Upper Darby, PA 19082 (1 mile from West Philadelphia) (610) 352-2320 FAX: (610) 352-8199 11-7 EST M-Sat. Over 4 million 45s! Also CDs, LPs, cassettes. Send want lists/mail order available. 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(Reissues from page 62)

But don't look for any big surprises here; what you'd expect to find is just what you'll get. The first six tracks on *Volume 1* play out like a who's who of electronic. From Yello ("I Love You") to Thomas Dolby ("She Blinded Me With Science") — did you ever think you wanted to hear these songs again? Well, perhaps you'll be pleasantly surprised.

What makes this disc special, however, is what lies beyond Berlin ("Sex [I'm A...]) and Lene Lovich ("Lucky Number"). Peter Godwin (ex-Metro) tosses glam aside in favor of synth, and the resulting 12" "Baby's In The Mountains" is an East Coast club favorite rediscovered. Added to that are the 12" mix of Visage's "Fade To Grey" and Kraftwerk's smash "Trans Europa Express," performed in German as it was meant to be heard.

*Volume 2*, on the other hand, boasts no such gems, although it remains a respectable compilation nonetheless. Face it, everyone needs to have ABC's "The Look Of Love (Part 1)" and The Fixx's "One Thing Leads To Another" somewhere in the house, although "The Safety Dance" (by Men Without Hats... or hits) is another story entirely. A very late in the day Wang Chung are here with 1986's "Everybody Have Fun Tonight," as is Level 42's "Starchild." Both seem frighteningly out of place. So does the eight-plus minute version of Tears For Fears' "Shout," although in its remixed form it cannot be called anything but electronic. But then there is the redeeming inclusion of the Gary Numan classic "Cars" to make it all OK again.

It is indeed nice to have a chunky group of new wave electronica ready to play on those square-pegged pants days. And both volumes of *Electronic 80's* will do just fine.

— Amy Hanson

#### THE B-52's

**Time Capsule: Songs For A Future Generation**

Reprise (46920)

By the end of the 1970s, the initial Ramones/Sex Pistols-style onslaught of punk rock had already begun to surrender ground to its somewhat more polite cousin — new wave. There may not be any consensus regarding who exactly was the first new wave act. Talking Heads seem the likeliest contenders, though one could make a strong case for Devo, or even Blondie. But there's no question that the B-52's were certainly one of the key new wave bands. Quirky and engaging, encompassing elements of '60s junk culture, post-punk attitude and even Yoko Ono's screech, the B-52's created willfully silly party music that, better than any other band's, embodied the nebulous concept of new wave.

A B-52's best-of set is long overdue, and *Time Capsule* certainly fills the bill as your one-stop "Rock Lobster" shop. Oh, there are some notable omissions — it hardly seems a proper B-52's retrospective without "Dance This Mess Around," not to mention "Give Me Back My Man" and "Legal Tender" — but most of the expected B-52's standards are present and accounted for.

The set gets under way with three tracks from the group's 1979 debut album, including their signature tune, "Rock Lobster." The disc includes selections from each of the group's records except for 1986's *Bouncing Off The Satellites* (which is represented instead by an unreleased original mix of "Summer Of Love"). For casual fans, some of this may



#### The B-52's

represent slow going in the middle — "Quiche Lorraine" and "Mesopotamia" have none of the essential pop spark that made "Rock Lobster" and "52 Girls" so captivating, though "Song For A Future Generation" remains goofy fun. But things shift back into high gear for tracks from the group's (deserved) commercial renaissance, 1989's *Cosmic Thing*.

The *Cosmic Thing* tracks — "Channel Z," "Deadbeat Club," "Love Shack" and "Roam" — capture the B-52's at their best, servin' up infectious pop for new wave people. After these selections, the two tracks ("Good Stuff" and "Is That You Mo-Dean?") from the group's lackluster 1992 release *Good Stuff* are anticlimactic at best.

Still, two brand-new tracks close the set in style. "Debbie" (ostensibly a tribute to Blondie's Debbie Harry) and "Hallucinating Pluto" are ace B-52's numbers, worthy of inclusion on the "best of" set not merely because they're new, but because they really are among the group's best.

— Carl Casarelli

#### TOM PAXTON

**The Best Of Tom Paxton: I Can't Help But Wonder Where I'm Bound**  
Rhino (R2 73515)

Here's the '60s folksinger/writer boom at its finest, evolving from witty fingerpointing to, in Paxton's words, learning "to get off the soapbox and draw a picture" in the style of Jacques Brel. Originally inspired by The Weavers, satirist Tom Lehrer and Woody Guthrie (whose "Pastures Of Plenty" lent a line to "Talking Vietnam Potluck Blues"), Paxton discovered Greenwich Village's folk scene as an army reservist stationed nearby at Fort Dix, N. J.

The military provided great fodder for his commentary: "Lyndon Johnson told the nation, 'Have no fear of escalation. I am trying everyone to please. Though it isn't really war, we're sending 50,000 more to save Vietnam from Vietnamese.'"

Take the line: "I learned that murderers die for their crimes even if we make a

mistake sometimes" in 1964's "What Did You Learn In School Today?" Paxton's birthstate of Illinois alone having exonerated, at latest count, nine Death Row inmates shows the song is still timely.

While "Forest Lawn" lampooned bloated consumerist death rituals, prolific Paxton also penned tender love songs ("The Last Thing On My Mind") and kids' songs ("Marvelous Toy") galore. Fellow folkies Peter, Paul & Mary, Judy Collins, John Denver, and Carolyn Hester covered him repeatedly. Dion, Tiny Tim, Dolly Parton, and The Pogues also recorded his songs. In 1968, The Fireballs took his "Bottle Of Wine" to #9 on the pop charts.

Simple and straightforward, "Ramblin' Boy" has become a campfire standard. Turning portraitist, in "Victoria Dines Alone" Paxton quietly shows an elderly woman oblivious to a world erupting around her: "Parsnips and butter and armies patrolling the border."

This well-chosen 26-track retrospective spans his seven Elektra LPs recorded from 1964 through 1970. We hear production move from simple guitar and bass to delicate pop. Unlike some folkies caught up in The Beatles era, Tom lucked out with arrangements that tastefully enhanced rather than obstructed his comfy, unassuming baritone. Plenty of his fellow '60s folkies have vanished from the scene, but Grandpa Paxton's still sharp. After all, human foibles, not to mention governments, will never stop providing new grist for his mill.

— Bruce Sylvester

#### HOMER HENDERSON

**Greatest Flops & Golden Filler**  
Honey (HON-CD02)

Just think of The Fugs turned Texas rednecks. Bygone country music's conventions — not to mention its grammar — being ripe for satire, Homer (born Phil Bennison) falls prey to jail bait (a judge's daughter to boot) and drools in vain over Dallas Cowboy cheerleaders. One love song character's ambition in life is to pick up beer cans on the

highway.

Homer's infamous underground classic "Lee Harvey Was A Friend Of Mine" views JFK's shooting through the eyes of a Lee Harvey Oswald neighbor kid as it evolves into a cynical attack on the U.S. government's JFK assassination investigation. Here on Homer's original, the refrain spoofs an uplifting goody-two-shoes choir, whereas the Asylum Street Spankers' cover on their *Spunks For The Memories* furthered the dark comedy by turning the chorus into a beer-soaked sing-along.

Tasteful magazines such as *Goldmine* might discreetly call one other track a send-up of sexual hang-ups based on social class hang-ups without ever mentioning its title. Howard Stern would love it.

Instrumentally, Homer's retrospective features hot steel that leaps at the listener. On trad "Hawaiian Ungawa," zinging steel guitar and sax breaks could almost step out of a collaboration between Jimmy Bryant, Speedy West, and Spike Jones.

As for Bennison's pseudonym, Homer and Henderson is an intersection near his 1980s Dallas home. And beware — don't assume that his brain's been totally fried in the Texas heat. There's sanity lurking beneath his façade of lunacy. (Honey Records, PO Box 141199-672, Dallas, TX 75214)

— Bruce Sylvester

#### VARIOUS ARTISTS

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(Please see Reissues page 17)

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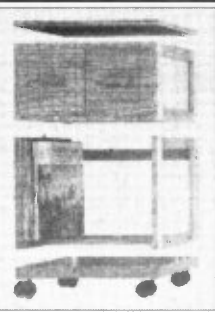
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39	ANNETTE	Best of Rhino, Girl Group, LP, Picture Disc, M-/M-						\$50.00
62	ANNETTE	The Story Of My Teens, Vista, Rare, LP, Sealed, S/S						\$300.00
107	BEATLES	Ain't She Sweet, Atco, Rare, LP, WLP Wob Mono, VG+/VG+						\$1,200.00
116	BEATLES	Yesterday & Today, Capitol, Rare, LP, Stereo Paste over Butcher, VG+/VG+						\$900.00
124	BEATLES	Yesterday & Today, Capitol, Rare, LP, Stereo Paste over Butcher, VG+/VG+						\$1,300.00
134	BENITAR	PAT Shadows of the Night, Test Press, Rock, LP, Test Pressing, M-/M-						\$50.00
153	BLONDIE	Parallel Lines, Columbia, Rock, LP, Test Pressing, VG+/VG+						\$135.00
174	BROADY BUNCH	Chris Knight & Maureen McCormick, Paramount, Rare, LP, In Shrink, M-/M-						\$250.00
177	BROWN JAMES	Show of Tomorrow, King, Soul, LP, Blue Label In Shrink, M-/M-						\$60.00
178	BROWN JAMES	Its Another, King, Soul, LP, DJ sticker on front Red face, M-/M-						\$85.00
179	BROWN JAMES	Cold Sweet, King, Soul, LP, Sample sticker on back cr, M-/M-						\$60.00
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242	CHANTELS	We Are The Chantels, End, Rare, LP, Ripair Split Seam Group CVR, VG/VG						\$1,000.00
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256	CHOCOLATE WATCH BAND	The Inner Mystique, Tower, Psyc, LP, Mono, VG/VG+/VG+						\$300.00
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368	EDER BARBRA	A dream of Jeannie, DOT, Rare, LP, Great Cover, VG+/VG+						\$150.00
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907	SEGER BOB	Stranger in Town, Capitol, Award, LP, Platinum In House Creative Cla, VG+						\$600.00
983	SPRINGFIELD, RICK	Success Hasn't Spoiled Me Yet, RCA, Award, LP, Platinum Strip Plate RIAA, M-						\$850.00
991	STREISAND BARBRA	NEIL DIAMOND You Don't Brng M/ Flowers, Columbia, Award, 45, Gold In House Floater Colum, M-						\$500.00
1043	THOROGOOD GEORGE	Bad to the Bone Meriken, Capitol, Award, LP, 2LP in house Award, VG						\$750.00
1051	TRAVOLTA JOHN	Urban Cowboy, Asylum, Award, LP, Platinum Floater Pres Industry, VG						\$500.00
1068	TURNER TINA	Private Dancer, Capitol, Award, LP, Plaque of LP Cover To Exc., VG						\$400.00
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Also includes an extra list of shorter titles, rare audience tapes, & lower quality but rare titles (over 350 titles). A coupon for \$2 off will be sent with all lists to compensate postage.

New stuff just in including: Can (2 titles), Blondie, Jah Wobble, James Brown, Lena Lovich, Sparks, Santana, Nazareth, Mike Oldfield, Stranglers, Divine, Hawkwind, The Corrs, Kylie Minogue, Holdger Czukai & Dr. Walker, Fairport Convention, The Standells, Bob Dylan, & also The Trees, Yello, Fiona Apple, Hole, Loverboy, Jerry Garcia Band, Ratdog, Grateful Dead, Jeff Buckley, Lush, It's A Beautiful Day, Medicine, Stereolab, ? & The Mysterians, & much more...

I CAN NOW E-MAIL MY LISTS FOR FREE,  
E-MAIL ME AT djones@iserv.net

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**JEROME TOMKO**  
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Tel: 860-228-8700  
Fax: 860-228-8822  
E-mail: jjtvinyl@aol.com

## James Bond LPs, posters and other material wanted, all films, state price and condition.

(No reply unless price and condition are stated)

### JOHN GREEN

2729 Cranbrook, Ann Arbor, MI 48104  
Tel: 734-973-7303, FAX: 734-973-7304

# COLLECTOR'S SHOWCASE

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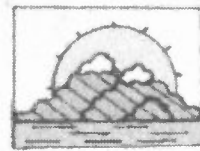
## French Records & Magazines

French music, Italian, Eurovision & Related, Soundtracks & actors etc.  
List on your favourite artist : 1 IRC  
DJB  
BP 115, 13443 Marseille Cantini Cedex France.  
Phone & FAX: + 33 491 533 265  
E-Mail: DJBrecord@compuserve.com

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Rare & Collectable LP Records  
rock 'n' roll - pop vocals  
blues - jazz - soul  
folk - country  
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New sale lists issued bi-monthly; Specify lists wanted: soft-rock, pop/jazz, country, hard-rock, soul-jazz, folk. Reliable service & generous discounts!



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P.O. BOX 1981  
SUSANVILLE, CA 96130  
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OF PARTICULAR INTEREST: Hendrix, Allman Brothers, Dylan, Motortown Revue, 50s R&B Posters, etc.  
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No records or CDs! Thanks!  
Contact:  
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Phone: (310) 552-2851 Fax: (310) 552-2857



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SUPER RARE - Japanese Boxed Set, Paul Stanley Life Size Stand-Up. Paul Stanley Sealed Guitar Picks, Ace Frehley Playing Cards, NEW Wine, Frehleys Comet Guitar Picks, 1970s Comics, Psycho Circus + 6. Official Paul Stanley Guitar Strap, Figures, Series 2 Cards, Chase Cards - Gold and Colored Sets, Binders, Postcards, Models, Posters, Figures, Videos and Much More!! Most items priced BELOW RETAIL!!

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Here's just some of the bands we carry:

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| Birth Control | Gravy Train       | Nosferatu        | Wallenstein |
| CWT           | High Tide         | Out of Focus     | Wind        |

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PHONE: 718-888-0120 FAX: 718-888-0121

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Just say which artist/s you collect and your list is ready  
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FAX : INT CODE +34934742466. E-mail: [gasparpeso@mx3.redestb.es](mailto:gasparpeso@mx3.redestb.es)

## "ISRAELI MADE RECORDS" MADE IN ISRAEL! YES INDEED

No matter in which millennium you are looking at this ad we still have many records, of all decades, that were made in the land of milk and vinyl. Many of them have different covers and are unique to this country only. There were also special Israeli only items by PRESLEY/ BEATLES/ WINGS/ QUEEN/ DYLAN/ and many more by other artists. We at Black Hole Records, stock thousands of such items. Just let us know who your favorite artists are and we will send you free, up-to-date lists of your desired bands/singers.

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Relive the excitement and hysteria that will never be seen again!  
1963-Present T.V. Shows  
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## WANTED!

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USA Virgin promo CD single only  
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web site address:  
<http://members.aol.com/yatrec/private/index.htm>

ALSO: See our ad page 143 of April 23 issue

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Original Motown; Tamla, Gordy record catalog from early 1960s with pictures of album covers & following singers: Mary Wells; Smokey Robinson & The Miracles; The Contours; Diana Ross & The Supremes; The Marvelettes; Stevie Wonder; Marvin Gaye; Eddie Holland.

Also with listing of 45 R.P.M. releases, all pictures are in B&W. The catalog has 12 pages, and size of catalog is 5 1/2" x 8 1/2". We have them available:

In Fine Condition at ..... \$60.00  
Please include \$3.00 for shipping!

This is a real collector's item. We have a very limited supply. Order your copy now. These catalogs are original copies, they were obtained from a record distributor in the early 1960's.

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Specializing in Hard-to-Find Music & Video  
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Note: If you would just like one of our music & video catalogs, send \$3.00, which will be credited on your first order.

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AEROSMITH - 1977 Japan Tour Program	\$65.00
BAY CITY ROLLERS - *Set Sale List Available	Send Two Stamps
BEATLES - A Hard Day's Night, Help, Yellow Submarine, Let It Be (Japan Original Movie Posters)	CALL
BEATLES - Just In: Special Rare Records List Available, Send Two Stamps	CALL
CHER - *Set Sale List Available	Send Two Stamps
CHICAGO - 1972, 1973 Japan Tour Programs \$45.00 ea / 1987 Japan Tour Program	\$35.00
ERIC CLAPTON - Various Japan Tour Programs Available	CALL
EAGLES - 1979 Japan Tour Program	\$45.00
JACKSON, JANET - Japan Tour Programs Available	CALL
JACKSON, MICHAEL - *Set Sale List Available	Send Two Stamps
KISS - *Set Sale List Available	Send Two Stamps
KISS - 1978, 1988 Japan Tour Programs	CALL
MADONNA - *Large Set Sale List Available	Send Two Stamps
MONKEES, THE - Davy Jones Various Japan Tour Programs	CALL
NEWTON-JOHN, OLIVIA - Kanadu/Grease/Two Of A Kind Japan Movie Programs	\$30.00 ea.
NEWTON-JOHN, OLIVIA - 1976 Japan Tour Program, Young Pops Magazine	CALL
QUEENRYCHIE - 1989 Japan Tour Program \$40.00, 1991 Japan Tour Program	\$35.00
ROLLING STONES - Gimme Shelter Japan Movie Program	\$45.00
ROSS, DIANA - *Set Sale List Available	Send Two Stamps
RUNAWAYS - 1977 Goro Special Japan Magazine	CALL
SANTANA - 1979 Japan Tour Program \$35.00 / 1977, 1981, 1983 \$40.00 ea. / 1973, 1976	\$45.00 ea.
STING/POLICE - Special Set Sale List Available	Send Two Stamps
STREISAND, BARBRA - *Set Sale List Available	Send Two Stamps
STYX (TOMMY SHAW) - Tommy Shaw 1986 Japan Tour Program	\$45.00
STYX - Paradise 1982 Japan Tour Program	\$35.00
JAMES BOND - UK Corgi Toys (4 Different Vehicles Available)	CALL
JAMES BOND - *Set Sale List Available For Bond Items	Send Two Stamps
CHARLIE'S ANGELS - *Set Sale List Available For Charlie's Angels & Other TV Gals	Send Two Stamps
SPECIAL LISTING FOR JAPANESE MOVIE PROGRAMS	Send Two Stamps

Set Sale Lists on the following artists, please enclose two 32 cent stamps: ABBA / A-HA / BLUR / BON JOVI / DAVID CASSIDY / CURE / DURAN DURAN / SHEENA EASTON / BOY GEORGE / M. JACKSON / CYNDI LAUPER / GEORGE MICHAEL / KYLIE MINOGUE / MONKEES / O.N. JOHN / OASIS / QUEEN / ROXETTE / SMITHS-MOZ / DONNA SUMMER / U2

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E-mail: [laurie@lovmusic.com](mailto:laurie@lovmusic.com)  
Phone: (972) 317-3059 If no answer PLEASE leave a message, I WILL return your call.  
FAX (972) 317-7774 - Fax machine is not on site, please specify all faxes are for LAURIE OLIVER  
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**★★★★ Out of Print and Hard to Find CDs ★★★★★**  
**LB = Longbox (IMP) = Import OOP = Out of Print**

Artist	Title	Cost
Beach Boys	L.A. Light (OOP)	\$40
Benatar, Pat	Tropico/Seven the Hard Way (OOP) (IMP)	\$25
Clark, Gene	White Light (OOP)	\$25
Diamond, Neil	Hot August Night (MFSL) (OOP) (2CD)	\$50
Easton, Sheena	Private Heaven (OOP)	\$50
Eddie & the Cruisers	Soundtrack (OOP)	\$10
Go-Go's	Vacation (New) (Sealed) (Japanese) (IMP) (OOP)	\$60
Harris, Sam	Sam Harris (OOP)	\$150
Harrison, George	Wonderwall Music (OOP)	\$50
Johnson, Jesse	Shockadelica (OOP)	\$15
Johnson, Jesse	Jesse Johnson Revue (OOP)	\$50
Kansas	Masque (OOP)	\$80
Lennon/Yoko Ono	Milk & Honey (OOP)	\$50
Madhouse	16 (OOP)	\$100
Maniow, Barry	Greatest Hits (white cover, New, Sealed, OOP)	\$40
Maniow, Barry	Greatest Hits (white cover) (OOP)	\$30
Ratt	Ratt (OOP)	\$60
Ratt	Ratt (LB) (OOP)	\$75
Rolling Stones	Rewind (OOP)	\$30
Ross, Diana	Ross (OOP)	\$75
Ross, Diana	Silk Electric (OOP)	\$50
Shaw, Tommy	Ambition (OOP)	\$75
Styx	Man of Miracles (OOP)	\$135
Thank God its Friday	Soundtrack (OOP)	\$10
Wilson, Dennis	Pacific Ocean Blue (OOP)	\$150
Wolf, Peter	Lights Out (OOP)	\$75

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**The Best Live Concerts at**  
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We have an A to Z selection of bands.  
Come to our site for the best available live shows on video.

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Mainly 50s-60s modern jazz LPs  
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Also, Be Bop, 78s, Charlie Parker, Bud Powell a.o.  
**Highest Price Paid**  
I will travel for excellent collections.  
**K. IKEDA - VINTAGEMINE**  
Shinjuku Town Plaza 3F, 1-24-8, Hyakunin-cho  
Shinjuku-ku, Tokyo 169, JAPAN  
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# COLLECTOR'S SHOWCASE

Showcase ads are the most looked at in Goldmine. You may buy as many boxes as you wish for an ad, at a cost of \$35 per box, multiplying the \$35 per box required. All typesetting is done by us and included in the price.

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(especially the cool stuff)

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## www.redeye.com.au

AUSTRALIAN COLLECTABLES DIRECT

NEW CATALOG OF AUSTRALIAN ONLY AND INTERNATIONAL COLLECTORS' ITEMS NOW ON THE WEB & UPDATED DAILY

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U2, The Church, Steve Kilbey, Madonna, Frank Zappa, Beatles, Beach Boys, Blur, Radiohead, Prince etc.

ALSO AVAILABLE: Full order service for any Australian major label or indie release, plus imports from Japan, US, UK, Germany, Holland, Sweden etc.

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Shop 3: 370 Pitt St, Sydney Ph: +61 2 9262 9755  
Postal address: GPO Box 211, Sydney NSW 2001 Australia  
Fax: +61 2 9223 5219 Email: mail@redeye.com.au

## WE ARE MOVING

### MUST CLEAR OUT INVENTORY!!

Quality Vinyl & CD Outlet is putting together a catalogue that you do not want to miss coming in June! You see, we are moving and MUST get rid of as much inventory as possible before the move! For those on our mailing list - don't worry, you will get this catalogue. If you are not - call, write, fax, e-mail - contact us any way you can! You do NOT want to miss out on this one!

## SPECIAL ANNOUNCEMENT

Quality Vinyl & CD Outlet now has available two of the largest collections of SEALED and mint Audiophile, Japanese and European LPs available in the marketplace today!! This includes the large cache from a MAJOR OVERSEAS COLLECTOR of thousands of rare Japanese and European LPs, many of them unplayed.

These important collections can be viewed by visiting our website at <http://www.qvinyl.com>. Please call, write, fax or e-mail us for our latest 40 page catalogue!

Quality Vinyl offers a wide selection of domestic, import and audiophile LPs and CDs, as well as the best prices and customer service.

## THIS WEEK'S SPECIAL!!

BOB DYLAN - ROYAL ALBERT HALL (2 LPs) BOX SET \$54.99  
2 LP Box Set pressed on 180-gr. audiophile vinyl w/book.

VISA/MC/Checks/Money Orders

## QUALITY VINYL & CD OUTLET

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WATCH FOR OUR FULL PAGE AD IN THE NEXT ISSUE  
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[www.angelfire.com/az/azvideo/index.html](http://www.angelfire.com/az/azvideo/index.html)  
 KORN - southwest, live shot, head to toe close. Rock is dead tour. \$23.00  
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 KORN - northern CA, sacro shot, two cam mix, master. Rock is dead tour. \$23.00  
 ROB ZOMBIE - southwest, phs, dead center, head to knee close. Rock is dead tour. \$23.00  
 ROB ZOMBIE - northern CA, sacro shot, two cam mix, master. Rock is dead tour. \$23.00  
 BLACK SABBATH - first show of U.S. reunion tour, new years eve, festive, historic. \$23.00  
 JOURNEY - south west, AWA, head to toe close, straight on, center shot. \$23.00  
 ROB ZOMBIE - southwest, mesa headliner, head to knee close, fans get naked onstage. \$23.00  
 BARENAKED LADIES - southwest, mesa outdoors, head to knee close. \$23.00  
 PAGE/PLANT - southwest, waistup close. See webpage to view pictures from my videos. \$23.00  
 TOBI AROS - southwest, AWA, head to knee close. \$23.00  
 TOOL - head to knee close, vegas shot, Thomas & Mack, master. \$23.00  
 TOOL - waistup close, SAC, northern CA, three cam mix, master. \$23.00  
 TOOL - waistup close, SAC, northern CA, two cam mix, master. 2nd night in SAC. \$23.00  
 GARBAGE - southwest, waistup. See webpage for my complete list, dates, times etc. \$23.00  
 ANI DI FRANCO - southwest, waistup close, phs. \$23.00  
 CYPRESS HILL/INSANE CLOWN POSSE - southwest, xmas show. \$23.00  
 MEGADETH - southwest, mesa outdoors, headliner, homeown show, summer 98. \$23.00  
 CREED - southwest, large outdoors, waistup close. \$23.00  
 INSANE CLOWN POSSE - southwest, 28 tour, large, winter, house of horrors tour. \$23.00  
 All videos in this ad are steady, close, from recent 98/99 tours, and are recorded on high grade tapes. Postage paid in USA and Canada. Other countries add \$5.00 per tape (NTSC only). Money order in U.S. funds payable to: Terry, POB 11602, Scottsdale, AZ. 85271

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**BILLY JOEL** (New) Spring - Flashback - Northeast - The End - Sparkling - Send \$28  
**AMNESTY CONCERT** (New) Winter - Professional - P.P.V. - Bruce / P&Pant / U-2... More - Send \$26  
**ROLLING STONES** Spring - In Your Face - CLOUDY - CT (recommended) \$28  
 Spring/Winter - Eagles/Pa - Energized - Indoors - Nice - Send \$26  
 (New) Winter - No Security - Up North - Midwest - Fun - send \$26  
 (New) Spring - Northeast - UCON NITE - 2 cam, madness - high energy - Deluxe Send \$28  
**SHERYL CROW** (New) Spring - Electric/Acoustic U.K. - Headliner - Sweet - Send \$26  
**SHERYL CROW** (Just In) Winter - Professional - Acoustic - Down To Earth - Mint - Send \$25  
**LAURYN HILL** (New) Winter - Japanese - Professional - Happening - w/Bonus Foot - Send \$26  
**MARILYN MANSON** (New) Spring - In Your Face - Northwest - Wild - Mint - Send \$26  
 (New) Up Close & Personal - Beautiful Noise - Spring - N.Y. - Wicked - Marvelous - Send \$26  
 (New) Spring - Northwest - Righteous There - Weird - Hard - Send \$26  
**PRINCE** (Just In) Swedish - Summer 86 - Parade - Professional - Nice - Send \$25  
**KISS** (New) Spring - Italian - Multi Cam Madness - Spring 99 - Nice - Send \$25  
**ROD STEWART** (New) Winter/Spring - Loose - Northeast - Smooth - Bravo - Send \$26  
**GOVT. MULE** (New) Spring - Long Run - NY - Allman Guests - Outrageous - Send \$28  
**BLACK CROWES** (New) Spring - PA - Right There - Active - New/Old Stuff - Send \$26  
**ROB ZOMBIE** (New) Spring - Northeast - Heavy - Will Blind You!!! - Yes - Send \$25  
**DEPECHE MODE** (New) Winter - Professional - German - Hot - Mint - Send \$24  
**MOODY BLUES** (New) Spring - L.V. - In Their Face - Leather - Classic - Send \$27  
 (New) Spring - A.C. - Early - Up Close & Personal - Be Roman Leather - Send \$27  
 (Just-In) Late - A.C. - Spring - Splendid - Fun - Send \$27  
**BLACK SABBATH** (New) Winter/Spring - Northeast - Multi-Angle - Sweet - Catch The Beat  
**JIMMY BUFFET** (New) Winter - Northeast - Party - Right There - Best Yet! Send \$27  
**BLACK CROWES** (New) Winter - Big Apple - Warren Haynes - In Your Face - Mint Hits - Send \$27  
 (New) Killer Hard Jam - Winter - N.Y. - Very Up Close & Personal - Amazing - New/Old Stuff - \$27  
**ALLMAN BROTHERS** (New) March Madness - In Your Face - Long Run - Great Oldies - N.Y. - Sweet - Send \$30  
 (New) Winter/Spring - Right There - Awesome Jams - Northeast - Killer - A Must! - Send \$35  
**MOODY BLUES** (New) Winter - Caesar - Very Up Close/Personal - Nice - Early - Send \$26  
 (New) Winter - Late - In Your Face - Roman Palace - West - White Satin - Send \$26  
 (New) Gamble - Winter - Sweetest Thing - Last One - Wild West - Smile - Send \$26  
**MOTLEY CRUE** (New) Winter - Northwest - 2 Cam Mix - Deluxe - Recommended - Send \$26  
**GARBAGE** (New) Northeast - Combo - Active - Winter - Swansy - Send \$25  
**KORN** (New) Winter - Professional - Down Under - Encripto - Recommended - Send \$25  
**KORN** (New) Spring - Northeast - Up Close & Personal - Active - Build-Up - Send \$25  
**RINGO STARR** (New) w/All Star Band - Winter - Northeast - Great! Send \$27  
 (New) Winter - BIG APPLE - intimate - in your face - includes Todd R., G. Brooker, J. Bruce, S. K. & more. - Awesome line-up - classic set - mint send \$27  
**ALANIS MORISSETTE** (New) Winter - Northeast - Upclose & Personal - New/Old Stuff  
 Deluxe. Send \$27  
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**FLEETWOOD MAC** (Just In) Fall 77 - Outtakes - Rare Rosebud Captures Moment - (2-Tapes) - Send \$39  
**BARRY MANILOW** (New) Winter - U. K. - Professional - Brilliant - Send \$25  
**LYNYRD SKYNYRD** (New) Fall 98 - Ass Kicking - Professional - A Must For Fans - Send \$26  
 (new) Summer 97 - West - Professional - Mint SF - Send \$26  
**TRAFFIC** (Just In) Summer 68 - Professional - Original Line-Up (Classic) - Looks Great - Send \$25  
**HOLE** (Just-In) Winter/Spring - Northwest - W/M.M. - New/Old Stuff - Charmed - Send \$25  
**HOLE** (New) Winter - Down Under - Professional - Wind - Got'n Sand Topless \$25  
**MARILYN MANSON** (New) Down Under - Professional - Winter - Almost Scary - Mint Send \$25  
**RAGE AGAINST THE MACHINE** - (New) Winter - Controversial - New/Old Stuff - Beastie Boys Bonus (2 Cam) \$26  
**R.E.M.** - (New) Winter - Professional - Swedish - Mint - Nice - New/Old Stuff Send \$25  
**KISS** - (New) Winter - Where It's Very Cold - Up Close & Personal - Great - New/Old Stuff - Psycho - \$25  
**BRUCE SPRINGSTEEN** - (New) Winter - BBC Special - Interview w/Bonus Stuff Mint - Send \$20  
**FRANK SINATRA** - (Just In) Spring 93 - High Rollers - Classic - Nice Send \$25  
 (Just In) Winter 87 - Professional - Lookin Good Send \$24 Both for \$42  
**BILLY JOEL** (New) Winter - Big Apple - (X-mas songs) - Up Close & Personal Postcards - Sparkling  
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**AEROSMITH** (New) Winter - Northeast - Set getting older - Fun - Da Bomb Send \$26  
**SLAYER** (New) Winter - Professional - RIO - Slammin - Loud - Killer Send \$25  
**MEGADETH** (New) Winter - Professional - RIO - Hard Rockin - Class Send \$25  
**BEN HARPER** (New) Winter - Professional - RIO - Clicking - Nice Send \$25  
**R.E.M.** (New) Winter - Austrian - Professional - MINT - Very Cool Send \$25  
**BLONDIE** - (New) Winter - U.K. - Clubbin - Headliner - Fantastic - Send \$26  
**METALLICA** - (New) Winter - Professional - Full/Complete/Unedited - Garage/Covers - Mint - Send \$26  
 (New) Clubbin - Sounds Amazing - PA - In Your Face - Covers/Garage - Wild - Send \$26  
**R.E.M.** - (New) Professional - U.K. - Winter - New/Old Stuff - Mint - Send \$25  
 (New) Winter - German - Professional - New/Old/Talk Brilliant - Send \$26  
**KANSAS** - (New) Fall - Northeast - Right There - Old Line-Up - Rocks - Send \$25  
**PETE TOWNSHEND** - (new) - Winter - Up close - UK - Clubbin - Rare - Send \$28  
**BOB DYLAN** - (New) Fall - Bigtime - Big Apple - (2 cam.) - Smoking! - Send \$28  
 (new) - Fall - Midwest - Homestate - Bonus footage - Up Close - Send \$26  
**PRINCE** - (New) Professional - U.K. - Summer - After Show - Mint - Send \$26  
**DEPECHE MODE** - (New) Best Of - Right There - Fall - Solid Out - Brilliant - Send \$26  
**ELTON JOHN/BILLY JOEL** - (NEW) Spring - Far East - Professional - MINT Send \$28  
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 M- ..... 500.00  
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| (\$25.00 each, lot sale only)   | Blues Legends Boxes, 4 LP each (German), Vol. 1 & 2 \$25.00 each              |
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ROCK & ROLL DANCE PARTY - Somerset - 1300 Great Various Artists LP Bill Haley leading the way Glossy M - Jacket with M - Record \$100.00



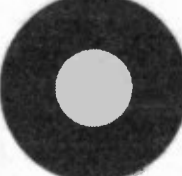
CRESTS - Coed - 904 - Bright Yellow Cover has minor aging on back Artists LP Bill Haley leading the way Glossy M - Jacket with M - Record is M - very nice \$300.00



CHUCK BERRY - Chess 1432 - Near Mint Glossy Cover - Record is M - Cond. back cover minor aging \$160.00



JUMPIN' JACKS - Crown - 5021 - Cover has taped seam & spine, little aging on back record is M - cond. \$100.00



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### II. RARE BEATLES MEMORABILIA

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### III. RARE BEATLES LP'S AND 45'S

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- Paul McCartney "Ram" 12" (Mono) Promo (VG +) Promo only issue 12" LP. Apple SMAS 3375. Rarest solo Beatles LP. No script. \$3,500
- Beatles Introduce New Songs (Capitol Pro 2720/2721) (VG +) Promo only EP. Burgundy label. Contains stamp asterisk in trail off area. Very rare. \$2,000
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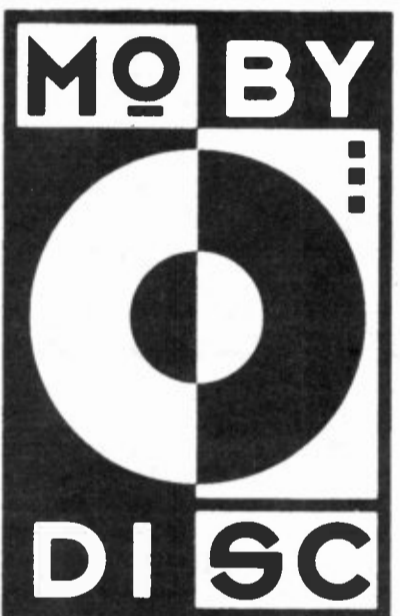
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Buddy Guy	900.00	C.C.R./John Fogerty	1,300.00
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Jewel - Tambourine	100.00	Eagles	4,500.00
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924 Plain Dealing Rd.  
Springhill, LA 71075-4960

See ad next issue!

## WELCOME TO RICKS METAL SHOP

## ROCK DIMENSIONS

Send all want list to Rick Schafer at 12906 Pacific St. in Omaha, NE 68154

1. Slayer: Decade of Aggression Live - metal box #006475 of 10,000 ..... \$50
2. Motley Cru: Decade of Decadence Japanese boxed ed. booklet; sticker ..... \$100
3. Metallica: Load double UK LP w/inserts and gatefold sleeve (M-) ..... \$50
4. Iron Maiden: No Prayer For The Dying UK picture disc in die-cut cover w/live photos - A tailgunner, B album art NM ..... \$35
5. Venom: At War With Satan on Neat Records UK LP cov. VG-/vinyl M- ..... \$30
6. Megadeth: Cryptic Writings of Megadeth #1 leather tour cover ..... \$40
7. The Cryptic Writings of Megadeth comic book #1 with new art cover ..... \$20

- Twisted Sister - Under the Blade LP Secret Records 1982 UK only VG + + ..... \$15  
Running Wild - Gates to Purgatory Noise Records 1984 German LP VG ..... \$15  
Slayer - Haunting the Chapel 12" 3 track US single metal blade VG ..... \$10  
Raven - Live At The Inferno 2 LP Megaforce GFS cover VG + /vinyl VG + ..... \$40  
Sacred Reich - Ignorance LP Enigma/Metal Blade w/insert VG + /VG + ..... \$10  
Possessed - Beyond the Gates LP combat cover open B unfold VG + /VG + ..... \$10
- Megadeth "Youthenasia" Memorabilia signed LP flat, signed B&W 8x10 photo, Japanese CD w/sticker + 4 bonus trax, 3 live Train of Consequences 5" CD single w/live photos inside sleeve + father Vic decal, 2-sided T-shirt father Vic/Megadeth Arizona XL Auction Item!
- Ozzy Ozbourne Live and Loud Japanese double CD w/metal cover, cover VG + /CDs NM + /book NM + /tattoos ..... \$75  
Man-O-War: All Men Play On 10 UK 12" gatefold single Cov VG + /NM ..... \$20  
Saxon: Rock The Nations clear vinyl UK 12" single cover VG-/vinyl NM + ..... \$50  
Iron Maiden: Piece of Mind picture disc w/bonus track very good condition ..... \$35  
Venom: Canadian Assault mini LP ..... \$10  
King Diamond: No Presents for Christmas cassette single US, very good condition ..... \$20  
Black Sabbath: The Ozzy Ozbourne Years 3 CD set w/o box ..... \$35

Shipping is \$3.80 first item and \$1 for additional items, insurance is \$.75 up to \$50, \$1.30 for \$100. For a list of items not listed send \$2 to cover postage.

## FLIPSIDE

940 Hermitage Rd. (Rt. 18) Hermitage, PA 15148  
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WE HAVE OVER 2 MILLION  
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Records lists (below) Cost Refundable with Order

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|---------------------------------------|---|
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| \$2.00 - Latin 45's/LP's              | \$1.00 - Classical (Rare)                     |
| \$6.00 - Soul/Funk/Jazz (over 15,000) | \$2.00 - Reggae 45's (Rare)                   |
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MADONNA SANDRA RITA MITSOUKO OPHELIE WINTER  
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Dept. GDM, 4 Rue Georges Bruyere, 93000 Bobigny, France  
Tel-Fax 24H: (00 + 33) 01.48.91.21.69.  
E-Mail Address: BKS@wanadoo.fr

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Book value well over \$28,000. Your cost only \$7,000.

### LOT 2

Over 3,000 LPs from the years 1950, 60 and 70 records. All VG+ to Seal condition. Mostly Rock & Roll, Soul, Sound Tracks, Country & Western, and Jazz, with many 1950 and 1960 Classical LPs, and Pop.  
Book value well over \$40,000. Your cost only \$10,000.

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### TISDALE

P.O. Box 1859, Temple, TX 76503-1859  
(254) 778-5084  
or e-mail to htis@vvm.com

## Are you an Independent Label?

We will be featuring a special "Indie Label Showcase" page every issue!

Call Wendy x 244  
or  
Jenny x 334  
for details!

(Refer to our May 7, 1999 issue on pg. 151.)

# Goldmine

# WANT LIST ADS

Are you looking for a particular 45, LP or CD? Perhaps you're looking for several items to add to your collection. Now there's an inexpensive way to advertise for the music you need - the **Goldmine Want List**.

For a flat fee of **\$1.00**, plus **50¢ per item**, you can let over **60,000 Goldmine** readers know what you're looking for!

The **Goldmine Want List** is a regular feature which will appear in every issue of *Goldmine*. *Goldmine* is read by the the most avid music collectors and dealers in the world. If you want it, they probably have it!

To place your wants in the **Goldmine Want List**, simply send us your name, address and phone number along with a list of the items you are looking for. Include payment with your list.\* A sample listing is shown below to illustrate how the listings will appear, and how the cost for a listing is figured.

### SAMPLE WANT LIST AD

**SAM JONES, 101 WILMETT AVE., SHADE, TEXAS 00033 (222) 445-0001**  
 I'M LOOKING FOR THE FOLLOWING IN VG CONDITION OR BETTER:

Badfinger	Straight Up	LP	Apple SW3387
Roy Head	Roy Head and the Traits	LP	TNT 101
Dion and the Belmonts	Where or When	45	Laurie LEP-302

The cost on this listing would be **\$2.50 - \$1.00 flat fee, plus \$1.50 for the items listed (3 items at 50¢ each).**

\* Payment may be made in the form of Check or Money Order. We also accept MasterCard, VISA, American Express and Novus.

## Goldmine WANT LIST Order Form

MAIL TO: GOLDMINE WANT LISTS  
 700 E. State St., Iola, WI 54990-0001  
 715/445-2214 Fax: 715/445-4087

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_  
 State \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_  
 E-mail address \_\_\_\_\_

**PAYMENT:**

Check  Money Order  MasterCard  VISA  American Express  Novus  
 Credit Card # \_\_\_\_\_ Exp. Date: \_\_\_\_\_  
 Signature \_\_\_\_\_  
 Flat Fee **\$1.00** + \_\_\_\_\_ items @ 50¢ per listing = **TOTAL \$** \_\_\_\_\_

*This line is optional and can be used to describe the condition of the items you are looking for.*

	ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
Item #1	_____	_____	_____	_____
Item #2	_____	_____	_____	_____
Item #3	_____	_____	_____	_____
Item #4	_____	_____	_____	_____

Use additional sheets of paper if needed. Please type or print clearly.

**Note:** Due to tremendous response, *Want List Ads* will appear in the order they are received. Because of space limitations it may take several issues for your ad to appear.

# GOLDMINE WANT LISTS

Looking for a particular recording? Advertise it in The Goldmine Want List section. The cost is \$1.00 flat fee, plus 50¢ per item. Use the form at the beginning of this section to list your wants. Mail the form, along with payment, to: GOLDMINE Want List, 700 E. State Street, Iola, WI 54990.

**DANNY CURLIN**  
 ● 1830 P. Street #4  
 ● Sacramento, CA 95814  
 ● (916) 443-6652  
 I am looking for the following 12" singles in Mint or Very Good condition

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 1 SHANIA TWAIN - "From This Moment On"  
 2 SHANIA TWAIN - "You're Still The One"  
 3 WAY OUT WEST - "Summer 97", Deconstruction  
 4 ALPHAVILLE - "DJane J"  
 5 ROBYN - "Dance Away"  
 6 QUARTERFLASH - "Nightshift"  
 7 FLEETWOOD MAC - "Gypsy"  
 8 LINDSEY BUCKINGHAM - "Pain"  
 9 EASY PASSION AND TRAVEL - "Touch Me"  
 10 JIM DIAMOND - "I Should Have Known Better"  
 11 ROE E - "Fairy Tale" Lomberdin  
 12 CR2 - "Just For You"  
 13 MYDOME - "Don't Run Away"  
 14 COBA - "Amsterdam"  
 15 MILOU - "Change Your Mind"  
 16 GENTLE KICK - "Stay By You Tonight"  
 17 INGRID PETERS - "Yoche Eine Night"  
 18 CELINE DION - "Je Ne Veux Pas"  
 19 FREDERIC CHATEAU - "Step Lucie"  
 20 LINDA WILLIAM - "Traces" WEA  
 21 JAFS OF CLAY - "Flood"

**LEE O. ANDRESEN**  
 ● 1101 N. 16th Street  
 ● Superior, WI 54880  
 ● 715-392-1736  
 ● E-Mail: andrehs@aol.com  
 I am interested in buying these 45 rpm records. I am also interested in any obscure 45 rpm records from the Vietnam War.

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 JAN HENRIKSON - "My Son" 45, Decca  
 LORETTA LYNN - "Dear Uncle Sam" 45, Decca  
 PAUL HARDCASTLE - "19" 45, 7  
 WANDA JACKSON - "Little Boy Soldier" 45, Capitol  
 ARLENE HARDEN - "Congratulations, Your Sure Made a Man Out of Him" Columbia 45  
 THE ELEGANTS - "Letter From Vietnam" Laurie, 45  
 JAN AND DEAN - "Only A Boy" Warner Bros 45  
 ROY ORBISON - "There Won't Be Many Coming Home" MGM 45  
 SANDY POSEY - "Bring Him Safely Home To Me" 45  
 BONNIE GUITAR - "The Tallest Tree" 45  
 MARTHA & THE VANDELLAS - "I Should Be Proud" Gordy, 45  
 MARTHA & THE VANDELLAS - "You Can Run But You Can't Hide"  
 GORDY - "With Good Meaning Vietnam" Picture Sleeve  
 BARRY SADLER - "One Day Closer To Home" 45, RCA  
 LOIS THE BLUE LADY - "While You're in Vietnam" 45 Jamaica

**JONELLE DEFELICE**  
 ● 91 Cross Street  
 ● Belmont, MA 02478-3149  
 Hoorary for the Geils Reunion Tour!

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 J. GEILS BAND - 12" and 7" Imports  
 J. GEILS BAND - Concert Posters  
 J. GEILS BAND - Rare Photos  
 J. GEILS BAND - Quality Videos  
 J. GEILS BAND - Radio Interviews  
 J. GEILS BAND - Press Kits  
 BLUESTIME - Anything  
 ALLMAN BROTHERS - Videos  
 ALLMAN BROTHERS - Concert Posters  
 ALLMAN BROTHERS - Fillmore Poster with J. Geils Band

**CLAUDE JONES**  
 ● 10 Holly Ct.  
 ● Owings Mills, MD 21117  
 ● (410) 363-0186  
 ● E-Mail: grinoeb@home.com  
**NILS LOFGREN / GRIN WANT LIST**  
 \* Also needed: Photos/press kits/test press audio/video/mag/articles/concert posters/etc

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Nils Lofgren - Old Grey Whistle Test Series (Live) CD/UK/1995 Alex Records  
 Nils Lofgren - Collection CD/UK/1994 Castle  
 Nils Lofgren - Best CD - Collection Japan 1988 Canyon  
 Nils Lofgren - Chronicles 2-CD Holland 1995 A&M  
 Nils Lofgren - "Blue Skies/You" CDS Promo UK 1993 ESSX  
 John Eddie - John Eddie w/Nils CD Japan 1986 Sony  
 Red Hinky - Gravity w/Nils CD US 1995 ?  
 Bob McGrath - Sing Me A Story w/Nils CD US 1997 ?  
 Lisa Price - Precious w/Nils Song CD US ?  
 Mike Cotter - "Valentine" Nils Song Vinyl 45 US ?

**ROSS WILKIN**  
 ● 127A Bellows Falls Rd.  
 ● Putney, VT 05346  
 ● (802) 387-2565 p.m. - 10 p.m. EST  
 I'm looking for the following CDs and new live tape traders. Your list gets mine of Allmans to ZZ Top

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Outlaws CDs & Live Tapes  
 James McMurtry Live Shows  
 Roy Caldwell - "Solo CD" Cabin Fever  
 Allmans Live w/Zakk Wilde Live Tapes Any  
 Skynyrd Live Pre-1977 Only  
 Jamie Brockert Any CD  
 Doc Watson - "Doc And The Boys" CD  
 Marshall Tucker Band "A New Life" CD

**D. KINGSLEY HAHN**  
 ● 4355 Arden View Court  
 ● Areen Hills, MN 55112  
 ● (651) 636-2755

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Sabicus, "Sabicus Vol. 2", 12" LP, Elektra EKL-121  
 Lord Foodos, "Mr. Calypso I", 12" LP, Elektra EKL-127  
 Cynthia Gooding, "Turkish, Spanish, Mexican Folk Songs", 12" LP, Elektra EKL-128  
 Ed McCordy, El Al, "Badmen, Heroes & Pirate Songs", 12" LP, Elektra EKL-129

**HEIDI FLEMING**  
 ● 1351 Hwy. 85 South  
 ● Fayetteville, GA 30215

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Blondie - Debbie Harry posters or pin-ups

**STEPHEN HIGGINS**  
 ● 504 Third Street, S.E.  
 ● Washington, DC 20003  
 ● (202) 547-3544

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Rolling Stones Another Side of Steel Wheels, CD, CBS, CSCS 5116  
 Rolling Stones, Sucking In The Seventies, CD, CBS (DCBS 4502052)  
 Rolling Stones, Flashpoint & Collectibles, CD, CT2K 47880  
 Rolling Stones, Say Ahhh, CD, Promo CD RSR/Columbia CSK 1827  
 Rolling Stones Live Is Strong/The Storm, CD, Virgin VSCD1 1503  
 Rolling Stones, 4 Track Promo For Flashpoint, CD, RSR, 656756-5  
 Rolling Stones, 4 Track Promo For Flashpoint, CD, RSR, 656892-2  
 Rolling Stones, Strapped Video, VHS  
 Rolling Stones, Live Voodoo Lounge (Giants Stadium), VHS

**MITCH VIATOR**  
 ● 1403 Siouxan Dr.  
 ● Lake Charles, LA 70611  
 ● (318) 855-3966  
 ● E-Mail: swamp4pop@aol.com  
 I am looking for CDs or LPs of these. Preferably CDs

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Legs Diamond - Legs Diamond  
 Legs Diamond - A Diamond Is A Hard Rock  
 Scorpions - Virgin Killer

**E. WAYNE**  
 ● 666 Reseda Dr. #2  
 ● Sunvale, CA 94087  
 ● E-Mail: popquagmir@aol.com

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Pylon, Hits, CD, DB  
 Windbreakers, At Home With... CD, MB  
 Let's Active, Aloo/Cypress, CD, IRS  
 Various, Going Against Max - Advice, CD, 4 Letter Word  
 Tommy Hoehn, Losing You To Sleep, LP, London  
 Opal, The Early Recordings, CD, Rough Trade  
 Bobby Sittler, Another Jangly Mess, EP, Tambourine  
 World Of Pooh, Land of Thrust, LP  
 28th Day, 28th Day, EP, Sky-lad  
 Tommy Keene, Strange Alliance, LP, Dolphin  
 Paul Chastain, Halo, LP, Pet Sounds  
 Gone Fishin', Can't Get Loose, LP, Restless  
 Beat Temptation, Concerned About Rock, LP, Homestead  
 The Windbreakers, Meet The Windbreakers, EP, Big Mouth  
 Various, Nuggets Vol. II, Pop Part III, LP, Rhino  
 The Merry Go Round, Great 4 Hits, LP, Rhino

**CHAZ MILLER**  
 ● 1 Tricia Boulevard  
 ● Highland, NJ 12524

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 JOHN CALE, Caribbean Sunset, CD, ZE (Island)  
 JOHN CALE, (John Cale) Comes Alive, CD, ZE (Island)  
 NICO, Live In Denmark, CD, VU Records  
 GARY NUMAN, (Double) Peel Sessions, CD, Strange Fruit  
 GARY NUMAN, Metal Rhythm, CD, IRS (UK)  
 ROLF HARRIS, Rolf Rules OK, CD, unknown  
 BOYD RICE, Boyd Rice (The Black Album), CD, unknown  
 NON, Physical Evidence, CD, unknown

**PETE DUPRIEST**  
 ● P.O. Box 72  
 ● Victoria, VA 23074

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Cherokee, 1970 LP, ABC S-719  
 Navasota, Rootin', LP, ABC-Faramont X-757  
 Gary Puckett - "I Don't Know What To Do With Myself - Any Format

**MARK WOJNO**  
 ● 1250 H ST., NW Suite 1100  
 ● Washington, DC 20005-3952  
 ● (202) 628-9792  
 ● E-Mail: marc.wojno@fedf.com  
 I am looking for any Quadraphonic reel-to-reel tapes (any genre), but in particular.

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Les Baxter - The Exciting Sounds of Les Baxter - Quadraphonic Reel-to-Reel - Audio Spectrum  
 101 Strings - Theme From Godfather/Movie Hits - Quadraphonic Reel-to-Reel - Audio Spectrum  
 101 Strings - The Soul of Spain Volume 3 - Quadraphonic Reel-to-Reel - Audio Spectrum  
 Dolly Parton - Bumbin' Over - Quadraphonic Reel-to-Reel - RCA Victor

**MARK ROMANOFF**  
 ● 1343 Hunter Road, Apt. 1  
 ● Verona, Pennsylvania 15147  
 ● (412) 798-0712  
 ● E-Mail: Gauch097@aol.com  
 Media and front-back inserts must be in VG+ + or better condition.

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Bryan Adams - "Christmas Time/Reggae Christmas" CD Single  
 Bryan Adams - "Heat Of The Night" CD Single  
 Barry Manilow - "Manilow" CD  
 The Babys - "Broken Heart" CD  
 The Babys - "On The Edge" CD  
 The Babys - "Head First" CD  
 The Babys - "Union Jacks" CD  
 The Babys - "The Babys" CD  
 John Waite - "Mask of Smiles" CD  
 Styx - "The Man of Miracles" CD  
 Styx - "The Serpent Is Rising" CD  
 Dennis DeYoung - "Desert Moon" CD  
 Dennis DeYoung - "Back To The World" CD  
 Tommy Shaw - "Ambition" CD  
 Apollonia 6 - "Apollonia 6" CD  
 Peter Cetera - "Peter Cetera" CD  
 Jermaine Jackson - "Jermaine Jackson" CD  
 Jermaine Jackson - "Precious Moments" CD  
 Alton Anderson - "3 Ships" CD  
 Diana Ross - "Ross" CD  
 Jermaine Stewart - "Francis Romanic" CD  
 Vital Information - "Easier Said Than Done" CD  
 John Parr - "John Parr" CD  
 Soundtrack - "Baby's Day Out" CD  
 Soundtrack - "Bull Durham" CD  
 Soundtrack - "Nuts" CD  
 Soundtrack - "Broadcast News" CD  
 Soundtrack - "Riches of Estwick" CD  
 Soundtrack - "Hearts of Fire" (Bob Dylan) CD  
 Soundtrack - "The Muppet Movie" CD

**BLAINE AIRWYFE**  
 ● 29444 Euclid Ave. Apt. #4  
 ● Wickliffe, OH 44092  
 ● (440) 944-0458  
 I'm looking for the following in VG+ + condition or better

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Key Adams, The Legend of Johnny Brown, LP, Tower  
 Key Adams, You Taught Me Everything I Know/Where Did The Good Times Go 45  
 Tower 294  
 Key Adams, I Let A Stranger (Buy The Wine)/Husband Stealer 45 Tower 360  
 Key Adams, I Never Got To Nashville/El Whitney Here's To You 45 Granite, G521

**MR. ROBERT WALKER**  
 ● 48 Allen Street  
 ● East Longmeadow, MA 01028-1449  
 ● (1-413) 525-6741 call by chance  
 ● E-Mail: yesmanvamp@aol.com

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 RICK WAKEMAN  
 Live Winter Theater San Francisco 1975, CD, AM KBFH 70710-88009-2  
 Crimes of Passion, CD, PRES RWCD 3  
 Suite of Gods, CD, PRES RWCD 5  
 Zodiac, CD, PRES RWCD 6  
 Rick Wakeman Time Machine, CD, PRES RWCD 7  
 Rick Wakeman The Piano Box Set, 4-D, RWCD 156 0  
 The Classical Con, VID, BMD002  
 No Earthly Connection, CD, AM SP5483  
 Also looking for a 1997 Yes tour cap, orange or black open yo eyes tour cap, or anything Yes related. Please call, write or e-mail. All e-mails and written correspondence will be answered. E-mails are preferred

**WILSON L. GILLETT**  
 ● 13609 Cozy Place  
 ● Tampa, FL 33625  
 ● (813) 960-1628  
 ● E-Mail: gonzoG8tr@aol.com  
 Wanted in sealed or Mint; pristine condition

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Van Morrison, pro poster for "The Philosopher's Stone"  
 Tom Paxton "Balladrollo", any, unknown  
 Chambers Brothers "The Time Has Come", LP, Columbia CL 2722  
 Steve Miller, "Sailor", LP, Capitol SF 2984

**BOB SWITZER**  
 ● 2037 Oxford Street  
 ● Halifax, NS Canada B3L 2T3  
 ● (1 902) 422-5976  
 ● Fax (902) 423-9308  
 Wanted/Wanted/Wanted/Wanted/Wanted/Wanted

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Bill Smith Combo, Tough, LeBill or Apex  
 Bill Smith Combo, Ptomaine, LeBill or Spartan  
 Bobby Gibson, B-52, Gibson  
 Terr Tones, Go, Cortland or Regency  
 Turtlenecks, Vibrations, Audio Fidelity AF-106  
 Travis Wammack, Somethin' Else, Ara 215  
 Louis Jordan, Da' You Or Don't You, Louva 1001  
 Louis Jordan, Am I Nobody Here But Us Chickens, Tangerine 947  
 12" World Transcriptions, Service #636  
 16" Transcriptions AFRS Jubilee No. 41, 46, 112  
 World Transcriptions, No. 412, 40556  
 Orville Woods, Wicked Woman, Liberty

**BYRON K. HAGINS**  
 ● 6027 Margarett  
 ● Saint Louis, MO 63120  
 ● (314) 385-4599  
 In Very Good Condition

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Heatwave, Mint Blowing Decision, 12 inch, Epic 28-50597

**JEFF AYERS**  
 ● 1830 Ridge Rd.  
 ● Sellersville, PA 18960  
 ● (215) 257-2334  
 Looking For The Following 12" Vinyl In Any Condition

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Bee Gees, "Sat. Night Fever Sampler", 12" Vinyl, RSO PRO033  
 Various (1981 Disc), "LE Mix", Medley 12" Vinyl, Bootleg?, 1981  
 R.E.M., "Man In The Moon", 12" Vinyl, Does It Exist?

**ROBERT MARSHALL**  
 ● 39 Drake Close  
 ● New Milton, Hampshire BH25 5JG, UK  
 ● Fax: 441425618289  
 I Wish To Trade Live Audios For The Following

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 The Rolling Stones, Live Audio Tapes  
 Led Zeppelin, Live Audio Tapes  
 Counting Crow, Live Audio Tapes  
 U2, Live Audio Tapes

**LARRY GUALANO JR.**  
 ● 411 Cherry Creek Ln.  
 ● Prospect Hts., IL 60070  
 ● (847) 255-1506  
 ● E-Mail: larzz@msn.com  
 Looking for promo items and hard-to-find items

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Less Than Jake, 7" and promo items  
 Insane Clown posse, old recordings and promo items  
 Zebrahead, old recordings and promo items

**DONALD G. SMITH**  
 ● 708 Central Ave., S.E. #4  
 ● Albuquerque, NM 87102  
 ● 505-842-5068 ● MDT  
 Looking To Trade Live Cassette Tapes.

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 LYNARD SKYNYRD - Live Aud. Tapes & Video Tapes - Pre 1977 Only  
 JOJO GUNNE - Live Aud. Tapes Bootlegs - Any  
 JAMES GANG w/TOMMY BOLIN - Live Aud. Tapes - Any  
 JOHN FOGERTY - Live Premonition 1984 Tour - Any  
 ROLLING STONES - Live 1964 to 1970 Only American or European  
 Your Latest Trading List Gets Mine

**HARRY J. SHEING**  
 ● 3 Chestnut Run Ln  
 ● Wilmington, DE 19805  
 ● 302-322-2277  
 Looking for all promo posters & special items!

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 DAVID BOWIE - Promo Posters Wanted And All Related Material Wanted

**TERRY LARABIE**  
 ● 738 Nebo Rd., R.R. #2  
 ● Hannon, Ont., LOR-1P0 Canada  
 Serious LORETTA LYNN collector very interested in the following, and will pay great prices depending on condition.

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 LORETTA LYNN - Lynn Chastin, "Woman's Chasin'" (12" promo b/w pic. disc - store display) pic. of Lynn in bar, disc vocals unknown, MCA Records  
 LORETTA LYNN - "This Is Your Land" (7" 33 1/2) 4 different radio PSA's from 1983, pic. of Lynn on label, National Wildlife Federation.  
 LORETTA LYNN - L. Lynn & Ernest Tubb - The Best Of E.T. & L.L. (Both in small b/w pic. on LP cover) - Great Britain? MCA COPS 8362?  
 Interested in acetates, foreign pressings, live Dpry transcriptions, audio, video, photos, sheet music, Billboard, Cashbox ads, magazines, etc.

**TAMMY CLACK**  
 ● 101 Queensbury Cir.  
 ● Goose Creek, SC 29445  
 ● (843) 863-0857  
 Will buy entire Duran & Leppard Collections. Need wholesale contacts for foreign & promo releases.

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Def Leppard "Too Late" UK Promo 7" ("Soccer Sleeve"), VERDJB  
 Duran Duran - CDs, DJ 12" Remixes, Memorabilia, Japanese Stuff - anything considered!  
 Def Leppard - CDs, Records, Books, Promo Stuff, esp. from Japan, Spain & France.  
 All considered

**C. LOKEN**  
 ● 633 Langdon St., Apt. 315  
 ● Madison, WI 53703  
 ● E-Mail: ccloken@hotmail.com  
 Replacements Fan Looking for Rarities and Signed Items

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Replacements - Any signed items  
 Replacements - Posters/photos (especially for Hootenanny)  
 Replacements - Any live CDs, tapes  
 Replacements - Any concert posters/flyers  
 La Tengo - Signed items, rarities  
 Bedhead - Any signed items, rarities

**EVAN BORIS**  
 ● 6 Saint Andrews Court  
 ● Old Westbury, NY 11568-1710  
 ● Tel: (516) 997-4840  
 ● Fax: (516) 931-6766  
 ● E-Mail: dscdoc@bormfreefoods.com  
 ● Web: www.bormfreefoods.com/discdoc.html

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Belouis Some, Some People, CD  
 Cactus World News, No Shelter, CD  
 Vitamin Z, Rites of Passage, CD  
 West & Byrd, West & Byrd, CD  
 Soundtrack, Crush Groove, CD

**BEN SHUPE**  
 ● 4109 Maryland Ave.  
 ● Bethesda, MD 20816  
 ● (301) 613-1195  
 ● (301) 229-7976 Fax  
 Originals only please. Send lists of other punk artifacts, records, etc

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 DOGS Live audio set-Mabuhay Gardens, San Francisco, CA 1/7/78  
 GERMS 7" "Lexicon Devil (+ 2)" (Slash 101) 1978 CA  
 DAMNED 7" "Near Heat Seal" (Toshiba/Island ILS 20273) 1977 JAPAN  
 MISFITS 7" "Cough Cool b/w She" (Blank 101) 1977 NJ  
 MISFITS 7" "Evil" (Plan 9 PL1019) 1981 NJ set of 3 diff. sleeves #ed/33  
 MISFITS 7" "Halloween" (Plan 9 1017) 1981 NJ Test Press (black & white PS)  
 QUICK AND THE DEAD 7" "Another Violent Night" (Violent) 1981 AUSTRALIA  
 REJECTS 7" "Back To School" EP (Closest 003) 1980 TX  
 SEX PISTOLS 7" "God Save The Queen b/w No Feelings" (A&M AMS 7284) 1977  
 SEX PISTOLS/SID VICIOUS various memorabilia, autographs, etc  
 STIMULATORS 7" "M A C H I N E (+ 2)" (ROIR (promo) S-123) 1982 NY w/PS  
 SUBHUMANS 7" "Death To The Sickolds" (Subhumans S 1 A00) 1978 CANADA  
 TURNBUCKLES 7" "Super Destroyer Mark II b/w Rearranged" (Break'er) 1979 MN  
 VICTIMS 7" "Annette/ Want Head (+ 2)" (Plan 9 1005) 1978 NY  
 DANGERHOUSE RECORDS TEST PRESSINGS and rarities for all releases  
 DISCORD RECORDS TEST PRESSINGS and rarities for Discord #1 10  
 TOUCH & GO RECORDS TEST PRESSINGS and rarities for early singles

**WILLIAM WALTER**  
 ● 3318 Hunter Rd.  
 ● W. Lafayette, IN 47906  
 ● (765) 497-7771  
 ● E-Mail: bwalter1@gte.net  
 Looking for all titles in ("Cassette - 8 Track or Reel-to-Reel 7")

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Razyzy Bailey, If Love Had A Face, 1979 RCA  
 Razyzy Bailey, Making Friends, 1981 RCA  
 Glen Campbell, Rhinestone Cowboy, 1975 Capitol  
 Glen Campbell, Southern Nights, 1977 Capitol  
 Glen Campbell, Highway Man, 1979 Capitol  
 Glen Campbell, Bloodline, 1976 Capitol  
 Glen Campbell, World's Gone Crazy, 1981 Capitol  
 David Cassidy, Home Is Where The Heart Is, 1976 RCA  
 Harry Chapin, Sniper & Other Love Songs, 1972 Electra  
 B "Crash" Craddock, Still Thinking Bout You, 1976 ABC  
 B "Crash" Craddock, CRASH, 1977 ABC  
 B "Crash" Craddock, LIVE, 1977 ABC  
 B "Crash" Craddock, Billy "Crash" Craddock, 1978 Capitol  
 B "Crash" Craddock, Changes, 1979 Capitol  
 B "Crash" Craddock, Laughing & Crying, 1980 Capitol  
 B "Crash" Craddock, Two Sides Of Crash, 1982 Capitol  
 Burton Cummings, Burton Cummings, 1976 Portrait  
 Burton Cummings, My Own Way To Rock, 1977 Portrait  
 Burton Cummings, Dream Of A Child, 1978 Portrait  
 Burton Cummings, Sweet Music, 1980 ?  
 Bobby Darin, Direction, 1968 Direction  
 Bobby Darin, Bobby Darin, 1972 Motown  
 E. Humperdinck, Engelbert Humperdinck, 1969 London  
 E. Humperdinck, Another Time & Place, 1971 London  
 E. Humperdinck, In Time, 1972 London  
 E. Humperdinck, King of Hearts, 1973 London  
 E. Humperdinck, Love's Only Love, 1980 Epic  
 Tom Jones, Somethin' Bout You Baby, 1974 London  
 Tom Jones, Do You Take This Man, 1979 EMI Tape/LP  
 Johnny Mathis, I'm Coming Home, 1973 Columbia  
 Johnny Mathis, Me & Mrs. Jones, 1973 Columbia  
 Johnny Mathis, Killing Me Softly, 1974 Columbia  
 Johnny Mathis, Right From The Heart, 1985 Columbia or CD  
 Wayne Newton, Daddy Don't Walk So Fast, 1972 Chelsea  
 Wayne Newton, Can't You Hear The Song, 1972 Chelsea  
 Wayne Newton, While We're Still Young, 1973 Chelsea  
 Wayne Newton, Greatest Hits, LIVE, 1974 Chelsea  
 Tony Orlando/Dawn, He Don't Love You, 1975 Elektra  
 Tony Orlando, Tony Orlando, 1978 Elektra  
 Roy Orbison, Reel-to-Reels 1966-1973, MGM Records  
 Righteous Brothers, Sons of Mrs. Righteous, 1975 Capitol  
 Johnny Rivers, And I Know You Wanna Dance, 1966 Imperial  
 Johnny Rivers, Slim Six Slider, 1970 United Artists  
 Johnny Rivers, Homegrown, 1971 United Artists  
 Johnny Rivers, LA Raggaie, 1972 United Artists  
 Johnny Rivers, Blue Suede Shoes, 1973 United Artists  
 Johnny Rivers, Road, 1974 Atlantic  
 Johnny Rivers, New Lovers & Old Friends, 1975 Epic  
 Johnny Rivers, Wild Night, 1976 United Artists  
 Johnny Rivers, Outside Help, 1977 Big Tree  
 Ray Stevens, Shinner's Convention, 1979 RCA  
 Ray Stevens, One More Last Chance, 1980 RCA  
 Ray Stevens, Written Down In My Heart, 1981 RCA  
 B.J. Thomas, Self-Titled, 1976 MCA  
 B.J. Thomas, Happy Man, 1978 Word  
 B.J. Thomas, Miracle, 1982 Word

**JAMES IAFANO**  
 ● P.O. Box 2234, Stn. B 13035 Yonge St.  
 ● Richmond Hill, Ontario CANADA L4E-1A4  
 Looking for Bootleg LPs & CDs in EX to M- condition at reasonable prices

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 The Rolling Stones - The Great Lost Live Album, Vol. 1, LP, (TSP006) (Euro Boot)  
 The Who - Tales From The Who, 2 LP, TMOO 62002 (U.S. Boot)  
 The Rolling Stones - Bedspring Symphony, LP, Takri 1941 (U.S. Boot)  
 Led Zeppelin - Mudslide, LP, TMOO 71041 (U.S. Boot)  
 "Who" - BBC Broadcast, LP, TMOO 71069 (U.S. Boot)  
 "Who" - Fillmore East, LP, TMOO 71071 (U.S. Boot)  
 The Rolling Stones - San Diego 69, LP, TMOO 71078 (U.S. Boot)  
 Bob Dylan - While The Establishment Burns, LP, TMOO 73005 (U.S. Boot)  
 Bob Dylan - Royal Albert Hall 1966, 2 LP, TMOO ? (U.S. Boot)  
 The Beatles - 5 Nights In A Judo Arena, LP, TMOO ? (U.S. Boot)  
 I Need U.S., European & Japanese contacts. Please write!

**DANIEL C. LEBJA JR.**  
 ● P.O. Box 310  
 ● Lk. Hiawatha, NJ 07034  
 ● dleba@hotmail.com  
 Whitney Houston Wanted: Promotional Items, Have Anything - Write!

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Promo LP, Live @ Saratoga Springs 8/7/88, I-Belong 2-You USA Promo, Promo LP,  
 Box-Set "Baby Tonight", "Eternal Love" LP-Single, "Never Stand Alone"  
 remix-promo, Taiwanese BMG Promo "Why It Hurts So Bad", Portugal Concert Promo  
 CD-90's, BMG Promo "Bodyguard Music Box", "Sands-Casino '90's Concert Stand,  
 Laser Disc 80's - "W.H. Bio", Tour Jackets, Promos, Magazines

**TOM ADAMSON**  
 ● P.O. Box 5396  
 ● Pasadena, CA 91117  
 ● Msp/Fax: (626) 792-4019  
 ● E-Mail: tprobe@earthlink.net  
 Promo CD SINGLES and one 12" vinyl single wanted (will pay \$)

**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 CAMOUFLAGE "Great Commandment" (Atlantic US promo CD) '88 (\$40)  
 CAMOUFLAGE "Love Is A Shield" (Atlantic US promo CD) '88 (\$30)  
 SANDRA "Everlasting Love" (Virgin US promo CD) '89 (\$60)  
 CUBIC U "I'll Be Stronger" (LSL US 12" Vinyl) '97 (\$25)

# GOLDMINE WANT LISTS

Looking for a particular recording? Advertise it in The Goldmine Want List section. The cost is \$1.00 flat fee, plus 50¢ per item. Use the form at the beginning of this section to list your wants. Mail the form, along with payment, to: GOLDMINE Want List, 700 E. State Street, Iola, WI 54990.

**MARIO LUNA**  
 ● 1929 W. 19th St.  
 ● Chicago, IL 60608  
 ● Fax: (312) 738-3285  
 ● Fax: (773) 601-1728  
 Looking for the following NMA Dance Singles - Original Labels  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Weeks & Co. - Rock Your World (R) "12" Formula (Canada)  
 Wea Pa Pa Girls - Heat It Up "12" live (Black Label Imports)  
 Mellow Man Ace - Welcome To My Groove "12"  
 Quest - Mind Games "12" Sound Pak - (Chicago)  
 Temper - No Favors "12" MCA  
 Roni Griffith - Love Is A Drug "12" LP, Vanguard  
 Gazubu - Go Go Gorilla "12" High Fashion  
 Ann Clark - Our Darkness "12" (Import)  
 MDMC - How About It "12" High Fashion (Import)  
 Farley Keith - Real Love "12" Les Say Records  
 The Force - It's Ok "12" Les Say Records  
 Model 500 - No U.F.O.s "12" Metropole  
 Bumble Bee Unlimited - Got A Big Bee "12" LP, RCA  
 Larabell - I Can't Stop The Beat "12" Many Records  
 Harry Thurman - Underwater "12" Uniwave  
 Modern Romance - Every Body Salsa "12" WEA (Import)  
 Barcoello - Little Tattle "12" Au RCA (Import)  
 Answering Service - Call Me Telephone "12" (Import)  
 Bruce Johnson - Pipeline - Columbia  
 I.M.S. - Dancing Therapy - Music System "12" (Import)  
 Konk - Your Life "12" Sleeping Bag  
 Laser Dance - Hummion Invasion - ZX - "12" (Import)  
 Loose Joints - All Over My Face - Male Version - "12" Westend  
 I.R.T. - Watch The Closing Doors - "12" RCA  
 Klein & MBO - MBO Theme "12" Atlantic  
 Jarne Principal - Waiting On My Angel "12" Persona  
 Z-Factor - Fantasy "12" Mitalhah  
 Gino Socio - I Remember "12" LP Atlantic  
 Flirts - Calling All Boys "12" Rams Horn/Bobby O  
 Cori Jasis - Takin It Straight "12" Sire  
 Kal Mandu - I Wanna Dance "12" Rams Horn/Formula  
 Sweet Pea Atkinson - Dance Or Die "12" Island  
 Dharma - Plastic Doll "12" Music System (Import)  
 Gaucho - Dance Forever "12" Music System (Import)  
 Electra - Feels Good "12" Emergency  
 Tapps - Burning With Fire "12" Power  
 Alisha - All Night Passion "12" Vanguard  
 Capricorn - I Need Love "12" Biba (Import)  
 Colonel Abrams - Trapped "12" MCA  
 Lorraine McKame - Let The Night Take The Blame - "12" Profile  
 Peter Brown - Love Is Just A Game "12" Columbia  
 Status IV - You Ain't Really Down "12" Radar  
 John Rocca - Once Upon A Time "12" Streetwise/Beggars Banquet  
 Chaz Jankel - Glad To Know You "12" A&M  
 Solo - Girls Girls "12" Next Plateau  
 Rockers Revenge - Harder They Come "12" Streetwise  
 Modern Romance - Can You Move "12" Atlantic  
 Lime - Angel Eyes "12" Prism  
 Lime - Babe We're Gonna Love Tonight "12" Prism  
 Sequel - It's Not Too Late "12"  
 Knight Action - Single Girl "12" Mitalhah  
 Don Armando Band - Deputy Of Love "12" Buddha  
 Harvey Mason - Groovin You "12" Arista  
 Triology - Not Love "12" 2-Disc (Import)  
 Electric Funk - On A Journey "12" Prelude  
 Doctors Cat - Feel The Drive "12" 2-Disc (Import) or High Fashion  
 Eastbound Expressway - Primitive Desire - "12" - Record Shack  
 Hugh Bullen - Husband - "12" Many Records (Import)  
 Yvonne Kay - Rise Up "12" Energy - (Import)  
 Portion Control - Great Divide - "12" (Import)  
 Patricia Horns - Heaven Is (Back Seat Of My Cadillac) "12" - Did (Import)  
 My Mine - Hypnotic Tango - "12" Blow Up  
 Pincapples - Come On Closer - "12" Dance - (Import)  
 C.O. - Disco Nights "12" Arista  
 Prototype - Come Back To Me "12" Double End  
 Stopp - I'm Hungry "12" (Import)  
 Man Parrish - Hip Hop, Be, Bo. "12" Polydor  
 B. Blaise - Shame "12" Proto - (Import)  
 People Like Us - Midnight Lover "12" JDC  
 Lelele - La Caze Aux Folles "12" Megatone  
 Free Enterprise - Make It On My Own "12" - "0" Records or BCI  
 Visual - Music Got Me - "12" Prelude  
 Aello - Bosch "12" Electra - (Import)  
 Sonia - Never Stop Loving You "12" - Chyllis  
 Secret Ties - Dancing In My Sleep - "12"  
 Fun Fun - Happy Station "12" Energy  
 Man Parrish - Boogie Down Bronx "12" Sugarscoop  
 Legear - Crashing Down "12" Proto - (Import)  
 Zela - Eh-Ah-Oh "12" Dance - (Import)  
 Attack - Crazy For Your Love "12" Zyx  
 Z-Factor - I Am The DJ "12" Mitalhah

**JOHN NICKELS**  
 ● 626 Vanderbilt St.  
 ● Bklyn, NY 11218  
 ● (718) 871-5016  
 ● FAX: 871-5016  
 BIG STAR FANS UNITE!  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Ice Water - Pre Era Big Star Anything!  
 Big Star - Brazilian EP 77  
 Big Star - Any Vinyl Whatsoever  
 Big Star - Any Memorabilia  
 Chris Bell - I Am The Cosmos 7" w/ps CAR CRR6  
 Chris Bell - Any Vinyl  
 Big Star - Any Videos  
 Chris Bell - You & Your Sister 7" CAR CRR6

**PHILIPPE CHIVOT**  
 ● 24610 Montpeyrroux  
 ● France, Europe  
 ● Fax 33 553 807 541  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 BILLY BUTLER Right track OKEH LP  
 GENE CHANDLER Any CONSTELLATION LP  
 HONEY & BEES Love JOSIE 4013  
 METERS Cabbage Alley REPRISE LP  
 CANDI STATON Stand By Your Man FAME 4202  
 BRENTON WOOD Biogaloz, BRENT LP  
 Plus the following French artists:  
 JOHNNY HALLYDAY Any 45 with PS (no French pressing, please)  
 STELLA Stella RCA 189  
 SYLVIE VARTAN Gift Wrapped from Paris RCA LP

**KEN JOHNSON**  
 ● 415 Beaumont Ave.  
 ● Charlotte, NC 28204  
 ● E-Mail: specialK@webmail.bellsouth.net  
 Seeking the following ORIGINAL Chrysalis issue LPs in VG+ condition or better  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 ● Robin Trower - "Twice Removed From Yesterday"  
 ● Robin Trower - "Bridge Of Sighs"  
 ● Robin Trower - "For Earth Below"  
 ● Robin Trower - "Love"  
 ● Robin Trower - "Long My Days"  
 ● Robin Trower - "In City Dreams"  
 ● Robin Trower - "Caravan To Midnight"  
 ● Robin Trower - "Caravan To Midnight" LP

**MARTIN WUNSCH**  
 ● Pressgasse 31/7  
 ● 1040 Wien Austria/Europe  
 ● Fax: 0043/1/801102614  
 ● E-Mail: M\_WUNSCH@YAHOO.COM  
 VG or Better  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Simon & Garfunkel Homeward Bound, 45, Columbia US red vinyl promo  
 Simon & Garfunkel Bookends LP Columbia, US 360° Mono KCL 2729  
 All rare and collectable S&G (Posters, Live - recordings, etc.)

**BARRY SHAG**  
 ● 38 Moonachie Rd. #205  
 ● Hackensack, NJ 07601  
 ● (201) 229-1530  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Beatles - U.S. Let It Be - LP With 2 Inch White Sticker - "Promo Copy Not For Sale"  
 John Lennon - Plastic Ono Band - With Clear Sticker On Shrink Wrap

**JOHN RICCO**  
 ● P.O. Box 1223  
 ● Middleboro, MA 02346  
 ● (508) 946-9314  
 All on Laser Disc  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 THE BAND - The Last Waltz  
 ROY ORBISON & FRIENDS - Black & White Night  
 ROLLING STONES - Video Rewind  
 TRAFFIC - Live In Santa Monica  
 THE WHO - Quadrophenia  
 BIG BROTHER & THE HOLDING COMPANY - Live In Studio 1967

**ANDRE DECERF**  
 ● Av. Dalechamp, 21  
 ● 1200 Brussels, Belgium  
 ● Fax: (32.2) 736.30.14  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 JOURNEY "Captured" US 10" pic disc WP \$200  
 BOSTON "First" CAN LP pic disc WP \$40  
 BOWIE "Heroes" SPAN 12" pic disc WP \$150  
 Picture Disc/Shaped Records for Sale?? I buy them!

**WILLIAM KUESTER**  
 ● 2029 Toben Dr.  
 ● Corpus Christi, TX 78412  
 ● (361) 985-0461  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 IRENE CARA Love 1984 any format  
 IRENE CARA Any recordings on Festival label  
 IRENE CARA Any early recordings prior to 1980  
 IRENE CARA Cashbox Magazine 2, 13, 82

**JEFF SCHWAB**  
 ● Box 186 331 Tomahawk  
 ● Kechi, KS 67067  
 ● (316) 744-3044  
 I want Classic Rock & Blues 4-Track Reels & Carts Like  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Elvis, Grand Funk, ZZ Top, James Brown, Allman Bros., Kansas, Frank Zappa, Aerosmith, Johnny Winter, Eagles, Humble Pie, Yes, Doobie Bros., KISS, Spirit, Rush

**STEPHEN PROTHORO**  
 ● 47 Crestview Drive  
 ● East Sandwich, MA 02537  
 ● (617) 353-4426  
 ● E-Mail: prothro@bu.edu  
 Please quote condition & price for sports vinyl - baseball, basketball, football, golf, boxing, Olympics, AiVClay, any Fleetwood Records  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 MICKEY WATKINS, My Favorite Hits  
 THERESA BREWER, I Love Micky (45)  
 CASSIUS CLAY, I Am The Greatest  
 JOE DIMAGGIO, Little Johnny Strikeout  
 PEE WEE REESE, Slugger at the Bat  
 SAM SNEAD, Par Golf with Sam Snead  
 BILLY MAXTED, The Big Swinger  
 WIERD DENTIST LPs (Muhammad Ali/Jimmy Carter)

**IAN BRAZIER**  
 ● 7 Woodmill News  
 ● Whittingstall Road  
 ● Huddesdon  
 ● Herts  
 ● EN11 0NA  
 ● England  
 ● Fax (44) 1992 443959  
 Buy or trade on the following, photocopy if possible please  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Rolling Stones - Concert tickets, stubs, memorabilia, etc.

**PAUL WULTZ**  
 ● P.O. Box 15231  
 ● San Diego, CA 92175  
 ● (619) 582-2350  
 Bob Dylan Memorabilia - Buy or Trade  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Bob Dylan - Tickets, Stubs, Passes, Concert Posters and Flyers. No Records or CDs

**BRIAN KNAPP**  
 ● 1110 N. Glebe Rd. Suite 580  
 ● Arlington, VA 22201  
 ● Fax: (703) 908-0709  
 Buy or trade on the following, photocopy if possible please. Top Dollar Paid.  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 LED ZEPPELIN - Concert Tickets, stubs, memorabilia, etc.  
 Handbills & original newspaper advertisements, reviews, etc.  
 Obscure city newspapers with cover story or articles  
 Obscure concert programs, contracts, etc.

**JORG HARLINGHAUSEN**  
 ● Theodor-Heuss-Ring 30  
 ● Köln, Germany 50668  
 I'm looking for the following LPs in nearly mint condition  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 ALI KANBAR KHAN, North Indian Master Of The Sarrud, World Pacific WPS 21433  
 ALI KANBAR KHAN, Sound Of The Sarrud, World Pacific WPS 21435  
 Drums of North & South India, World Pacific WPS 21437  
 RAVI SHANKAR, Festival From India, World Pacific WPS 26201  
 KINICHI NAKANOSHIMA, Koto & Flute, World Pacific WPS 21443  
 KIMIO ETO, Japanese Koto Music/World Pacific ST1423  
 KIMIO ETO, Koto & Flute (with Bud Shank) WP ST-1424  
 KIMIO ETO, Koto Master World Pacific ST-1428  
 KIMIO ETO, Sound Of The Koto, World Pacific WPS-21439  
 USTAD ZIA MOHIDDIN DAGAR, Raga Manavayubshan disques BAM LD 114

**ROBERT MELO**  
 ● 217 Hope St. #7  
 ● Bristol, RI 02809  
 ● (401) 254-9624  
 Items must be in Near Mint condition  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Love And Laughter "I Surrender" 12" Single, S&K Records  
 Depeche Mode "It's No Good", Club 69 Mixes USA Promo 12" Reprise Pro-A-8662  
 Duran Duran Megamax Music: Factory UK Remix Service Issue #39 vinyl or Reissue  
 On CD  
 Looking for OMD, Pet Shop Boys, Megamixes/Single Mixes on UK DJ Remz Services  
 Music Factor or Disca Max Club

**MARK GASTON**  
 ● 154 So. Cupita St.  
 ● Oxnard, CA 93030-6113  
 ● (805) 486-0025  
 3 CD's in Very Good + + - to New Shape 1956-58 VJ Material  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Five Blind Boys - The Best Of (CD) Chameleon 74785  
 Five Blind Boys - The Great Lost Album (CD) Vee Jay 601  
 Fathers & Sons (CD) Spirit Feet 1001

**WILLIAM KUESTER**  
 ● 2029 Toben Dr.  
 ● Corpus Christi, TX 78412  
 ● (361) 985-0461  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 IRENE CARA - Love 1984 - any format  
 IRENE CARA - Any recordings on Festival label  
 IRENE CARA - Any early recordings prior to 1980  
 IRENE CARA - Cashbox Magazine February 13, 1982

**AUSTIN FONTENOT**  
 ● 1135 Archie St.  
 ● Vidor, TX 77662-3707  
 ● E-Mail: ab45ers@aol.com  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 VERNON HOWELL ANY 45 rpm?  
 TEXAS GUITAR SLIM GONE FOR BAD 45 rpm MOONLITE  
 PARTRIDGE FAMILY ANY 7" REEL TO REELS  
 10" & 12" 78 rpm PICTURE RECORDS

**GORDON ROBERTS**  
 ● 20 Conway Dr.  
 ● Barrington, RI 02806  
 ● (401) 444-1044  
 ● E-Mail: Icehouse@worldnet.att.net  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Living In A Box, Any Music Videos, PAL/NTSC Accepted \$\$\$  
 Richard Dabyshyre, Anything/Video, PAL/NTSC Accepted  
 Peter Cox/Go West, Anything/Video, PAL/NTSC Accepted

**LAURENCE A. BECK**  
 ● 424-B Sayles St.  
 ● Oneida, NY 13421  
 ● (315) 361-1033  
 VG or Better  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Bing Crosby - "Swing On A Star" LP Decca DL-4257  
 Jimmy Rushing - "And The Big Brass" LP, Columbia Co - 8060  
 Marty Robbins - "Rockin' Rollin' Robbins" Vol. 2 LP, Bear Family BFX-15105  
 Robin Luke - "Susie Darlin'" LP, Bear Family, BFX-15022

**LAWRENCE ASHLEY**  
 ● P.O. Box 1076  
 ● Napavine, WA 98565  
 ● (360) 266-8612  
 I'm looking for the following videos brand new, still sealed originals, not cut outs  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 WASP - Live At The Lyceum, VHS  
 WASP - First Blood, Last Visions, VHS

**SCOTT BRECHTEL**  
 ● 150 Cemetery St.  
 ● Archbald, PA 18403  
 ● (717) 876-4470  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Black Sabbath, Black Heaven, LP  
 Hawk Wind, Live At Watchfield Tower, LP  
 Iron Maiden, Live LP from 1976  
 Any Spanish Hard Rock Groups from 1975-1977

**DANIEL "FOOTBALL" DAVIS**  
 ● 11403 Murcia Dr.  
 ● Austin, TX 78759  
 ● (512) 231-0220  
 ● sledgeinc@hotmail.com  
 Looking for NFL Arena and College football games on video, especially  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Arizona at Ar. State 1998 (College)  
 Texas vs. Arkansas 1969 (College)  
 Let me know what else you have! Your list gets mine!

**D.A. STAMATIN**  
 ● P.O. Box 2575  
 ● Stamford, CT 06906  
 ● E-Mail: stamatin@snet.net  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 SIMON TOWNSHEND WANTED ALL FORMATS

**CHRISTINE YOUNG**  
 ● 232 Harper Dr.  
 ● Orange, VA 22960  
 ● E-Mail: stadelcivr@aol.com  
 Looking for these items in VG+ or better condition  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 J. Geils Band & Slade - "Kung Biscuit Flower Hour" Classic Rerecordcasts - 1973  
 concerts - (one) CD  
 Mud - Various singles, particularly with picture sleeves  
 Roy Wood/The Move/Wizzard - various singles, particularly with picture sleeves

**THOMAS LANE**  
 ● 30 W. Chicago Ave. #1620  
 ● Chicago, IL 60610  
 ● (312) 944-6211 eves.  
 Will consider almost any condition - if graded honestly!  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Dirty Posters Wanted - Old & New! Commercial posters & ads  
 Bus Stop "Dura-Trans" - Victoria's Secret, BeBe, etc. Store posters.  
 Also buying close-out & discontinued lots. Looking for Cheryl Tiegs, Farrah,  
 Brooke Shields, Renee Simonson, Barbara Carvara and almost any others!  
 Buying Calendars too! Also wanted Burger Chef memorabilia, especially a bird  
 house! Uma Thurman "Avenegors" promo  
 Freddie Van DerWal, Elizabeth Berkley, Rose McGowan items.  
 Foreign posters, calendars, ads too! If it's T&A, Call Me!!

**GEORGE MASTRIANNI**  
 ● 12 Pine Stump Rd.  
 ● Albany, NY 12205  
 ● E-Mail: gamrec@nycap  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Music Press Kits Collections Wanted Transformers Toys Collections Wanted  
 Movie Press Kits Collections Wanted Wholesale CD Collections Wanted

**STEPHEN DUNCAN**  
 ● P.O. Box 661424  
 ● Arcadia, CA 91066-1424  
 ● (949) 498-3946  
 Any Autograph or Photo, Send Zero First  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Pretenders - First LP Japanese Pressing with Lyrics  
 Roger Waters - European Pros and Cons Tour Book and/or LP  
 Roger Waters - Radio Kaos Tour Book and/or LP  
 Roger Waters - Press Kits  
 Eagles - Autographed Glenn Frey and/or Timothy B. Schmit solo LP  
 Eagles - Photos from 1997 Rock N Roll Hall of Fame  
 Eagles - Hotel California promo slattonary, towel, matches, glass etc.  
 Eagles - Any color photos & audio of Randy Meisner (or negative)  
 Supertramp - Breakfast in America, promo menu, towel, glass, plate, tray, napkin, etc.  
 Supertramp - promo Breakfast in America posters  
 The Good, The Bad and the Ugly, lobby posters from any country. Send color photo 1st  
 A Fistful of Dollars, For a Few Dollars More - same as above  
 Mad Magazines - First original comic book issue  
 Mad Magazines #247, 260, 265, 316, 322, 325

**HOWARD SPAPPENSTEIN**  
 ● 409 Valley Meadow Circle, A3  
 ● Reisterstown, MD 21136  
 ● (410) 526-8639  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Hot Chocolate Music Company, Wammy! There Goes Sammy, 45, Coral  
 Professor Marmosets Lollipop, Ok-Poo-Pah-Susie, 45, White Whale #239  
 J.C.W. Rattkins, Pop Goes The Weasel, 45, Kama Sutra  
 Jon So Much For Mary, 45, Epic #10242  
 The Bats, Poggun, 45, Gustav #G1003  
 Blue, I Wanna Go To New York, 45, UK Zuma Records  
 Dean Klevatt, Call, 45, French Happy Birthday #UR 2  
 Archies, Sugar Sugar, Import 45 or Import LP  
 Cowills, Any Important 45 with Picture Sleeve  
 Little Girls, Thank Heaven!, LP, PFC Records #5904  
 The Mice, Scooter, LP, St. Valentine Records #SVR 027  
 Milk 'N Cookies, Milk 'N Cookies, LP, Island Records #ILPS 9320  
 The Trend, The Trend Is In, LP, Garden Records #GR 888  
 The Sugar Bears, Introducing The Sugar Bears, LP, Big Tree #BTS 2009  
 Buster, Buster, LP, UK RCA Records #PL 25026  
 The Music Explosion, What's Your Name, 45, Laurie #LR 3479  
 The Jetset, The Best Of The Jetset, CD, UK Tangerine Records #CD1  
 Ouch, I Need You More, CD, UK Cavell Records #CVELL051  
 Compilation CD, Pop Matters, CD, Wagon Wheel Records #WW005

**WALLY KOSIBA**  
 ● 13 Gloria St.  
 ● Uxbridge, MA 01569  
 Very Good-Good  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Hello Young Lovers, 45, Paul & Paula  
 Sligh Ride/Winter Wonderland!, 45, Ronettes  
 Holiday Hootenanny, 45, Paul & Paula  
 She Wants to be a Ballerina, 45, Buffy St. Marie  
 The Great Imposter, 45, Fleetwoods  
 I've Got Bonnie/Lose He, 45, Bobby Rydell  
 Johnny Loves Me, 45, Shelly Fabares  
 Ronnie, 45, Shelly Fabares  
 What Does A Girl Do, 45, Marcie Blane  
 Yesiree, 45, Linda Scott  
 Eladin, Bobby Curtola  
 45, Kelly Lester

**BRIAN WILSON**  
 ● 500 East Church Street  
 ● Utica, Illinois 61373  
 I seek the following in VG condition or better, no defects!  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Saint's Anger - Danger Metal - LP - Mausoleum  
 Blacklace - Unlaced - LP - Mausoleum  
 Powerhouse - (First Album) - LP - Mausoleum  
 Mannequin - Short 'n Out - LP - Banzai BRC 1912  
 Rough - First Cut - LP - Steamhammer 008-75601  
 Anvil Bitch - Rise To Offend - LP - New Renaissance NRR ??  
 VA - Metal Madness - (red vinyl) LP - New Renaissance NRR ??  
 Manowar - Fighting The World - LP - Atlantic 90563-1  
 The Rods - Sell Titled - LP - Arista/Arnela 203 925  
 Metallica - Garage Days Revisited - LP - Music For The Nations MFN ???  
 Fortress - Sell Titled - LP - ???  
 Y&T - Down For The Count - LP - A&M ??  
 Nuclear Symphony - Lost In Wonderland - LP - Steamhammer 008-76171  
 Razor - Violent Restitution - LP - Steamhammer 008-75691  
 Slade - You Boyz Make Big Noize - LP - CBS/Columbia  
 Picture - Heavy Metal Ears - LP - Backdoor 6350 058  
 Picture - Diamond Dreamer - LP - Backdoor 6350 065  
 Picture - Eternal Dark - LP - Backdoor 8181 071  
 White Tiger - Sell Titled - LP - ???  
 Aido Nova - Subject, Aido Nova - LP - Portrait  
 Night Ranger - Man In Motion - LP - MCA  
 Giftsched - Hit And Run - LP - Bronze/Arnela 203 556  
 Nick Gilder - Sell Titled - LP - RCA NFL1 - 8051  
 Gary O - Strange Behavior - LP - RCA AFL1 - 5304  
 Shy - Brave The Storm - LP - RCA NFL1 - 8053  
 Genocide - Black Sanctuary - LP - King Klassik?? Killer Klassik ??  
 Sacred Fire - Sell Titled - LP - Star Song  
 Joshua - Intense Defense - LP - ???  
 A.R.G. - One World Without The End - CD - Black Mark BMCD 14  
 Ardash - Both Ends Of The Path - CD - Black Mark BMCD 15  
 VA - Hotter Than Hell - CD - Black Mark BMCD ??  
 VA - Festival Tour '95 - CD - Black Mark BMCD 64  
 Possessed - Victims of Death - Cassette - Relativity  
 VA - Masters of Metal Wrecking Havoc Vol. 2 - Cassette - JCI  
 VA - Masters of Metal It's A Live - Cassette - JCI  
 Kokrus - Video Bitch - VHS Video - Arista  
 Judas Priest - Live! Screaming For Vengeance '83 in Memphis. Official Home Video -  
 VHS Video - CBS/Columbia  
 What you see in question marks indicates that either I don't know the labels or catalog  
 numbers or I'm just guessing. All in all, will purchase outright at reasonable prices.

**MIKE DOWLING**  
 ● 30 The Ridgeway, Potton  
 ● Beds, SG19 2PS  
 ● England  
 ● Tel: 44 1767 260806  
 ● fax 011 44 1767 261982  
 ● E-Mail: doowop@ridgeway.freereserve.co.uk  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 AVONS Meet The Avons, LP, Hull 1000  
 LAVERN BAKER LA Vern, LP, black Atlantic 8002  
 LAVERN BAKER Rock & Roll, LP, black Atlantic 8007  
 AL BROWN Presents Dynamite, LP, Moon 1  
 RUTH BROWN Rock & Roll (Sings), LP, black Atlantic 8004  
 CLETONES For Sentimental Reasons, LP, Gee 707  
 AARON COLLINS Calypso U.S.A., LP, Crown 5028  
 DEL VIKINGS Come Go With Me, LP, Dot 3095  
 FIREFLIES You Were Mine, LP, Taurus 1002  
 HALOS The Halos, LP, Warwick 2046  
 EDDIE HOLLAND Eddie Holland, LP, Motown 604  
 ROY HEAD & TRAITS same, LP, TNT 101  
 HI-LITES For Your Precious Love, LP, Dandee 206  
 WORY JOE HUNTER Rock & Roll, LP, black Atlantic 8008  
 JACKS JUNCTION With LP, RPM 3006 (or Crown)  
 BUD JOHNSON & VOICES 5 Rn'R Dance Party, LP, Stereocraft 1000  
 GLADYS KNIGHT & PIPS Letter Full of Tears, LP, Fury 1004  
 LITTLE CAESAR/ROMANS Memories Of LP, Del Fi 1218  
 NATHANIEL MAYER Return To The Village, LP, Fortune 8014  
 MOON MULLECAN Moon Over Mullecan, LP, Coral 57235  
 RICKY NELSON Teen Time, LP, Verve 2083  
 MARTY ROBBINS Rock n' Rollin Robbins, LP 10", Columbia 2601  
 ROBBINS Rn'W With The Robbins, LP, Whippet 703  
 SAPPHERIES Who Do You Love, LP, Swan 513  
 HUEY SMITH Having A Good Time, LP, Ace 1004  
 SOPHOMORES The Sophomores, LP, Seco 1051  
 SPANIELS The Spaniels, LP, Vee Jay 1024  
 SPIDERS I Didn't Want To Do It, LP, Imperial 9140  
 TUNE WEAVERS Happy Happy Birthday, LP, Casa Gr. 4037  
 VA World Famous R&B, LP, Celebrity 1000  
 VA Rn'R Spectacular, LP, Dawn 1119  
 VA Our Best To You, LP, Everlast 201  
 VA Your Favorite Singing Groups, LP, Hull 1002  
 M. WILLIAMS & ZODIACS Story, LP, Herald 1014  
 WILLOWS Church Bells Man, LP, Melba 102  
 THRILLERS 10" Lizabeth (existence doubted), LP, Big Town 1001

**MICHAEL REED**  
 ● 4426 Hugh Howell Rd #B-176  
 ● Tucker, GA 30084  
 ● 404-508-2024  
 ● E-Mail: rockula@mindspring.com  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Balls, Balls (pre-Rainmakers release), album  
 Barenaked Ladies, Brian Wilson, UK CD single  
 Barenaked Ladies, If I Had 1,000,000, UK CD single  
 Bracelets, The, I'll Play Along/Waddle Waddle, 7" Single  
 Duo, The, My Wife Is In Love With Kojak (Novelty song), any format  
 Everything But The Girl, Love Is Where I Live, UK CD Single  
 Fox, The, 1011 Woodland, CD  
 Fox, The, Secret Sessions/Rediscover, 12" Single  
 Fresh, Doug E., Greatest Hits, Vol. 1, CD  
 Holmes, Robert, Age Of Swing, CD  
 Jacks, Jerry, Into The Great East Hills, CD  
 Kome Kome Club, Anything, any format  
 Kontarsky & Kontarsky (classical), Piano Four Hands + Ravel, 2 CD, Deutsche  
 Grammophon-?  
 Liberator, Artists For Animals, Various Artists, UK CD  
 Nas, If I Ruled The World/Freestyle, Cassette, single  
 Nine Below Zero, Back To The Future (Best Of), CD  
 Nordine, Ken, Love Words, Album  
 Nordine, Ken, Twink!, Album  
 Planet Wilson, Not Drowning But Waving, CD  
 Rollins, Henry, Live In Switzerland (1988), album  
 Rollins, Henry, Short Walk On A Long Pier (1987), album  
 Shelleyan Orphan, Calvary Of Cloud, UK 12" single  
 Singer, Isaac, Balthazy, Reads Gimple The Fool & The Man Who Came Back,  
 Cassette or album  
 Sobule, Jill, Money Shot (live), any format  
 Space, The, Ballad Of Tom Jones, UK CD single  
 Sling, The, Soundtrack, CD  
 Sweeney, Todd, Sweeney Todd (1975 w/Nick Gilder), album  
 Vega, Suzanne, Nine Objects of Desire, poster (album artwork)  
 Voice Of The Beehive, I Walk The Earth, UK 12" Single  
 Voice Of The Beehive, I Walk The Earth, UK CD Single  
 You'll Never Walk Alone, Various Artists, UK CD  
 Catalog information given when available.

**DALE P. FRAME**  
 ● 212-B David Drive  
 ● Sikeston, MO 63801-4732  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Cher - Half Breed, MCA 2104, LP (1973)  
 Cher - Couldn't Be Your Lover, Ltd Edition Pic Disc  
 Cher - Whenever You're Near, 45  
 Cher - Anything From The 1970's & 1980's  
 Barry Gibb - Now Voyager, CD only  
 Sui Sister - The Way To Your Heart, any format  
 Diamond Head - The Song "If That's The Way That You Want It" (Circa 1973),  
 any format  
 Network - Nightwork, LP (And Others)  
 The Happenings - Hits Collection on CD  
 Carly Simon - Hello Hi Man, CD  
 Starz - Attention Shoppers, CD  
 The Partridge Family - The Song "Breaking Up Is Hard To Do" on CD

# GOLDMINE WANT LISTS

Looking for a particular recording? Advertise it in The Goldmine Want List section. The cost is \$1.00 flat fee, plus 50¢ per item. Use the form at the beginning of this section to list your wants. Mail the form, along with payment, to: GOLDMINE Want List, 700 E. State Street, Iola, WI 54990.

**JOSEPH F. THOMPSON**  
 ● 223 West St.  
 ● East Bridgewater, MA 02333  
 ● 508-583-2906  
 ● E-Mail: psantos1@adelphia.net  
 I'm Looking for Any Stevie Ray Vaughn Picture Disc On Vinyl!  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Stevie Ray Vaughn - Couldn't Stand The Weather - LP (Picture Disc) - Epic 84-86

**SAL ANGERAME**  
 ● 50 1/2 Maple Street  
 ● Oneonta, NY 13820  
 ● (607) 431-9846  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Theme To Naughton 33 1/3 or 45 (w/picture sleeve) any label  
 Love In The Afternoon 33 1/3 any label (Soap Stars Singing)  
 With Love From The Soaps On LP 33 1/3 any label  
 Soundtrack to TV Show Kids Inc. (2 Records) 33 1/3 any label  
 Any Billy Hufsey 33 1/3 or 45s any label

**DAVE LOVEYS**  
 ● 21 Parker Ct.  
 ● Florham Park, New Jersey 07932  
 Wanted Mint or SS  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Johnny Cash - I Would Like To See You Again LP  
 Johnny Cash - John R. Cash LP  
 Johnny Cash - One Piece At A Time LP  
 Johnny Cash - Strawberry Cake LP  
 Johnny Cash - The Baron LP  
 Johnny Cash - Last Gunfighter Ballad LP  
 Johnny Paycheck - The Last Outlaw LP/CD + +  
 Johnny Paycheck & LeVain Helm - Live At Lonestar Cafe LP & Video  
 Johnny Paycheck & Merle Haggard - Inside The Walls LP  
 Leon Russell - Live In Japan LP  
 Don Fimus - 1200 Hamburgers To Go LP

**DOUG WRIGHT**  
 ● 701 Eglinton Ave., West #308  
 ● Toronto Ontario, Canada  
 ● M5N 1C6  
 ● E-Mail: dwright@tacet.com  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Jackie DeShannon, Good As Gold, CD, PAIR 1284  
 Jackie DeShannon, Sky High, Any, Audiotrax 8

**MARK WALTERS**  
 ● P.O. Box 3239  
 ● Port Adelaide, S.A. 5015  
 ● Australia  
 ● E-Mail: bdcrc@cabweb.com.au  
 At least VG + condition  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 QUEEN - Tour Programs T-Shirts and Clothing  
 QUEEN - Tickets and Stubs Tour Posters  
 QUEEN - Magazines (Cover Features Only)  
 LIVE AID - Memorabilia

**JOHN COUCH**  
 ● 240 Rt 9 Ap J-8  
 ● West Creek, NJ 08092  
 ● (609) 597-3038  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Jackson Browne - Rock Me On The Water, 2 CD, (Dynamite Studios)  
 Derek And The Dominos - Layla (Gold Disc) Mobile Fidelity  
 Stevie Nicks - Funky Junction  
 Omega - Omega Gorman Import

**BOB BETTENDORF**  
 ● 13 West 13th St. Apt. 2GS  
 ● New York, NY 10011  
 ● Fax: (212) 414-4175  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 The Shirts - Live Audio/Video Tapes, Radio Shows, Demos  
 October Project - Live Audio/Video Tapes, Radio Shows, Demos  
 Robin Lane - Live Audio/Video Tapes, Radio Shows, Demos  
 Catholic Girls - Live Audio/Video Tapes, Radio Shows, Demos  
 Heather Nova - Live Audio/Video Tapes, Radio Shows, Demos  
 Sing - Soundtrack LP or CD  
 Bettie Serveert - Live Audio/Video Tapes, Radio Shows, Demos

**ARTHUR GRIMES**  
 ● 24109 - 116 Ave. West  
 ● Edmonds, WA 98029  
 Seeking Old Or Rare David Sylvian Recordings  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Masami, Tsuchiya - "Life In Mirrors" - CD, LP, or Cass. Copy Of It  
 Sanjivi And The Sunsetz - "Immigrants" - CD, LP, or Cass. Copy Of It  
 Akiho, Yano - "Aiga Na Kucha Ne" - CD, LP, or Cass. Copy Of It

**RANDY BOWMAN**  
 ● P.O. Box 1084  
 ● Reynoldsburg, OH 43068  
 ● (614) 864-1688  
 ● E-Mail: RBLBGB@aol.com  
 Doe, anyone have the following CDs and LPs. Please let me know, willing to buy/trade/etc.  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Mott The Hoople - Pop Chronik - 2 LP - Island (1974) UK German  
 Mott The Hoople - Two Miles From Heaven - LP - Island (1980) UK  
 Mott The Hoople - Concert Photos - Tour Poster - Concert Tickets/Stub - Backstage  
 Shades Of Ian Hunter - The Ballad Of Ian Hunter and Mott The Hoople - 2 CDs - Columbia 474782-2  
 The Very Best Of Ian Hunter - (1991) CBS 467506-2 - CD - German  
 Ian Hunter Rocks - 1989 Official Concert Video Of A 1981 Show in Central Park, New York City

**MARK GASTON**  
 ● 154 S. Lupita St.  
 ● Oxnard, CA 93030-6113  
 ● (805) 486-0025  
 2 CDs in VG + + to New condition. 1956-58 maternal  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Five Blind Boys - The Best Of - CD Chameleon 74785  
 Five Blind Boys - The Great Lost Album - CD Vee Jay 601

**ALAN HERSKOWITZ**  
 ● 305 West 86th Street (10C)  
 ● New York, NY 10024  
 ● 1-800-951-5969 ext. 1065  
 ● E-Mail: bigg.al@cwix.com  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Judy Garland - ALONE - CD - Capitol CDP 7 92346 2  
 Judy Garland - JUDY - CD - Capitol CDP 7 92345 2  
 Judy Garland - LIVE! - CD - Capitol CDP 7 92343 2  
 Judy Garland - Last Years 1965-1969 - CD - MILHY CD 6265  
 Please email or write with any of the above or any odd Garland items

**WILLIAM KUESTER**  
 ● 2029 Toben Dr.  
 ● Corpus Christi, TX 78412  
 ● 361-985-0461  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 IRENE CARA - Love 1984 - any format  
 IRENE CARA - Any recordings on Festival Label  
 IRENE CARA - Any early recordings prior to 1980  
 IRENE CARA - Cashbox Magazine February 13, 1982

**SHAWN TUPY**  
 ● 200 Inner Dr.  
 ● Montgomery, MN 56069  
 I will trade my METALLICA collection, also many 80's/90's press kits & photos of rock & metal bands, and have many rare rock/metal CDs to trade. Please send want lists.  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Any unreleased or rare DREAM THEATER recordings - CD  
 College Basketball Jerseys  
 Any items on KEVIN GARNETT, and JOE SMITH (NBA) and VINCE CARTER.

**ROGER SILVERSTEIN**  
 ● 3525 Wimberly Court  
 ● West Bloomfield, MI 48323  
 ● E-Mail: rsilverstein@aol.net  
 Wanted: the following Edgar Meyer MCA CDs  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Dreams of Flight  
 Love of a Lifetime  
 Work in Progress

**JEN WILLIAMS**  
 ● 19 Preston Ave.  
 ● Bridgeton, NJ 08302  
 ● 609-455-2521  
 ● E-Mail: gorsedd@Yahoo.com  
 Looking for Shrapnel items in VG or better condition. After June 12, Area Code is 856  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 SHRAPNEL w/DAVE WYNDORE - Any LP or CD  
 JERRY CANTRELL - 10 October 1998, Philadelphia - Cassette  
 MONSTER MAGNET - 26 October 1998, Philadelphia - Cassette  
 MONSTER MAGNET - 13 February 1999, Philadelphia - Cassette

**BRETT LOWMAN**  
 ● 32 Diane Drive  
 ● Collinsville, CT 06022  
 ● 860-379-7094  
 ● E-Mail: brett.lowman@snet.net  
 Have over 300 R.E.M. shows to trade (tape and CD)  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 R.E.M. - Live Audio/Video Shows  
 R.E.M. - Ticket Stubs - New and Used  
 Steve Peltz - Live Shows/Promos/Anything  
 Ruggburns - Live Shows/Promos/Anything

**TOM BREEN**  
 ● 54 Tremont Ave.  
 ● S.I., NY 10314  
 ● 1-718-983-1848  
 All CDs in Mint condition  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Casanova - One Night Stand - CD - WEA  
 Casanova - Some Like It Different - CD - WEA  
 China - Go All The Way - CD - Vertigo  
 China - Natural Groove - CD - EMI  
 Dalton - The Race Is One - CD - EMI  
 Escalibur - One Strange Night - CD  
 Litterer - Romancing The Stone - CD - Catamount 1987  
 Litterer - Romancing The Stone - CD - Catamount 1995  
 Purple Heart - S/T - CD  
 Gary Hughes - Strength Of Heart - CD - EMI Electrola

**JIMMY EDWARDS**  
 ● 4953 Wichard Road  
 ● Greenville, NC 27834  
 ● (No Phone Calls)  
 If you have the complete WKBW 70's era "Paul Is Dead" radio special on tape and can make a cassette copy for me at a low price, please write. Have CD recorder, would like to trade home recorded CDs with CD recordings.  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Beatles - WKBW's "Paul Is Dead" 70's Era Radio Special - Cass. - None  
 Unknown - "The Little Black Egg" With The Little White Specks" - 45 - ??

**ROSE BOSKIND**  
 ● 328 Pearl St. #2  
 ● Burlington, VT 05401  
 ● (802) 865-0079  
 VG condition or better only. Cover the Psychedelic Satanist Rockers from the '70's (they did "One Tin Soldier" not the metal band of the same name, please)  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Coven - "Witchcraft" - LP or CD - Mercury Records-SR61239  
 Any other Coven albums that may exist - LP or CD or 45s  
 David Peel & The Lower East Side - Any and all (solo Peel, too) - LP, CD  
 Bag Of Panies - "Unleashed Alive At Metronome" Bootleg - Very Rare

**CRAIG CAIN**  
 ● 825 Main Street  
 ● El Segundo, CA 90245  
 ● 310-414-9737  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 McCartney - Cold Turkey For Kampuchea - Vinyl - W-29129  
 McCartney - Wing's Over America II (2) - CD - Unknown  
 McCartney - Wing's From The Wing's - Vinyl or CD - Unknown  
 McCartney - Completed Rarities - Video Gems - CD - Unknown

**JEFF COLLENS**  
 ● 101 Houghton Ave. N  
 ● Hamilton, Ontario L8H-4L5  
 ● Canada  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Duran Duran - Older Live CDs, LPs or Bootleg CDs  
 Duran Duran - "Planet Earth" / "To The Shore", 45, (A-5017)

**JIM ORLOWSKI**  
 ● 6601 Carpenter Ave.  
 ● Windsor Heights, IA 50311  
 ● E-Mail: jimmyoh478@aol.com  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 The Motels - Teeth/Sally/Miss Lonely Hearts - CD Promo - Demo  
 The Motels - Any audio or video from recent shows  
 Shakespear's Sister - Do We Scare You? - Bootleg CD Compilation  
 Shakespear's Sister - Break My Heart - CD Single w/"Heroine" extended  
 Erasure - Always - US CD Single  
 Melissa Manchester - Hey Ricky - Import CD  
 Tina Turner - Love Explosion - CD  
 Toni Childs - Zimbabwe - CD Single  
 Sophie B. Hawkins - As I Lay Me Down - CD Single w/Remixes

**PAUL SKONIECZNY**  
 ● 10 Rising Trail Court  
 ● Middletown, CT 06457  
 Albums below in VG + + condition or better please  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Lorne Greene - Portrait of West - LP - RCA  
 Lorne Greene - American West - LP - RCA  
 Sinatra - Close To You - LP/CD - Capitol  
 Sinatra - Moonlight Sinatra - LP - Reprise  
 Stray Dog (First Album) - LP - Mantecore

**NICHOLAS MAFFEI JR.**  
 ● 260 Church St. 3C4  
 ● White Plains, NY 10603  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Spokesman Dawn of Correction - Any  
 Gene Clark - Echoes - 45  
 Bob Dylan - Don't Look Back/Newport 65 - CD  
 Guess Who - Canned Wheat - LP  
 Any Artist - Karajuz, Mon Amour - Any  
 Nina Simone - To Love Somebody - LP  
 Turtles - All - Any

**KEVIN S. MEEHAN**  
 ● 1730 West Snell Road  
 ● Oshkosh, WI 54901  
 I am looking for FACTORY SEALED cassette tapes only from the 80's/90's, send catalog or let me know if you have the following  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Cyndi Lauper - A Night To Remember, Cassette (Factory Sealed Only)  
 Culture Club - Waking Up With The House On Fire, Cassette (Factory Sealed Only)  
 Belinda Carlisle - Real, Cassette (Factory Sealed Only)  
 Anything by Irene Cara, Cassette (Factory Sealed Only)  
 Boy George - Cheapness & Beauty, Cassette (Factory Sealed Only)  
 Dead Or Alive - Nude, Cassette (Factory Sealed Only)  
 Prince - The Black Album, Cassette (Factory Sealed Only)  
 Any maxi cassetts with remixes, especially Madonna (Factory Sealed Only)

**PETER P. KARAVIOTOU**  
 ● 3383 Blue Star Hwy.  
 ● Saugatuck, MI 49453  
 ● 616-857-7664  
 ● E-Mail: vinylpal@sirus.com  
 N-M & above condition.  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Riot - Fire Down Under - LP  
 Roby, Falk & Bod - Kentucky Gambler - LP  
 Doors - Weird Scenes Inside the Golemme - LP  
 The Harder They Come - S-DTK - CD Only  
 Rusty Wier - Black Hat Saloon - (Any)  
 July - S/T - LP  
 Hay Market Square - S/T

**JEFF LUKCSO**  
 ● 9692 Stoney Creek  
 ● Parma Hts., OH 44130  
 ● (216) 44-7260  
 ● E-Mail: Melis@NLS.NET  
 Serious collectors desperate to find these items. Please Respond!!  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Metallica - Any Obscure/Rare Early Memorabilia  
 Metallica - Any CDs from Foreign Countries  
 Metallica - Any LPs from Foreign Countries  
 Metallica - One Japanese Promo 7"  
 Metallica - Creeping Death Colored Vinyl  
 Metallica - Kill 'Em All White Label Promo 12" LP  
 Metallica - Kill 'Em All LP with 2 Extra Tracks  
 Metallica - Load, Garage Days Re-Visited Taiwan CDs  
 Iron Maiden - Soundhouse Tapes 7"  
 Iron Maiden - Piece of Mind Korean LP  
 Iron Maiden - Twilight Zone 7" Vinyl LP  
 Iron Maiden - Any LPs from Foreign Countries  
 Iron Maiden - Real Dead One LP

**CURTIS RIGHTOR**  
 ● 2919 Brinkley Wy. #18  
 ● Louisville, KY 40218  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Linda Scott - I'll See You in My Dreams - 45 - Kapp 677  
 Roger Miller - Whistle Stop - 45 - Buena Vista 493  
 Bobby Goldsboro - These Are The Best Times - 45 - Buena Vista B51  
 Chuck Berry - Little Marie - 45 - Chess 1912  
 Original Soundtrack - King Kong - Cassette - Reprise WS-2260  
 Original Soundtrack - Fantasia - Cassette & 8-Track - Buena Vista 101-VC  
 Gene Pitney - Country Side Of - 8-Track - Musicor M8-2104  
 Pat Boone - Originals - 8-Track - ABC-XASD-301  
 Radbone - Message From A Drum - Cassette - Epic ET-30815  
 Shirelles - Very Best Of - 8-Track - Scepter Clation Series  
 Camarata - Conducts Man Of La Mancha - LP - Buena Vista #027

**MARK FRANKLIN**  
 ● 5345 Valley Lane East  
 ● Columbus, Ohio 43231-3114 USA  
 ● 614-898-5345  
 ● Fax: 614-479-2300  
 ● E-Mail: markf@netexp.net  
 AC/DC WANTED, I am mainly looking for Bon Scott era (1970's) items  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 AC/DC TEST PRESSINGS, ACETATES, UNUSED ARTWORK and PROOF SHEETS  
 AC/DC NEW ZEALAND 7" SINGLES (ANY NEW ZEALAND CONTACTS NEEDED)  
 AC/DC CANADIAN 7" SINGLES (ANY)  
 AC/DC "IF YOU WANT BLOOD YOU'VE GOT IT" SPLATTER VINYL from Holland  
 AC/DC PRESS KITS/PRESS PHOTOS/Archive photos  
 AC/DC Magazines (1970's), especially Australian, Regional and Record Industry mags)  
 AC/DC Promo and magazine archive photos (Promo photo of Bon Scott sitting on floor)  
 AC/DC TICKET STUBS (1970's)  
 AC/DC MAGAZINES (Especially Australian, Industry and Local mags)  
 AC/DC TOUR POSTERS/HANDBILLS (USA, do any 1970's exist?)  
 AC/DC TOUR POSTERS/HANDBILLS (World Wide)  
 AC/DC "LET THERE BE ROCK" displays, posters, tour posters, press kits  
 AC/DC "LET THERE BE ROCK THE MOVIE" promo kit and ticket stubs  
 AC/DC "IF YOU WANT BLOOD" displays, promo posters, tour posters, press kits, etc.  
 AC/DC "HIGH VOLTAGE" displays, posters, tour posters, press kits, etc.  
 AC/DC "DIRTY DEEDS DONE DIRTY CHEAP" displays, posters, tour posters, tour programs  
 AC/DC "PHWERRAGE" display stand ups, posters, tour posters, press kits  
 AC/DC "HIGHWAY TO HELL" displays, posters, tour posters, press kits  
 AC/DC "LET THERE BE ROCK" South African LP  
 AC/DC "LET THERE BE ROCK" Yugoslavian 7" Single with p/s  
 AC/DC "LET THERE BE ROCK THE MOVIE" promo kits and ticket stubs  
 AC/DC "HIGHWAY TO HELL" 1979 UK Sheet Music with picture cover  
 AC/DC "12 Of The Best" Unissued/Unreleased Album sleeve  
 ROSE TAITOO Worldwide 7" Singles, Memorabilia, etc.

**LINDA BOWDEN**  
 ● 42 Grove Ave.  
 ● Leeds, MA 01053  
 ● (413) 586-8290  
 ● E-Mail: lynxmay@yahoo.com  
 Anything on Broadway, television and film actress Lois Nettleton  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 LOIS NETTLETON - Broadway Albums? Video, memorabilia  
 CARPENTERS - "Music, Music, Music", VHS, 1980 television special  
 JANIS IAN - Memorabilia, particularily video.

**JOHN PELUSO**  
 ● 804 W. Morgan St., Apt. U3B  
 ● Raleigh, NC 27603  
 Looking for the following vinyl LPs in M/M - condition (re-issues/imports OK)  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Blue Cheer - New Improved - LP - Philips PHS-600-305  
 Van Dyke Parks - Song Cycle - LP - Warner Bros. WS-1727  
 Fairport Convention - Fairport Convention - LP - A&M SP-4185  
 Sandy Denny - Like And Old Fashioned Waltz - LP - Island ILPS-9340  
 Elvis Presley - Elvis - LP (re-issue) - RCA LPM-1382  
 Dusty Springfield - Cameo - LP - Dunhill DSM-50128  
 Bill Withers - Just As I Am - LP - Sussex 7006  
 Bill Withers - Still Bill - LP - Sussex 7014  
 The Beach Boys - Wild Honey - LP - Capitol ST 2859  
 The Beach Boys - Holland - LP - Reprise MS-2118  
 Davy Jones - Davy Jones - LP - Bell 6067  
 John Coltrane - Giant Steps - LP - Atlantic  
 Miles Davis - In A Silent Way - LP - Columbia  
 Don Henley - End Of The Innocence - LP - Geffen  
 World Party - Goodbye Jumbo - LP - Ensign  
 World Party - Bang - LP - Capitol  
 Sonic Youth - Goo - LP - Geffen  
 Bongwater - The Big Sell Out - LP - Shimmy Disc  
 Dinosaur Jr - You're Living All Over Me - LP - SST  
 Dinosaur Jr - Bug - LP - SST  
 The Pixies - Bossanova - LP - Electra  
 Teenage Fanclub - Bandwagonsque - LP - Geffen  
 Matthew Sweet - Griffrind - LP - Zoo  
 Matthew Sweet - Altered Beast - LP - Zoo  
 Lenny Kravitz - Mama Said - LP - Virgin  
 Lenny Kravitz - Are You Gonna Go My Way - LP - Capitol  
 Lori Carson - Shelter - LP (or CD) - Geffen  
 Alex Chilton - Bach's Bottom - LP - Razor & Tie

**MARTYN HAMMOND**  
 ● 1 Wilbye House Lexden Park Laxden Road  
 ● Colchester Essex, CO3 3UF England  
 ● E-Mail: 106174.451@compuserve.com  
 Concert Tickets from Florida and Georgia  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 Bowie concert ticket Fort Lauderdale Pirates World 11/17/72  
 Bowie concert ticket Atlanta Fox Theatre 7/1/74  
 Bowie concert ticket Tampa Curtis Hixon Hall 7/2/74  
 Bowie concert ticket West Palm Beach Auditorium 7/3/74  
 Bowie concert ticket Jacksonville Exhibition Hall 7/4/74  
 Bowie concert ticket Atlanta Omni 12/1/74  
 Bowie concert ticket Atlanta Omni 3/8/76  
 Bowie concert ticket Miami Orange Bowl 9/18/87  
 Bowie concert ticket Pensacola Civic Center 4/29/90  
 Bowie concert ticket Orlando Arena 5/1/90  
 Bowie concert ticket St. Petersburg Suncoast Dome 5/4/90  
 Bowie concert ticket Jacksonville Coliseum 5/5/90  
 Bowie concert ticket Atlanta Omni 5/7/90  
 Bowie concert ticket Fort Lauderdale Chih Pepper 10/7-8/97  
 Bowie concert ticket Atlanta International Ballroom 10/10/97  
 Bowie tickets from other states/countries also wanted

**FILIP DE VOLDER**  
 ● B.P. 52  
 ● 66502 Prades Cedex  
 ● France  
 ● Fax: + 33468052537  
 USA/CANADA PUNK 7"s, I pay \$100 each! (EX condition)  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 ABSENTEES, Trying To Mess With Me (no p/s)  
 CARDIAC KIDZ, Get Out  
 CRINGE, Spit On Your Grave  
 DOGS, Slash Your Face  
 DOT VAETH GROUP, White Collar Worker  
 DEFEX, Psycho Surfer  
 DICKS, Hate The Police  
 EAT, Communist Radio  
 EXECUTIVES, Jet Set (no p/s)  
 FINGERS, Isolation  
 FREESTONE, Bumme Bitch  
 GENTLEMEN OF HORROR, Rich Kids  
 HELLEN KILLER, Surf'n' With Steve  
 HOLLYWOOD SQUARES, Hillside Stranger  
 HAMMER DAMAGE, Laugh Automatic Lips  
 HUGE BEAUMONT EXPERIENCE, Cone Johnsons  
 INJECTIONS, Prison Walls  
 INSULTS, Population Zero  
 JACKIE SHARK & BEACHBUTCHERS  
 JOHN VOMIT & LEATHERSCABS, Punkrock Star  
 KNOTS, Heartbreaker  
 LEWD, Kill Yourself  
 MARK TRUTH & LIARS, Prisoners Of Time  
 MAD, Eyeball  
 NERVOUS EATERS, Get Stuffed  
 NOTHING, Scream 'n' Cry  
 NOISE, Let's Have Some Fun (no p/s)  
 NUBS, I Don't Need You (no p/s)  
 OPUS, The Atrocity  
 O-REX, My Head's In '73 (no p/s)  
 PEER PRESSURE, Sounds Of 80's (no p/s)  
 PLUGZ, Mindless Contentment  
 REJECTS, Back To School  
 REACTORS, I Want Sex  
 ROTTERS, Sink The Whales  
 ROCK BOTTOM & SPYS, Rich Girl  
 RED SQUARES, Modern Roll  
 SHITDOGS, History Of Cheese  
 STIMULATORS, Loud Fast Rules  
 STIMULATORS, M A C H I N E  
 SIGGY MAGIC & HEY-HO BAND, Commercials  
 SNUKY TATE, Who Cares  
 TREND, Electric Super  
 TURNBUCKLES, Chain Destroyer  
 TAPEWORM, Break My Face  
 VOMIT PIGS, Take One  
 VILLAGE PISTOLS, Big Money  
 VIOLATORS, N.Y., Ripper (no p/s)  
 VECTORS, Death To Disco  
 ZERO BOYS, Lavin' In The 80's  
 N.Y. NIGGERS, Headliner (no p/s)  
 + Many More (USA and Worldwide) Big Want Lists Available  
 Please Note: I WILL buy when offered!!!

**GARY CONLEY**  
 ● Box 1007  
 ● Joshua Tree, CA 92252  
 ● 760-366-3471  
 VG + or Better  
 I am looking for the following 12" singles w/Mint or very good condition  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
 JOAN BAEZ - The First 10 Years, (2) LPs, Vanguard, VSD-6560-6516  
 PHIL OCHS - All The News Fit To Sing, LP, Elektra, EKS-7269  
 PHIL OCHS - Pleasures Of The Harbor, LP, A&M, SP-4133  
 RAY PETERSON - The Wonder Of You, 45, RCA 47-7513

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City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

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### Music Mart Classification Index

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**BUDDY HOLLY** That'll Be The Day, Decca, LP black label, mint, vinyl with label tear to B side, \$200. DL8707. Phone 978-373-9970, Haverhill, MA.

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**CD'S WANTED 5118**

**BLUE CHEER (CTCD-023)** plus (CTCD-026) and Randy Halden (CTCD-028) "Captain Trip Records" please contact Jerry Olson, PO Box 243, Mayville, NY 14757.

**CAMOUFLAGE IMPORT "Best."** Big Sugar all imports. George Clinton "R&B Skeletons". Thanks! Dan O'Connor, 57 Hobart, East Islip, NY 11730.

**CASH FOR** Your Stuff! Going out of business? Selling large collection? We want CDs, LPs, tapes, software, videos, laserdiscs, books, audio tapes. Scott at 520-881-1744 ext. 110, e-mail: scooth@bookmans.com

**CD'S WANTED** By Johnny Harra Douglas Roy Robert Gordon or any good Elvis soundalikes. John Sullivan, 4907 S. 22 St., Omaha, NE 68107.

**CD'S WANTED:** Looking for any CD singles, promos, imports, rarities, posters, t-shirts, and memorabilia from Great White. Will pay good prices for anything on CD. Reply to: Todd Povey, 1162 Dominion Street, Winnipeg, Manitoba Canada R3E 2P7. 204-774-2032. scorpio@networklrc.net

**CD'S WANTED:** Piper: S/T and Can't Wait, T. Petty: Girl on LSD, Blackfoot: Flynn High, Roxy Music: High Road, Tommy Shaw: Ambition. Dave 616-796-8307.

**CHER, KD Lang, No Doubt, Chris Isaak,** Eurythmics wanted! Imports, live, acoustic, radio shows, promos. PO Box 691279, Los Angeles, CA 90069.

**LOOKING** For Great White Japanese imports, CDs Hooked and Live in New York and Live in Electric Ladyland. Will pay top dollar. Please contact swizzzz@aol.com Thanks.

**CD'S WANTED 5119**

**SCREAMING** Blue Messiahs wanted. CD! Will pay \$25 ea. for "Bikini Reed "Gun Shy". T. Sodano, 14932 Old L Rd., Huntertown, IN 46748.

**COMPUTER SOFTWARE WANTED**

**CASH FOR** Your Stuff! Going out of business? Selling large collection? We want CDs, LPs, tapes, software, vid. laserdiscs, books, audio tapes. Scott at 520-881-1744 Ext. 110, e-mail: scooth@bookmans.com

**COUNTRY FOR SALE 5120**

**AUCTION:** Old country 78s and LPs original Carter Family and Legend Jimmie Rodgers. Also old country 78s, LPs, tapes, software, "W.L.S. National Dance" Family Albums, etc. Lists: SAE, 3 stamps. Also for list of old country 78s and LPs, send \$2, SAE, 4 stamps. Box 156, Johnson Creek, WI 53002-699-6979.

**FREE LIST** Country, LPs, CDs, cassette. Amold, Reeves, Snow, T. Lynn, McEntire, Loveless, Parton, G. Tucker, Harris. Write: Tom, 380 Harney Place Apt. S-22, Nashville, TN 37203-3955.

**FREE LISTS.** Country music LP's, 4 EP, 3,500+ set sale, titles each Buckaroo Records, PO Box 124, Portland, OR 97212.

**HANK WILLIAMS-** old shows; Ac Foley, Arnold, etc. News item magazines, LPs. Everett Corbin, 58 Halls Hill Pk., Murfreesboro, TN 37132

**MERLE HAGGARD** LP collection 1,500 other country artists. Send want list only to: Frank Hillman, 372 Jersey San Francisco, CA 94114.

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Our new catalog lists over 15,000 titles on 2,000 artists.  
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**DANCE ENTHUSIASTS,** DJ's collectors. Wax Trax offers large selection of 12" dance classics from 70's, 80's, and 90's. <http://www.waxtrax.com> E-mail: wax-trax@wax-trax.com Mail: Wax Trax, 100 Springdale Rd. #230, Cherry Hill, NJ 08003-3303. Send wantlists by E-mail or mail.

**DJ'S DISCO 12"** singles from 70's & 80's. Send \$1, (\$3 overseas), for list want list to: T.J. Stankard, 180 Green Melrose, MA 02176. E-mail: discotj@aol.com

**12" SINGLES** New Wave, Funk, 70s/80s Disco new/ used/ promo. Voracious V 2 Winthrop Pl, Provincetown, MA 02746. Specify which catalog(s), call 508-42933.

**DANCE MUSIC WANTED 5122**

**WANTED:** 12" Disco singles 1979-1995. Promos, Test Pressings, Reissues, Pool Stock, DJ collections. Will travel large collections. Send list: 21st Century Music, 26 Lincoln Avenue, Ridge Park, NJ 07660. 201-641-6610.

**BOB DYLAN 5123**

**BOB DYLAN** radio shows (including sheets), imports, live performances, available on compact disc. Send \$1 list. FOM Productions, PO Box 19, Wheelersburg, OH 45694-0174.

**BOB DYLAN** audio, video tapes. Selections spanning 40 years. Rare. Send 2 stamps for large list. SJC, 10 1/2 N. 6th Avenue, Virginia, MN 55157.

**BOB DYLAN:** 35+ years of studio tapes. Send for free catalog, include Dylan trade lists. Mitch Fischer, 1807 Surmac Ln., Anaheim, CA 92804.



AN CLUBS 5175
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GOSPEL WANTED 5211
WANTED REV. Julius "June" Cheeks: photos, handbills, posters, LPs, 45s.

GENESIS/GABRIEL/COLLINS 5220
GENESIS/ MARILLION. Tons of rare audio, video, LP's and CD's for sale.

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HEAVY METAL WANTED 5231
KING'S X items wanted. CD, vinyl, promos, video, live, etc.

SERIOUS COLLECTOR looking for CD's, promos, T-Shirts, memorabilia from the following bands:

JIMI HENDRIX 5235
HENDRIX COLLECTION for sale. For catalog, write: Rollins, 321 Carmody Hills Dr.

THE ISLEY Brothers and Jimi Hendrix, "In The Beginning" T-neck Buddha records

IMPORTS FOR SALE 5240
CANADIAN AND European vinyl imports our specialty- bands such as Barenaked Ladies, Rush, Crowbar, Shadowy Men, etc.

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CAR CITY Records On Line 3,000 choice jazz, vocal and exotic records from 100,000 album inventory.

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JAZZ INSTRUMENTAL 5255
FOR SALE
FREE LARGE list of Jazz in 10" and 12". Write, call, or fax.

JAZZ INSTRUMENTAL and vocal LP set price sale. Great list! Pinpoint grading. Write, call or fax.

JIM'S JAZZ 1999 set sale/ auction, PO Box 80663, Minneapolis, MN 55408.

RARE JAZZ AND VOCALS for both set sale and auction. Free list. Good Sounds, PO Box 023268, Brooklyn, NY 11202-0065

Big Bands, Jazz, Instrumental EZ Listening LPs 1920s-90s
Our new catalog lists over 16,000 titles on 2,300 artists.

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JAZZ COLLECTIONS: Records, CD's, magazines, memorabilia. Top dollar.

PAY UP to \$700 Jazz and Vocal LPs 1950s, 1960s. Want list available.

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KISS @ Dodger Stadium, taped off the original 3 CD set used for FM broadcast.

KISS MERCHANDISE for sale or trade, various things, for complete lists send a SASE to: Brandt Havill, Rural Route #1, Box 30, St. Francisville, IL 62460-9710.

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New 1998 Psycho Circus Shows!! Over 100 Reunion shows plus 250 other KISS videos.

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LED ZEPPELIN Fanatics! Outrageous Catalog with Hundreds of Collectable Books, Magazines, Records, Programs, Posters.

PAGE/ PLANT wanted low generation DAT or cassette tapes from the No Quarter and Walking into Clarksdale tour.

MAGAZINES FOR SALE 5290
ABBA TO ZZ Top! More damn music magazines than you'll read in a lifetime.

ADULT MAGAZINES for sale, \$2 each. Postpaid. Write for list. Finley, PO Box 823, Napoleonville, LA 70390.

MAGAZINES FOR SALE 5290
ADULT, MOVIE, TV/Teen magazines, photos, paperbacks, Charlie's Angels, Dukes, Chips, Buffy Combat, Bonanza, James Bond, Emergency, Hercules, Xena, Hawaii 5-0, Playboys, Playgirls, X-Files, etc.

BILLBOARD R&R back issues from 80's, 90's. Many years complete. Send \$2 to: Ether Madness Productions, PO Box 61, Dept. G, North Olmsted, OH 44070-0061.

CIRCUS, CREAM, Melody Maker, Sounds, NME, Trouser Press, Hit Parader. Early to late 70s. Send \$1 for list.

CREEM HIT Parader Circus other 1980-91. Send \$2 for catalog. Lucy Titaro, PO Box 023268, Brooklyn, NY 11202-0065

FOR SALE: Movie Magazines, etc., list your favorite Movie Stars, TV Stars, Singers, Anna Labbate, 63 Oxholm Ave., Staten Island, NY 10301.

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CASH BOX Magazines wanted, 1963-1972. Complete issues (will consider chart copies). Library-bound editions or individual issues.

WANTED: BILLBOARD Music Magazines, February 1960, August 1961, July 1965, March 1966, October 1966, September 1967, May 1969, May 1972, March 1974.

WANTED CMJ New Music Report issues prior to 1990 and from 1994 to present. e-mail: philthepike@att.net

MEMORABILIA FOR SALE 5295
ALLMAN BROTHERS Band Archival photos and memorabilia. \$1 for big list.

RUSH FANS memorabilia, promos, CDs, vinyls, picture discs, pins, etc., etc., for details, E-mail: rushead1@juno.com

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WILLS OF THE U.S. Presidents authentic certified copies. George Washington thru and including Richard Nixon.

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Memorabilia Wanted Top \$ paid for memorabilia.

AEROSMITH MEMORABILIA, merchandise, promotional items, posters, tour shirts, jackets, picture discs, record awards, foreign tickets, rare CDs vinyl.

ALANIS MORISSETTE memorabilia wanted. Curtis Walker, 1902 Elm Tree St., St. Peters, MO 63376.

BUYING COLLECTIONS of any size, any condition. (No LPs or CDs) 800-459-9141. E-mail: oddtoe@earthlink.net

CHER, U2, Walking in Memphis; Strong Enough videos, posters, stand-ups, and other promotional material.

CONCERT TICKETS wanted, all artists, all countries, used or unused.

EAGLES, DON Henley, Glen Frey, JD Souther wanted. Videos, promos, tour jackets, anything. Send list and price.

EAGLES, POCO, Timothy B. Schmit, Glenn Frey wanted: Photos, posters, videos, audio, magazines, anything.

GUITAR PICK collector seeking artist or band imprinted guitar picks! SRV, Clapton, Pink Floyd, U2, Stones, Aerosmith, and others wanted.

HOLLIES ITEMS wanted. Posters, handbills, contracts, pre-1969 is preferred.

IKE AND Tina Turner items wanted, posters, hand bills, contracts, autographed items, top dollar paid.

IRENE CARA wanted: Photos, posters, magazines, autographs, videos, picture sleeves, rare music, memorabilia.

JACKSON BROWNE, JD Souther and CSN. Looking for video, photos, etc. Write: Susan Kennison, 130 Farms Drive, Burlington, MA 01803-3700.

JIMMY BUFFET Wanted- anything posters, photos, tourbooks, audio/ video tapes, press kits, sheet music, etc.

CYNDI LAUPER items wanted, contact Tony Cortopassi, 408 Third St., Brooklyn, NY 11215, USA.

LIVE @ Saratoga Springs LP 87/88, Tour Jackets, I Belong 2-You USA promo CD, Autographed items/ albums, magazines, any promos, 10" laser-disc "W.H. Bio 80's", dleba@hotmail.com

LIVE @ Saratoga Springs LP 87/88, Tour Jackets, I Belong 2-You USA promo CD, Autographed items/ albums, magazines, any promos, 10" laser-disc "W.H. Bio 80's", dleba@hotmail.com

LIVE @ Saratoga Springs LP 87/88, Tour Jackets, I Belong 2-You USA promo CD, Autographed items/ albums, magazines, any promos, 10" laser-disc "W.H. Bio 80's", dleba@hotmail.com

MEMORABILIA WANTED 5296
RECORD AWARDS & Concert Posters-Buy, Sell, Trade. Send list with prices.

RECORD AWARDS, personal clothing, promo toys, top memorabilia wanted. Ralf Zurlho, B Hoting Str. 20, 48599 Gronau, Germany.

SIEGEL- SCHWALL Blues Band wanted. 45 RPM, posters, handbills, prerecorded cassettes, 8-tracks, live shows and video.

STEVIE RAY VAUGHAN items wanted, guitars, posters, photography, autographs, stage clothing and personal items.

THE GO-GO'S wanted, concert posters, handbills, flyers, tickets, Live recordings, top dollar paid.

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CD COVER Boxes for sale, \$2 each. Send for list. M. Pirog, 36 Addison Ave, Rockaway, NJ 07866.

MANHATTEN CD Store Soho, over 100K inventory, great leafie brigade records.

RARE RUSSIAN RECORDS. pop, rock, jazz, folk, classical, LP, CD, 78 RPM. From: VICTOR DUBILER, PO BOX 43, 340000 DONETSK, UKRAINE.

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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: Lorie at Po Box 129, Northfield, OH 44067.

CLINT EASTWOOD, Rawhide, Cowboy favorites, 1959 Cameo, C-1056 and John Wayne, Island In The Sky, 10" 1953 Decca DL-7029. Finch, 10093 Barnsdale, Boise, ID 83704-2106.

\$\$\$ CONCERT POSTERS \$\$\$
WANTED: 1930s - 70s Old Motown, Jazz, R&B, Country, Rock & Roll.

JIMMY BUFFET Wanted- anything posters, photos, tourbooks, audio/ video tapes, press kits, sheet music, etc.

CYNDI LAUPER items wanted, contact Tony Cortopassi, 408 Third St., Brooklyn, NY 11215, USA.

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ESTHER PHILLIPS, Garth, Backstreet, Olivia, Baltimore, American Bandstand, Twins, Twintones, Elvis! All items considered! Davey Frees, B131 Adamstown, PA 19501.

LOOKING FOR rare and unreleased music from Mellencamp, Van Halen, Ratt, especially Westwood One show from 84 Mellencamp Bloomington. E-mail: steel10hea@aol.com

PEZ! PEZ! Paying \$3,000+ for certain items, premiums, ads, dispensers, anything, David Welch, PO Box 714, Murphysboro, IL 62966. 618-687-2282.

SAM FOX collector searching for Sam's lingerie catalog. Will pay a huge price for a copy in great condition. Send offers, Cramer, 1922 Pike Dr., Madison, WI 53713.

US STAMPS (clippings from envelopes) wanted. Pay 5¢ each any undamaged 32/33¢ Dolls, Aircraft, Dinosaurs, Centuries, American Art, Arctic Animals. Will reimburse half shipping cost. J. Brown, PO Box 941, Davenport, IA 52805-0941.

WANT CHARLEY Apple oldies, volume 2 or higher. Cyphers, 3821 Corona Lane, Dale City, VA 22193.

WANTED: HOODSIE lids sports and movie stars. Dixie premiums sports and movie stars. Highest prices paid! Stan Block, 128 Cynthia Rd., Newton, MA 02159.

WANT VINYL 45 RPM of Maurice Williams "Stay" Mint or VG. Rose Grandstaff, 109 Linda Lane, Fairmont, WV 26554. Write.

MOODY BLUES 5307

LOOKING FOR Moody Blues Time Traveler CD boxed set. Must contain The Fifth bonus CD with live recorded tracks. Randy Smith, 3525 W 125th St, Cleveland, OH 44111.

PHOTOGRAPHS FOR SALE 5330

OLD COUNTRY Western promo photos, 50's and 60's, all 8x10 glossy, brown/wh, black/wh, 54 artists. Have many of each, free list. LeRoy Link, 3126 Vincent N., Minneapolis, MN 55411. 612-522-6085.

ORIGINAL, PROFESSIONAL Candid: 11,000 stars, 1950's-now. On/off-stage. New photos shot weekly. Send wantlist. 3 samples \$6. SASE: Nancy, 323 Deuce Dr., Wall, NJ 07719.

PHOTOGRAPHS WANTED 5331

SEEKING 8x10's taken by Ozzie Sweet of Arthur Godfrey wearing Hawaiian shirt and holding guitar (Vinci) built by Thomas Vinci. Arthur Augspurger, 2224 S. Prospect Court, Springfield, MO 65804-3110. 417-882-0188.

TOP DOLLAR PAID! Concert Negatives / Slides Wanted. Nirvana - P. Jam - Offspring - Doors - Hendrix Any and All Groups. Phone FAX 714-643-2902

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PICTURE DISCS WANTED 5336

VOGUE PICTURE records & Victor picture records wanted by collector. John Coates, 324 Woodland Dr., Stevens Point, WI 54481. 715-341-6113. jcoates@coredcs.com.

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PINK FLOYD Collection for sale. Albums, CD's, videos, audios, etc. Tons of goodies! Daniel Harrington, 171 York Avenue, Saratoga Springs, NY 12866. Everything must go!

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Male & Female Pop LPs Set Sale 1920's-90's Our new catalogs lists over 9,000 LP titles on 1700 artists. Imports, Picture Discs, Rarities, Collectables. Both great catalogs \$1, foreign \$2. Also CD-Tapes-Videos-45s. Send wants to ACE, POB 1934M, Biloxi, MS 39533-1934. 228-374-0777. Fax 374-4645. MVVD welcome

POP VOCALISTS WANTED 5351

LETTERMAN WANTED! Anything! Rare items are extremely welcome. Hiroshi Ohno, 2-1-11-101 Makomanai Izumi-machi Minami-ku Sapporo 005-0015 Japan. Also looking for capitol Silver Platter series albums.

POSTERS FOR SALE 5355

POSTERS, MEMORABILIA- AC/DC, Asia to Zappa, ZZTop. Send SASE and request to: C+L Distributors, PO Box 454, East Longmeadow, MA 01028 or Email cml20@javonet.com http://www.rockandrolletc.com

30 YEAR collection, 221 Rock/Blues posters, thoroughly graded and fully annotated, 50+ autographed. Color catalog with 32 photos \$5, blk/wh \$3, refund on 1st deal. Set prices, nego., variety. Rich Galuppo, c/o NAI/Eric Bram, 28 Kennedy Blvd., East Brunswick, NJ 08816.

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POSTERS WANTED 5356

BILLIE HOLIDAY Original Vintage Show Posters wanted. Paying up to \$10,000! Also Rhythm & Blues Posters wanted. Bill Bryant Management, 615-352-3456, FAX: 615-352-1922.

ABSOLUTELY GREAT money paid for old cardboard concert posters from the '40s/'50s/'60s, all formats. Please call Pete Howard at 310-829-1291 or visit http://www.icemagazine.com/posters/poster.html

WANTED: POSTER from 10/26/98 Indianapolis show of Dylan and Joni. E-mail: tom@qx.net or leave message at 606-257-2209. Thanks!

ELVIS PRESLEY FOR SALE 5360

A TOUCH Of Gold Vol. 1, released April 1959. Best offer. Call 901-454-9470.

ELVIS! HUGE list of out-takes/ live, 1954-77. The "E" source! \$1. Alber, 348 Versa, Sayville, NY 11782.

ELVIS ORIGINAL Christmas album with booklet, mint condition, best offer. John Dwyer, 373 Hale St., New Brunswick, NJ 08901.

FREE LIST: LP's, 45's, EP's, also promos, 78's, books, cards, magazines and much more worldwide things! Baerthein, Pastorinstr. 6, 90480 Nuerberg, Germany. Phone/Fax: 01149-911-4088636.

LONG OUT of print Elvis Vol. 3, legendary performer picture disk still sealed, no cut corners, \$55. Hermie, RD 2 Box 125A Bloomingburg, NY 12721-9516.

TWO "ELVIS Aron Presley" 25th Anniversary 8LP box sets, promo "Reviewer Series", NS-3699. #02364, NM and #01200, sealed- 225 and 275 minimum, best offer. J Edwards, 5218 16th Ave, Meridian, MS 39305. 601-483-5586 or etahsgard@aol.com

FOR CD fans only- limited edition U.S. BMG 5 track promo CD. Only available now with new book Elvis: For CD Fans Only- U.S. CD price guide book. \$69.95 + postage. WVE, Box 17998, Sarasota, FL 34276-0998. 941-346-1330, Fax 941-346-8139. E-mail: wwwelvis@gte.net; http://www.worldwideelvis.com

ELVIS PRESLEY WANTED 5361

ELVIS MEMORABILIA wanted from 1954-1956 (Sun years/ early RCA). Programs, tickets, photos, posters, etc. Aaron Benneian, PO Box 820545, Dallas, TX 75382. 214-987-4748. Email: HillblyCat@aol.com

ELVIS PRESELY CD & record collector, all types bought or traded. 45, 78, LP, EP, tributes, foreign. Send lists: Eddie Hammer, 735 Roosevelt Ave., Carteret, NJ 07008, 732-969-2232.

ELVIS PRESLEY records from any country especially: Argentina, Bolivia, Columbia, Cuba, Ecuador, Egypt, El Salvador, India, Jamaica, Japan, Kenya, Korea, Malaysia, Mexico, Panama, Philippines, South Africa, Spain, Trinidad, Turkey, Uruguay, Venezuela, Yugoslavia, etc. RCA releases only! PH: 941-346-1930 or FAX 941-346-8139. Worldwide Elvis, Box 17998, Sarasota, FL 34276-0998. E-Mail: wwwelvis@gte.net

ELVIS WANTED: Original LP's, imports, promos, magazines, books, memorabilia. Anything and everything. Send list/catalog. Doris Gabrielsen, P.O. Box 1014M, Bayshore, NY 11706.

WANTED! LAS Vegas/ Sahara Tahoe items. 1956 5¢ bubblegum wrapper, 1956 buttons, St. Louis Post dispatch 1960, T.V. Guide, Anything! 1036 Mica Dr., Carson City, Nevada 89705.

ELVIS PRESLEY \$100-\$20,000 offered for original film footage, MGM outtakes, private recordings, master tapes, acetates, TV kinescopes, (Roy Orbison, Pied Piper) personal belongings or wardrobe. 562-699-8748 or 909-599-9729 Ask for Hanna

PRESS KITS FOR SALE 5365

PRESS KITS- Rock, popular, alternative, blues, hundreds 1980's-90's. Send wants or ask for free lists. GAM Records, PO Box 5455-GM, Albany, NY 12205. E-mail: gamrec@nycap.rr.com

PUNK FOR SALE 5385

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PUNK WANTED 5386

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Reissues from page 148)

"I'm An Unemployed Sweetheart."  
 "Rain" sounds so dreamy you forget about the Dust Bowl drought that inspired it. Weather could be a metaphor for income: "It ain't Gonna Rain No More." Disney's "Who's Afraid Of The Big Bad Wolf?" speaks to the wolf at the door of unemployed millions. Borrowed from Uncle Walt's first full-length animated feature, *Snow White*, Artie Shaw's living big-band, "Whistle While You Work" cheerfully implies people actually had work. The penniless could live vicariously through the Boswell Sisters' "We're In The Money."  
 These four CDs' 88 tracks also reflect the despair of weary dance hall girls. Along a boulevard of broken dreams Bing Crosby's "Brother Can You Spare A Dime" could be an anthem for a once-proud working class.  
 Coleman Hawkins, Benny Goodman, Eddie Kantor, Ozzie Nelson, The Ink Spots, The Mills Brothers, and Louie Armstrong also appear as Bear Family surpasses itself in long selection and bright remastering. An accompanying deco-styled 160-page hard-bound book elegantly offers song analyses, photos of original 78s in classy sleeves (neat art!) and vintage shots of spiffy musicians as well as the Hoovervilles springing up across America — the shanties in old Shantytown.  
 Closing the box, The Ben Selvin Orchestra offers "Happy Days Are Here Again" from 1930. Of course, they weren't by a long shot. But back then, people desperately needed assurance — even if they knew it wasn't true — such as "We Can Live On Love."  
 — Bruce Sylvester

**TOTO**  
 XX (1977-1997)  
 Columbia (489965 2)

Toto was formed back in 1976 when session musicians Jeff Porcaro and David Paich (who were working with Boz Scaggs at the time) decided to form their own band. Porcaro (who died in 1992 from an allergic reaction to a pesticide he was spraying in his garden) suggested the name Toto after viewing the *Wizard Of Oz*, a moniker chosen not so much as a homage to Dorothy's pooch, but rather for its simple, memorable quality.  
 Though Toto is still very much a working unit, their late-70s to early-80s material ("Hold The Line," "Africa," "Rosanna")

garnered the band their greatest commercial success.  
 XX isn't a "best of" compilation. Rather, it's a collection of live recordings, unreleased tracks and original demos — in short, pretty much leftover material.  
 If you can get past the all-pervasive slickness of these songs — an aspect that has always characterized this band's output — there are a few decent melodies to be found. "Goin' Home," a previously unreleased track from 1989, was originally intended for the band's *Past To Present* LP but was rejected by the powers-that-be who judged it to be substandard — why is a mystery. This tale of a musician pursuing his dream and hoping to get a welcome on the home front after a lengthy absence is on par with the group's better singles.  
 Beyond that, there wasn't a distinguished singer in the bunch, and the guitar riffs were as clichéd as they come. Even on the otherwise subdued "Right Part Of Me" they nearly ruin it by injecting tired hard rock riffs into the mix. Unfortunately, the art of subtlety is often lost on these studio pros who have the tendency to go into sonic overdrive, i.e., Steve Porcaro's pumped-up synthesizers that lend a bloated air to "In A Word" while the combination of Paich's keyboards and a blaring barrage of horns on the schmaltzy coming-of-age number "Last Night" ("Last night you turned a frightened little boy into a

man without shame") is just too much aural overkill.  
 Toto fanatics might be interested in the two demos included here — the very ones used to land a record deal: "Miss Sun" (recorded prior to the Scaggs version in which Paich sounds like an uneasy cross between Scaggs and Al Green) and the jaunty "Love Is A Man's World." Being demos, both are blissfully free from extraneous sonic crud. Also included are three songs recorded during the band's 1998 trip to Johannesburg, South Africa. "Dave's Gone Skiing" is an instrumental that's all hard rock histrionics, while the fine but too short "Baba Mnumzane," given a melodious a cappella reading by a female South African choir, adds a welcome, authentic touch to the proceedings. The record ends with a so-so version of one of Toto's finest tunes, "Africa," which ultimately falls prey to that singular curse of the live performance — a tendency to go overboard and drag a song out ad nauseum.  
 — Tierney Smith

**THE MAGICIANS**  
 An Invitation To Cry: The Best Of Sundazed (SC 6133)

Back in 1972, The Magicians became one of the first mid-60s American bands to go from obscurity to a cult following when "An Invitation To Cry" was included on *Nuggets*.



**Toto: Bobby Kimball, Simon Phillips, Steve Lukather, Mike Porcaro, David Paich.**

Twenty-seven years later, they're one of the last bands from that era to have their recorded output reissued.  
 While the long wait could be due to the fact that The Magicians released just four singles and never recorded an album, it's just as likely because these guys don't really fit the "garage band" mold that typifies *Nuggets*. Rather, The Magicians were a more polished Big Apple outfit, impressing Greenwich Village audiences with their amalgam of blues, folk and rock that sounded like a cross between fellow New Yorkers The Blues Project and The Lovin' Spoonful. (Matter of fact, the name is derived from one of the Spoonful's biggest hits, "Do You Believe In Magic.")  
 "An Invitation To Cry" is still The Magicians' best, but this comprehensive (if short) collection has several more that would appeal to fans of that cut. "Rain Don't Fall On Me No More," the flip of "Invitation," is a cool moody folk rocker that uses some fine harmonica to bolster its coffeehouse aura. Similarly, Gary Bonner's gritty vocals and some fine harmony backing introduce doo-wop overtones into a love ballad called "I'll Tell The World About You." Previously unissued renditions of "Back Door Man" and "Who Do You Love" see The Magicians taking on bar band staples. But a great demo version of The Falcons' "You're So Fine" (also previously unreleased and later covered divinely by McKinley Mitchell) comes out of left field to prove they're not so typical after all. On David Blue's "I'd Like To Know" and an original titled "Angel On The Corner," this quartet sounds like The Lovin' Spoonful with an edge.  
 Unlike the Spoonful, however, The Magicians didn't last long enough to hone their craft and develop into a truly first-rate unit. Most of this album sounds like a band on the verge of greatness rather than one that exemplifies it. Other than the length (by no fault of the producers, this is a mere 34 minutes long), that's the only real drawback to *An Invitation To Cry*. Of course, members Bonner and Alan Gordon had plenty of magic as songwriters after The Magicians dissolved, penning The Turtles' "Happy Together" and many other hits. (P.O. Box 85, Cossackie, NY 12051)  
 — Doug Sheppard

(Please see Reissues page 172)



**Dead Boys' Stiv Bators**

(Reissues from page 171)

**VARIOUS ARTISTS**

**TROJAN DUB BOX SET**

Trojan (TRBCD 002 — U.K. import)

The various cutting edges of reggae have never been afraid to hone themselves on new technologies, but few ever had the impact of dub. In 1975, Britain's *Street Life* magazine nailed its emergence on the head when it called dub "an alarming Dada music... Jamaica's most substantial contribution to the Evolving 20th Century Music Show..." and the music had barely even got started. But even then it was obvious that dub was here to stay and that it meant much more than simply slapping too much echo on a bass-heavy backing track.

Continuing the Trojan label's series of three-disc/50-track boxed set retrospectives of modern reggae's development, *Dub Box Set* is simultaneously the most enjoyable and the most challenging collection yet. It is rooted in the genre's earliest (mid- to late-70s) flowering, which means most of the contents are the shorter cut-up versions unleashed on the B-sides of period singles — such prototype monuments to the dubmeister's future craft as Rupie Edwards' "Ire Feelings," and Al Brown's "Here I Am Baby," are thus passed over, but there are still a few surprises among all that is included.

King Tubby, Lee Perry, and Niney dominate the proceedings as they dominated the scene itself, but not to the detriment of the music. Indeed, the almost maniacal productivity of these three names alone deserves even more examination than the last few years of reggae reissues have already granted them, and in common with the rest of this series, *Dub Box Set* earns extra plaudits for hunting out tracks that aren't necessarily on the top of every hit list.

It's an extremist collection, for a militant listener, particularly once the dubs themselves start getting cut up for even dubbier performances. Few other Western musical forms, after all, could survive even a fraction of this fragmentation, having black holes

inserted where big beats belong, or could force the listener to read between the lines. In fact, the lines themselves have been sliced clean away and still emerge as something so revolutionarily beautiful. Even fewer could be reduced, in essence, to highlights of the rhythm track and a few random notes to cage the ghost of the tune. Dub demanded all that and more, and this box will show you how it all came to pass.

— Dave Thompson

**DEAD BOYS**

**Night Of The Living Dead Boys  
Bomp (BCD 4017)**

First released back in 1981, two years after the show it immortalized, *Night Of The Living Dead Boys* is everything you'd expect it to be — chaotic, tumultuous, obscenely loud and utterly divorced from all the emotions you'd expect to find at the last-ever show by a much-loved institution. No tears, no good-byes, nothing but an unrelenting wall of noise, and every brick a barrage of punk purity.

"Sonic Reducer," "Third Generation Nation," "I Need Lunch," "Son Of Sam," "Ain't It Fun" — Dead Boys were responsible for perhaps half of the American new wave's greatest hits, and by association, half of everything perpetrated in punk's name since. That their studio legacy is confined to an over-mixed debut and an underwhelmed follow-up only adds to the cachet. If this beautifully remastered reissue of *Night* has any faults at all, it's that other archive releases — the *Younger Louder Snottier* rough mix collection, and the *All This And More* double live compilation — have already taken the edge of surprise away from the flamethrower intensity of the Dead Boys' finest fury.

Still, it's an important — nay, essential — addition to the continuing history of napalm's less peaceful purposes. If you crank it up really, really, loud, you can still smell the monitors bleeding — and that's all you really need to know.

— Dave Thompson

**THE CARPENTERS**

**Carpetners  
PGD/A&M (#393502)**

**Close To You  
PGD/A&M (#393184)**

**Horizon  
PGD/A&M (#394530)**

**Kind Of A Hush  
PGD/A&M (#393197)**

**Lovelines  
PGD/A&M (#395282)**

**Made In America  
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**Now & Then  
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**Singles 1969-73  
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**Song For You  
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**Ticket To Ride  
PGD/A&M (#394205)**



**Karen and Richard Carpenter**

**Voice Of The Heart  
PGD/A&M (#394954)**

**Yesterday Once More  
PGD/A&M (#541000)**

The Carpenters were never going to be hip, no matter how desperately they tried to be. Fuzz-drenched axe parts, Leon Russell groupie songs, they tried everything apart from a garage rock tantrum. But they were, and they remained, the grumpy-toothed antithesis to even the lightest-weight AORocker. When the early-90s finally saw them achieve the Hip Young Blade breakthrough that they'd always craved, it was from quarters as lo-fi as The Carpenters themselves were hi — Sonic Youth's Carpenters tribute album. Now that was certainly going to win over the nay-sayers.

Nostalgia plays funny tricks, though, particularly once you start reaching the same age as The Carpenters' original fans were when the pair were in their prime. Suddenly, the guitar solo mid-way through "Goodbye To Love" does sound hip and innovative; suddenly "Superstar" does ooze heart-stopping drama and palpable pathos; suddenly "Jambalaya" does make you want to chow down a big bowl of gumbo and probably eat all your vegetables as well, which is precisely what this budget-priced reissue package was waiting for. You're old. You're vulnerable — and it's yesterday once more.

Richard and Karen Carpenter's career can be boiled down into three largely self-contained periods. First came the years spent refining the sound and honing the image. Then there was the era of increasing superstardom and increasing ambition to match. And finally, there was the decline, starting slowly, but snowballing fearlessly, getting faster and faster, interestingly enough, as the chart positions got lower and lower.

So, 1969's debut, *Ticket To Ride*, is largely a slab of disposable schmaltz, notable only for what would become of its title track (the album was originally released as *Offering*, then retitled after the duo's first hit), and a

cover of Fifth Dimension's "Magic Garden." The new year's *Close To You* retained none of its predecessor's chocolate-box flimsiness, that even its moments of most sublimely beauty ("Close To You," "We've Only Just Begun," and a spellbinding "Reason To Believe") still barely hint at the talents that would soon be unleashed.

That moment came with 1971's epochal third album. Excise the Vegas grooves, queries of the Bacharach-David medley hangover from its predecessors' insecurity, and *Carpenters* is close to being a masterpiece.

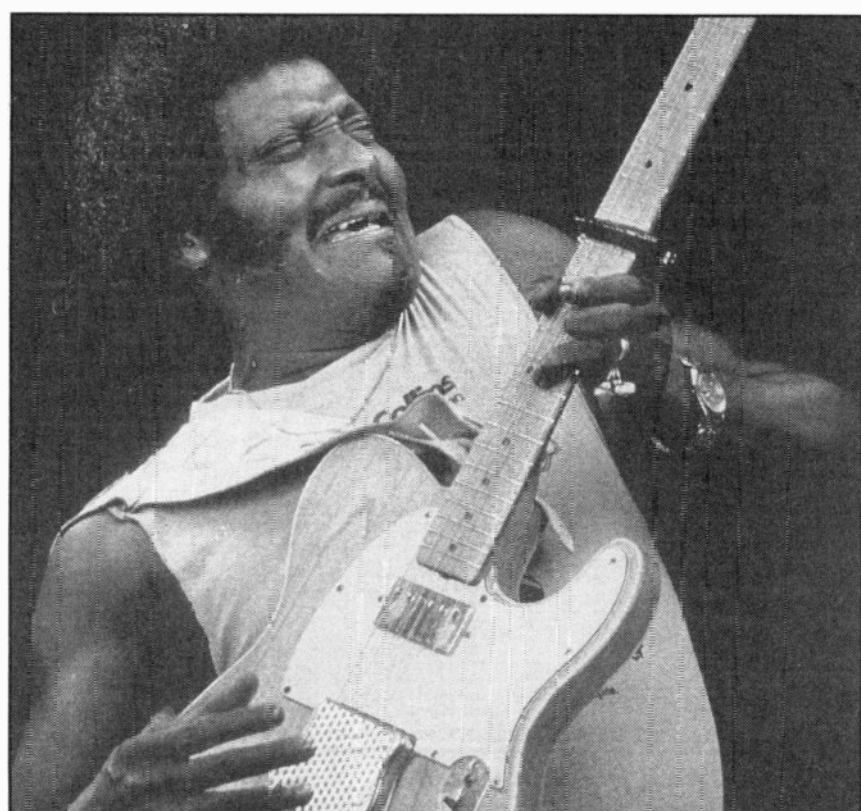
Riding in on two superlative hits ("For We Know" and "Rainy Days And Monday") and tickling the funny bone with Richard's showcase, "Druscilla Penny," the pair finally attained perfection with "Superstar" — most breathtaking Carpenters' performance of all. From thereon in, Karen's status as premier vocal stylist of her generation was unimpeachable.

And it is true; even the briefest flirtation with the siblings' subsequent catalog is going to be defined by Karen's emotional impact. "Goodbye To Love," "Yesterday Once More," "Hurting Each Other" — even a fairly mundane rendition of Neil Sedaka's "Sulaire" — all topped one chart or another with the strength of the palpable sorrow conveyed in a sigh. "Jambalaya" became quite unlikely U.K. smash on the buoyancy of her joy, and a few album-only items out with siren-like allure to lure you away from a simple hits collection.

*Horizon's* touching stroll through The Eagles' "Desperado" suffered by comparison with Linda Ronstadt's near-simultaneous rendering, but it still wiped the floor with The Eagles' cold-fish original. Now *Then's* "This Masquerade" sounded so choicely that it was almost too painful to listen to the way through. From the same album, "End Of The World" physically teetered on the edge of heartbroken apocalypse. Perhaps it's just as well the song was sliced 'n' diced into a side-long oldies radio pastiche (complete with annoying DJ impression)

Coming to...

# Goldmine



## Albert Collins

Texas-born blues guitar swinger Albert Collins was once called "one of the best guitarists in the world" by another guitar legend, Jimi Hendrix. Collins' smokin' Texas shuffle blues garnered him many Grammy nominations, and his electrifying stage shows were incredible. His early growth as a guitarist was nurtured by a cousin, Sam "Lightnin'" Hopkins, who's no slouch at the blues guitar. Collins died of cancer in 1993, but his legend lives on.

Other blues stories will appear in this issue, so if you are an advertiser, this is a perfect issue to advertise your blues items!

ISSUE DATE	AD DEADLINE	MAILING DATE	ON SALE
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was the sound of the Carpenters hitting their creative peak; *The Singles*, later that same year, saw them do the same in commercial terms. Their first American chart-topper, the album stayed on the British chart for 125 weeks — and ruled that roost for 17. They were, like the song says, "On Top Of The World" — and it would take almost a decade until tragedy told the world precisely how they came to fall from there so heavily.

Neither *Horizons* (1975) nor *A Kind Of Hush* (1976) were too bad; well, actually *A Kind Of Hush* was also kind of mawkish. But Karen's obvious love for "Please Mr. Postman" jollied up an otherwise well-overdone arrangement. Even across the period outtakes, which would eventually appear on the *Lovelines* collection, isolated flashes of creative brilliance still ricochet into view.

Similarly, 1977's otherwise flaccid *Passage* was dominated by "Don't Cry For Me Argentina" proudly crowning an *Evita* medley, and a bafflingly lovely cover of Klaatu's "Calling Occupants Of Interplanetary Craft." And again, the *Lovelines* outtakes are informative. But even at what now passes for their best, the instinctive sincerity which had once been so much a part of the duo's magic was audibly draining away.

Released in 1981, *Made In America* ended a four-year recorded silence by making you wish it had been a five-year one; and though Karen's death in February, 1983, allowed *Voice Of The Heart* at least a little sentimental leeway at the time, distance proves the poignancy was all in the listener's mind. The album itself is dull as ditchwater, and its absolute under-representation on the *Yester-*

day *Once More* compilation proves that Richard thinks so, as well.

The Carpenters, to borrow a cliché that they were never cut out for, lived fast and died young, literally and figuratively. But Richard has done a fabulous job in keeping their essence alive and kicking. As the latest installment in that particular program, the remastering on these albums is truly a thing of lush, living, beauty.

But there's a poignancy to the sound as well — one that goes way beyond even the real-life tragedies that the Carpenters' image so successfully shielded — the knowledge, perhaps, that at an age when their peers were out having post-adolescent fun 'n' games, Richard and Karen were cooped up making records for listeners almost twice their age. Few people under 40, after all, even looked at a Carpenters record, fewer still would have admitted to liking them. That could not have been an easy cross to bear.

But Richard is almost 60 now (57, to be precise), and what was once youthful prodigy must be second nature these days. Back then, he could only guess at what "older" people wanted their records to sound like — today. He knows he got it right and his one-time detractors have discovered that as well. Or in other words, which quarter-century old relic of your youth would you rather put your feet up to, when you settle down to polish your bald spots — "Jim Dandy To The Rescue" or "Yesterday Once More?"

— Dave Thompson

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You may use any bidding headline you wish in your advertisement. If no deadline is noted, it will be understood that the deadline will be one month from the cover date of the issue in which your ad appears.

One unit space equals one 8 1/2" x 11" typed sheet. This applies to both regular and super unit space ads.

Type your copy legibly onto 8 1/2" x 11" white sheets. We'll reduce it as is to 38% of its original size for regular units and 59% of its original size for super units. A regular unit space is one ninth of a page; a super unit space is a quarter of a page. Remember to include your ordering information, postage rates, grades, deadlines, name & address, etc. on your first unit. Do not send any partial units. There is a \$10.00 charge per photo for unit ads which contain photographs.

We will typeset your name, address and phone number at the bottom of your unit space ad for you, and a heading at the top, if you specify one. There is no extra charge for this. If you ask us not to typeset anything on your ad, we'll do nothing. Otherwise the typesetting will appear.

Do not reduce your copy before putting in on 8 1/2" x 11" format. Avoid all caps in your copy, except for headlines. Keep the copy clean. Dot matrix printers do not work well for unit ads, but if you must use one print it as dark as possible. Faxing unit space advertisement is not recommended.

### Regular Unit Space Advertising Rates:

(Cost per unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$55.00	\$52.50	\$49.50	\$47.00	\$44.00

Full page of 9 - \$423.00 • Each additional after 9 - \$47.00

### Super Unit Space Advertising Rates:

(Cost per super unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$115.00	\$109.50	\$103.50	\$98.00	\$92.00

Full page of 4 - \$423.00 • Each additional after 4 - \$104.50

### COLLECTOR'S SHOWCASE

The Collector's Showcase is a widely read advertising section in GOLDMINE. Each ad is in its own box, consisting of a space 3 1/4" wide and 1 1/16" high, or a multiple of that size. All typesetting is included in the price. We recommend no more than 14 to 15 typed or written lines per showcase box.

There are two Collector's Showcase sections available to advertisers - the Compact Disc Showcase, for those specializing in CDs; and the regular Collectors Showcase.

### Showcase Advertising Rates:

(Cost per showcase box per issue; ads must run consecutively. Contract required to earn consecutive issue discounts)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$35.00	\$33.50	\$31.50	\$30.00	\$28.00

RETAILER DIRECTORY ..... \$8.00 per issue  
This section features listings for retail record stores around the world. Traveling record collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including ten words of miscellaneous description, for only \$8.00 an issue. You can buy this space in increments of 13 or 26 issues, for \$104 or \$208, respectively. Send in your store name, address, phone number, and ten words of description, along with your payment. If you stock GOLDMINE, we'll put your listing in boldface type.

### CLASSIFIED DISPLAY

(Cost per ad; ads must run consecutively. Contract required to earn consecutive issue discounts)

AD SIZE	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
One Inch (1 1/2" x 1")	\$12.50	\$12.00	\$11.50	\$11.00	\$10.50
Two Inch (1 1/2" x 2")	24.00	23.00	21.50	20.50	19.50
Three Inch (1 1/2" x 3")	35.50	34.00	32.00	30.50	28.50

### CLASSIFIED ADVERTISING:

A. 40 cents Per Word (\$10.00 Minimum Order Per Ad Per Issue)

Ad will also be included on our www.collecti.net site at no additional charge.

### B. DISCOUNTS FOR CONSECUTIVE INSERTIONS

1-2	No Discount	10-12	20%
3-6	10%	13-26	25%
7-9	15%		

### ADVERTISING REQUIREMENTS

#### BOOTLEG POLICY

The advertiser is responsible for ensuring that advertised product conform with national and international copyright laws. GOLDMINE magazine screens advertisements for bootleg merchandise. GOLDMINE magazine accepts no responsibility for transactions involving unauthorized product.

### REFUNDS:

If delivery will take longer than 30 days from the date the seller received order, the seller must inform the buyer and offer the buyer the option of refund or delayed delivery.

Unless otherwise stated in the ad, the buyer has a 10-day return privilege from the time he/she receives an item from an advertiser. The buyer does not have to give a reason for a return and can demand a refund less post costs. Advertisers must allow buyers to obtain authenticity judgements on the basis for retention provided they notify the advertiser of their



