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Reviews Johnny Bragg

- La Vern Baker
- Action Figure Party
- **Dion**
- The Go-Go's
- Carl Verheyan



CDS BLACK CROWES Their new imported 2-part Singing" CD Maxi-Single Set...each with unique B-s Singing: UU maarongo sector The set of 2. CD BLACK CROWES The Japanese Edition of their new CD. "Lons", has one ADDED BONUS TRACK not on the U.S. CD! 35 00

GOLDMINE #549

August 10, 2001

CDS JACKSON, JANET The 2nd Imported CD Maxi f new album will be "Someone To Call My Lover"!

new album will be "someone to some the form of the follow) to follow) CDS JACKSON, JANET The Australian "AH For You" CD Ma Single will feature 5 MDES!

CO YES BRAND NEW Japanese HIGH DEFINITION REMAS-TERED OFS. IM MIL-IP Style Sleeves to the 2-CO Yesshows @ \$50 and for 'Cong for the One", Time And A Word "Tomato", "Hes 'Tes Houm et al. (1997) UP YOUNG, NELL IN Stock. Imported lamited viny pressing for his new live album. "Read Mock, Vial. "I'll", 250 BOOK, YOUNG, NELL New British only "O to 60" hard-bound biography by Johnny Rogan. A Must!!! 38.00

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3





LATEST ARRIVALS IMPORTS, INDEPENDENTS AND HARD TO FIND

AFRIL WINE "Back to the Mansion" Myles Goodwyn and original lineup turns out their 18th album their first new one in 7 years, 11 tracks, Civilian Records Canada (arrived May 30th).......\$18.98 ASIA "Live at Budokan Tokyo 1983" originally an MTV broadcast first time on CD, one of only two shows Greg Lake lead vocals, "excellent sound" Pilor Records UK (arrived May 9th).......\$17.98 BABYS, THE "Valentine Baby" Deriver concert Valentine Day 1980 includes "Every Time I think for You, Back on My Feet Again, Head First, Midnight Rendezvous, "there are some minor flaws on Looking for Love excellent sound overail", 12 tracks, Pilot Records UK (arrived July 11th)...\$17.98 BACH BER "Massing refer exvitinger and Doken quintification works on burne langer on the "reference" on the sound overail".

JOSHUA "The Hand is Quicker Than the Eye" "Surrender" and "M-PIRE Chapter One" guitarist Joshua Perahia 1983 Enigma Records debut, 1985 Virgin Records follow-up featuring vocalist *Jeff Fenholt, and his 1995 band's only release, MK Music USA (arrived June 8th).....each* \$12.98 it Five Stars" includes "The Zoo, Hurricane, Wind of Change" and covers of Kansas "Dust in the Wind" the Cars "Drive" and Queen "Love of my Life" 15 trks, German (arrived May 22nd) \$23.98 SEVENTH KEY "Seventh Key" new project from Kansas bassist Billy Greer performing bass and vocals, muscians Steve Morse, Richard Williams, Phil Ehart, Steve Walsh, Mike Stamer, guitanst Al Pitrelli and Chris Caffery of Savatage, 14 tracks, Japan (arrived June 27th). 27.98

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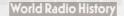
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QUEEN DISCOGRAPHY

Queen's output includes some triple-digit collectibles. ...by Tim Neely

36 100 Years of Popular Music — The 1950s Music in the early 1950s was starting to

stagnate. By the mid-50s, R&B and country collided to create rock 'n' roll, sending shockwaves that are still being felt today. Chuck Berry, Fats Domino, Elvis Presley, Carl Perkins, Buddy Holly and others ushered in the new musical age. ... by William Ruhlmann

48 TOP 10 MOST COLLECTIBLE 45s

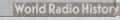
Goldmine Price Guide To 45 RPM Records, 3rd Edition, by Tim Neely has just been released. In addition to prices for more than 70,000 45s, author Neely provides collectors with a list of the Top 10 45s to drool over. ... by Greg Loescher



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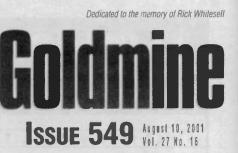
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Please Mr Postman

Reggae Christmas curiosity

I'm probably not the only one who has asked about this, but I'm really curious about that reggae Christmas record you mentioned in your Letter From The Editor in the July 13, 2001, issue. Is it listed in the Goldmine Christmas Record Price Guide because it's a novelty item? Or is it worth some money, and if so, how much? I'd be interested in some catalog information on it as well. I'd like to see if I could chase that one down. Any help you could provide would be greatly appreciated. Thanks.

> - Pat Wong via e-mail

(Pat, the album is a hoot, that's for sure. It's called Reggae Christmas By The Joe Gibbs Family and was released in 1982 on Joe Gibbs Music 8077. It's worth \$20 in near mint condition according to the Goldmine Christmas Record Price Guide by Tim Neely (available at our Web site, www.goldminemag.com, or by calling 1-800-258-0929). Not bad in my case for a \$1 investment way back then. While not a particularly expensive record, it's depicted in the book in color because of its uniqueness. Some of the artists on the album are Sly & Robbie, Mighty Diamonds, Trinity, and Dennis Brown, among others. — Ed.}

Index to Goldmine articles?

I inquired two or three years ago about the creation of a Goldmine index. At that time there was a very simple listing of past issues, not too much in depth.

I see a need for record collectors and folks with many back issues (such as my 11 years' worth) to index. Would this be in your plans? If not, is it possible to grant permission for someone outside to complete the task and make it available? Thanks.

— Tim McDonnell via e-mail

[Tim, We actually have a detailed index for our entire history. The problem is we are waiting for our Web site update later this year which will, we hope, allow us to place it on our Web site. The index you were referring to in your letter was published in our 1998 Goldmine Annual (sorry, sold out) and basically contained a listing of cover stories, major features and columns up to 1997. Our associate editor Cathy Bernardy has been diligently updating our existing index in a more complete manner than what was previously published. We are hoping the index will be up and running on the site by the end of the year, but with anything computer-related, time frames for project completions usually become much longer than what anyone involved thought they would be. Just ask Bill Gates! - Ed.)

Don't trust reviewers?

In regards to the CD review of The Very Best Of Jethro Tull (Goldmine #547, July 13, 2001) - trust Michael Gallucci? You've got to be kidding. In all of our best interests, please quit sending him Tull discs to review. Thank you.

- Dok Webb via e-mail

LETTER FROM THE EDITOR Summer's here and the time is right...

Many of you reading this issue of Goldmine are reading Goldmine for the first time, as this issue is being handed out to attendees at the National Record Show™, cosponsored by Goldmine and The Rock And Roll Hall Of Fame in Cleveland.

For the information of those newcomers to Goldmine and any other recent readers, Goldmine has been published since 1974 and is the largest magazine for collectors of vintage records, collectible CDs and music memorabilia. The ads in this issue provide a good indictation of the type of material you have at your fingertips in each issue.

While we focus editorially a lot on rock. as with this issue on Queen, our coverage touches on every genre and era. For instance, this issue has a jazz column, which alternates every other issue with a country column.

We've recently covered artists as diverse as Bob Marley, John Lennon, Charley Pride, Fats Domino, The Cult, Richard Thompson, Muddy Waters, Dion, Humble Pie, Chrissie Hynde, Elvis Presley, and Vic Chesnutt.

review - Ed.)

Upcoming artists we will be featuring include Peter Noone of Herman's Hermits, Louis Armstrong, Prince, Stephen Stills, The Beatles, Poco, The Four Freshmen, INXS and many more.

Goldmine is a virtual musical smorgasbord, with coverage of popular and obscure artists with informative historical articles and current interviews. Plus, readers are able to purchase cool collectibles from these artists and thousands more from the reputable dealers and collectors who advertise every two weeks in our pages.

We hope that those of you attending the National Record Show are having a great time and will attend our event next year (Aug. 3-4, 2002). Summer's here, and the time is right to have a record show. Enjoy! - Greg Loescher

Editor's recommendation: Action Figure Party, Action Figure Party (Blue Thumb Records, 314 543 417-2) - funky jazz fusion with shades of Steely Dan, Weather Report, et al. (See review on page 42.)

{Dok, we are hoping Chrysalis/Capitol won't release any more Best Of Tull packages in the future with the same material that's been on upteen reissues, which is the gist of Gallucci's

Bring on The Village People! As a longtime reader of Goldmine I'd like to request a feature story and discography of disco kings The Village People. Thanks!

– Dana Jensen Shoreline WA

Original members the only real thing Just wanted to say that I agree with Greg Loescher regarding the original members of the classic groups, doo-wop or otherwise. No one wants to pay good money to see imposters, no matter how good they are. I have been bilked twice in the past when I went to see The "Marvelettes" in concert a few years back.

The first time, I was totally naive. I sat there saying to myself, "Well, if these women are the originals, they sure look good to say the least! Why is it, though, that none of them look familiar?" I thought that maybe it was my eyes at first, until, as the show went on and they introduced themselves, it became clear that they had never been original group members (or even replacements) and were probably in diapers when the original marvelous Marvelettes were belting out the hits that made them famous.

The next time I got taken was during a "Legends Of Motown" concert that I was sure wouldn't entertain bogus Marvelettes. After all, it was Motown, and I had seen this concert the previous year with The Four Tops, The Temptations, and Martha And The Vandellas, so I was sure that the lineup would contain some combination of Gladys Horton, Wanda Rodgers, Katherine Anderson, Anne Bogan, Georgia Dobbins,

World Radio History

and/or Juanita Cowart, as Martha's Vandellas had included her and sister Lois (a verified Vandella) and that The Four Tops were all the originals minus the recently departed Lawrence Payson. Even the Temps had Otis Williams.

Wrong again. This time a totally different lineup of faux "Marvelettes" presented themselves and had the nerve to make statements such as "This was a hit for us in 1963," etc. Oh give me a break! These girls, while talented and capable, were not the real Marvelettes. It would have been fine if they were truthful and said that they were singing "in tribute" to The Marvelettes, but to claim they were the real thing was nothing but the lowest form of false advertising.

Yes, Mr. Robbins, the real artists do matter to the real fans. 1 for one would rather pay twice as much to see the original members (or even an original member with some stand-ins) entertain me than to watch people with no connection to the original group try to hoodwink the audience into thinking that it is getting the real thing.

You wouldn't pay good money to buy a brandname article only to find out you were getting a facsimile, would you? Then why does Robbins and his ilk think that fans want to pay to see people pretending to be who they are not? I was swindled twice, and it will not happen again.

Please let us know how we can support the people who are fighting against this type of consumer fraud. The original members do matter, and I for one am more willing to send my hard-earned bucks to EA.M.E. or some other organization that fights these liars than to spend another dime on falsely advertised musical groups.

> — Ralph Covino via e-mail

{In Wisconsin a few years ago, the state enacted a law that all frozen pizzas made with "faux" mozzarella cheese had to state so on the pizza packages' labels. Those manufacturers using real cheese were allowed to use a special logo that says "Real Cheese" on it. If it can be done with \$4 frozen pizzas, it should be done with groups that people pay far more to see perform. To make a donation to F.A.M.E. (Friends Against Musical Exploitation), write to 154 Endicott Ave., Revere MA 02151; www.fameartists.com. - Ed.}

Jerry Lee Lewis a no-show at faux concert

Last year, Jerry Lee Lewis was headlining an "oldies" concert in Elizabeth, Colo., at Fiddler's Green with the fake Lovin' Spoonful (no John Sebastian after all), the fake Animals (with the real Eric Burdon), the fake Jefferson Airplane (some girl singing Grace Slick and no doubt "doing" Marty Balin - if you saw the VH-1 special, you know why I included that) and the fake Paul Revere & The Raiders (at least Revere was real, though he didn't actually seem to do much more than tell off-color stories).

After suffering through all the fakes, the announcer came out and informed us that Lewis had not been able to get a plane out of wherever he lives (too much alcohol perhaps?) — one has to assume that they knew much earlier that he wasn't coming. Sheesh. No refund was offered, but hey, we did at least get to hear Revere play his biggest hit - "We're An American Band!" (Maybe I'm getting too old for rock 'n' roll).

– George Krieger Elizabeth CO

{What, I thought Revere's biggest hit was "Stairway To Heaven!" — Ed.)

No statute of limitations on truth

I read with interest Peter Gutmann's Classical Notes columns about the Johnnie Johnson copyright case with Chuck Berry. I think Johnson's reasons for not coming forward sooner are irrelevant, and the only thing that matters is did he cowrite those songs (and can he prove it)? There should be no statute of limitations on truth.

The article in the June 29, 2001, issue (Goldmine #546) stated that Johnson's attorneys know of no other case where the plaintiff waited that many years before coming forward, but there is such a case: the 1994 court settlement that awarded Mike Love cosongwriting credit on 39 Beach Boys tunes (which were about 30 years old) and several millions of dollars. There's an eyewitness account of the court proceedings on the Web

(Please see Please Mr. Postman page 84)

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GOLDMINE #549 August 10, 2001

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Bobby Rush lights up the W.C. Handy Awards ceremonies.

Blues greats pick up their Handy Awards in Memphis

MEMPHIS — Unlike the Oscars, Emmys, and Grammys, there's no handicapping the winners of the W.C. Handy Awards.

The 22nd annual presentation of the coveted blues statues, held May 24, 2001, at the opulent Orpheum Theatre in Memphis, honored the idiom's veteran luminaries as well as its younger generation. B.B. King was named Blues Entertainer Of The Year in absentia (his underwhelming collaboration with Eric Clapton, Riding With The King, was dubbed Contemporary Blues Album Of The Year). Little Milton (on hand as both presenter and winner) was elected Male Soul/Blues Artist Of The Year (Etta James, his victorious female counterpart in the same category, was also absent), and the year's Traditional Blues Artists were harpist James Cotton and Chicago queen Koko Taylor (both absentees; it was Taylor's 21st Handy). Young belter Shemekia Copeland, away on tour, was another big winner - her Alligator CD Wicked was voted Blues Album Of The Year and she was also elected Contemporary Blues Female Artist. The North Mississippi All-Stars were deemed Best New Artists for their debut set, Shake Hands With Shorty.

Videotaped for national airing on public TV, this edition of the Handys may well have been the best yet. Laconic host Mac "Dr. John" Rebennack immersed his concise introductions in cool swamp lingo, and the musical content was an improvement on past years.

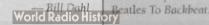
Texas great Clarence "Gatemouth" Brown and his swinging combo opened with the flinty blues "The Drifter" and a torrid "Honey Boy," Brown alternating between guitar and fiddle. Pianist Henry Butler and guitarist Corey Harris offered acoustic duets with a prewar flavor. Harpist Kim Wilson and perenoial pianist-of-the-year Pinetop Perkins sparkled within the 2001 Handy All Star Band. Southpaw Chicago guitarist Eddy Clearwater — resplendent in a turquoise suit — celebrated his win as Male Contemporary Blues Artist with the Chuck Berry-style rocker "I Wouldn't Lay My Guitar Down." Taj Mahal And His Phantom Blues Band parlayed their victory as Blues Band Of The Year into a rousing set.

Most heartening of all was Bobby Rush's bawdy segment. Though a recent wreck totaled his tour bus, killed one of his dancers and left him hobbled, Rush overcame the tragedy with an incendiary set mixing steamy funk with tough blues that gave no hint of his injuries.

But it wouldn't be the down-home Handys without a glitch or two. A heads-up to presenters that guitarist Mel Brown wouldn't be picking up his award for Comeback Blues Album could have saved several awkward minutes waiting for him to show up. More embarrassing was Chicago guitarist Son Seals' disappearance before his name was called as Traditional Blues Album winner; he was reportedly in the bathroom.

The fragility of the genre's elders was underscored by 86-year-old Robert Lockwood Jr.'s sly "What took you so damn long?" comment to Handy voters after his Telarc CD Delta Crossroads was named Acoustic Blues Album Of The Year. After presenters Rufus Thomas and Ruth Brown fought their way through some scripted repartee and were greeted by the equally canepropelled Dr. John, Thomas observed, "You ever see anything like this? Three people on three crutches!"

Beale Street and surrounding Memphis nightspots were hopping all weekend. Among the highlights: slide guitarist Freddie Roulette (three gigs at three clubs), Chicago saxman Eddie Shaw at King's Palace, Levon Helm & The Barnburners at B.B. King's, a Vanguard Records showcase for Lee Roy Parnell at the Gibson Cafe and the sweet soul of The Masqueraders at Blues City.





DVDs available now: New DVDs from Image Entertainment include hard-rocker Joan Jett And The Blackhearts Livel, with two bonus tracks and the band's take on the Tommy James & The Shondells classic "Crimson And Clover," as well as many of their own hits, such as "Bad Reputation" and "I Love Rock 'N' Roll"; The Jazz Channel Presents B.B. King is a 15-track concert including King standards such as "The Thrill Is Gone" and "Let The Good Times Roll," plus an interview; Louis Prima. The Wildest is a nostalgic look at one of the most original performers ever. Prima kicks on "Just A Gigilo," "That Old Black Magic" and "Jump, Jive An' Wail," with music scenes from New Orleans, New York and early Las Vegas.

On the bookshelf: Asia: The Heat Goes On by longtime Asia fan David Gallant is a band-authorized biography available through the band's Web site at www.asiaworld.com... The two newest reference works from Joel Whitburn's Record Research are Joel Whitburn's 2000 Billboard Music Yearbook, which has chart information on 10 Billboard charts plus Pop and Country annual ranking sections, and Joel Whithurn Presents Billboard Top 10 Singles Charts 1955-2000, which draws from each weekly Top 10 list from 1955 through 1958 and then the Hot 100 list, with listings of the weekly Top 10 from the Pop chart since its Aug. 4, 1958, debut on up through the end of 2000.

National Record Show M update: Goldmine's National Record Show at Cleveland's Rock And Roll Hall Of Fame Aug. 4-5 includes an outdoor acoustic concert with Ohio's own

legendary psych wizard, Poobah. Poobah has been touring and recording since 1972, with Let Me In, their 1972 debut, valued at



\$600 in the Goldmine Standard Catalog Of American Records, 1950-1975 The band's newest album, Furious Love (Monsterrecords.com), contains the incendiary picking pyrotechnics of guitarist Jim Gustafson. The concert will start 1/2 hour prior to the Halls 10 a.m. opening on Aug. 4. Admission to the National Record Show is free: Rock Hall admission is extra. The National Record Show features many of the nation's top dealers and Goldming advertisers. Current temporary displays at the Rock Hall during the show include the John Lennon exhibit on loan from Yoko Ono, a Jimi Hendrix exhibit with live footage aired continually and Stuart Sutcliffe: From The Surfer magazine's 40th anniversary: In honor of the 40th anniversary of Surfer magazine, The Right Stuil/EMI has released in conjunction with the magazine, The Perfect Day: Music From 40 Years Of Surfer Magazine, a 17-track enhanced CD with surfing footage and Web links. The CD project was done in conjunction with the release of 40 Years Of Surfer Magazine,



Chronicle Books' coffee-table tome about the venerable magazine. The CD tracks, which were handpicked - some from surfer movie soundtracks - by Surfer's editors and writers, range from classics such as The Beach Boys' "Surfin' USA," The Ventures' "Hawaii Five-O" and Jan & Dean's 'Ride The Wild Surf," to lesserknown surf tributes such as Robin Trower's Day Of The Eagle," San Diego's Sprung Monkey's "Bleeding" and The B-52's' "Rock Lobster." Pairing a surf music old-timer with a modern guitar superstar, Dick Dale and Stevic Ray Vaughan duel on "Pipeline." A limited edition "wet suit" version, packaged in a sea water-fulled slipcase, is sure to be a collector's item.

Odds and ends: The Louis Armstrong Centennial Celebration is taking place Aug. 2-5, 2001, at the University Of New Orleans and throughout the city, especially in the French Quarter. Walking tours of Armstrong's New Orleans, many concerts throughout the city, a club crawl, numerous educational jazz programs and conferences, parades, a Sunday-morning jazz Mass and even jazz-related activities for children are all on the docket (www.satchmo.com) . Queen is scheduled to add their star to Hollywoods Walk Of Fame sometime in the near future ... Two airports have been renamed to honor famous recording attists. Starting in August New Orleans will rename its airport Louis Armstrong New Orleans International Airport while further on down the (Penny) lane, in spring of 2002 Liverpool, England, will be officially cailing its new airport Liverpool John Lennon Airport. Scuse me while I kiss the sky.

- Greg Loescher

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GOLDMINE #549

Vocal Group Hall Of Fame gears up for Sept. 13 inductions

SHARON, Pa. — Fans of doo-wop and vocal groups are invited to attend The Vocal Group Hall Of Fame's Class Of 2001 inductions Sept. 13, 2001, at The Vocal Group Hall Of Fame And Museum in downtown Sharon, Pa. *Goldmine* readers voted for the new inductees last January with an official ballot inserted into the magazine.

As with last year's inductions, co-emcees will again be Jay Warner, president of National League Publishing and author of Just Walkin' In The Rain (see review on page 98) and Mary Wilson, one of the original Supremes, who were inducted into The Vocal Group Hall Of Fame in 1998, the first year of inductions.

At press time, 11 of the 14 groups to be inducted have confirmed their attendance to pick up their Harmy awards at the induction ceremonies, including The Pied Pipers (no



"Dedicated to Honor the Greatest Vocal Groups of the World."

original members have confirmed as of press time) and original members of Oak Ridge Boys, Smokey Robinson & The Miracles, The Chordettes, The McGuire Sisters, The Four Freshmen, The Vogues, The Lettermen, Gladys Knight & The Pips, The Four Aces, and The Lennon Sisters.

Several acts who were inducted previously but unable to attend their inductions are also scheduled to be at the inductions as presenters. At press time, these include Henry Fambrough

The Vocal Group Hall Of Fame Induction week schedule

Sept. 12, daytime — Celebrity Golf Classic (Five-man scramble with one celebrity per foursome), Oak Tree Country Club Sept. 12, evening — Pre-induction dinner show at Tiffany's Banquet Center. Sept. 13, daytime — Induction ceremony at The Vocal Group Hall Of Fame And Museum, Sharon, Pa.

Sept. 13, evening — Music & Memories 2001: The Celebration Concert

<u>Sept. 14, daytime</u> — Music In Education program for 800 Pennsylvania and Ohio children, hosted by various Hall Of Fame inductees.

Sept. 15, 10 a.m. to 6 p.m. — Music Enthusiast & Collectors Show, sponsored by The Keystone Record Collectors Club and Goldmine. Record show plus possible vocal group celebrity autograph sessions. Held at the Vocal Group Hall Of Fame And Museum. \$5 admission to the show includes museum admission.

For more information on any of the above events, please contact The Vocal Group Hall Of Fame at 724-983-2030 or visit www.vocalhalloffame.com. of The Spinners and Hank Ballard of Hank Ballard And The Midnighters. More acts will be announced as their attendance at the inductions is confirmed.

Cost to attend the inductions, which are held on the third floor of the museum, is \$100 per person, which includes VIP seating at both the inductions and the Music & Memories 2001 concert. There are also \$20 seats available elsewhere in the museum where the cermony will be simulcast. Call 724-983-2030 for tickets. Limited seating is available in the VIP section.

The Music & Memories 2001 concert is an outdoor concert held in a large park-

ing lot behind The Vocal Group Hall Of Fame And Museum. Last year's five-hourplus concert drew more than 1,500 fans. At press time, 16 groups with original members are scheduled to perform, including the Oak Ridge Boys, The Lettermen, The Memories, The Four Dots, The Marcels, The Orioles, and many more. The concert will be taped to appear on PBS at a later date.

VIP seating to sit with the stars at the concert is \$50. General admission seating is \$10 in advance, \$12 at the gate. For information on hotels and other area attractions call the Mercer County Convention And Visitors Bureau at 724-346-3771 or go to www.mercercountypa.org.

"We are really surprised and pleased by the number of advance tickets we have sold already to the concert and inductions," said Tiffany Frank," executive director of the nonprofit Vocal Group Hall Of Fame. "Our event last year was very special and a lot of fun, and we are looking forward to the bigger and better September induction week coming up. Most exciting is the number of original members from the Class Of 2001 inductees already committed to coming to the event. It's going to be a very special time."

The Vocal Group Hall Of Fame And Museum Foundation is a nonprofit organization that depends solely on private and public donations and grants to run its museum and programs. For more information in general on the Hall, go to www.vocal halloffame.com.

In addition to the induction ceremonies and Music & Memories 2001 concert, a celebrity golf outing and a dinner and show take place Sept. 12, the day before the inductions. A combination golf outing/dinner ticket can be purchased for \$125, which includes all golfing fees plus a cart and the evening's meal. Tickets for just the golf outing are \$80 and for just the dinner are \$50.

On Saturday, Sept. 15, the Keystone Record Collectors and *Goldmine* will be sponsoring a record show right in the Hall's museum. The reduced admission of \$5 to the Hall that day includes admission to the record show. The Hall has displays representing more than 92 vocal groups.

The Keystone Record Club normally holds monthly record shows in eastern Penn-

World Radio History



Vocal Group Hall Of Fame cofounder Tony Butala of The Lettermen holds up a Harmy <u>award at last year's inductions.</u>

sylvania, but many of its members and dealers expressed interest in seeing the inductions and the museum, thus the pilgrimage to the other side of the state (Sharon is located about an hour northwest of Pittsburgh, near Youngstown, Ohio). According to Phil Schwartz, an officer of the club, dealers will be heavily stocking their inventory for the record show with doo-wop and vocal group recordings. Dealers interested in setting up at the show should call 717-898-1246.

Hours the museum is open to the public during the induction week are Sept. 12 (Wednesday), 10 a.m. to 5 p.m.; Sept. 13 (Thursday), 5 p.m. to midnight; Sept. 14, (Friday) 10 a.m. to 5 p.m.; and Sept. 15 (Saturday), 10 a.m. to 6 p.m. The only change in regular museum hours is Thursday, Sept. 13. The museum will be closed during the day except to induction cermonies ticket holders, but it will be open to public in the evening.

— Greg Loescher

2001 Vocal Group Hall Of Fame inductees

- The Bee Gees
- The Chordettes*
- The Eagles
- The Four Aces*
- The Four Freshmen*
- Gladys Knight & The Pips*
- The Lennon Sisters*
- The Lettermen*
- The McGuire Sisters*
- Oak Ridge Boys*
- The Pied Pipers*
- Smokey Robinson & The Miracles*
- The Vogues*
- The Weavers
- * Confirmed at press time to be attending the induction ceremonies.

Rare Finds

Elvis Sun 78 for \$10, Vogue picture disc for 10 cents

My best find is an Elvis 45 on the Sun label. Being new to the hobby, I am still naive enough to believe that what I find at a flea market for a dollar has got to be the real thing, otherwise why would anyone go to the trouble and expense of counterfeiting a record that eventually sells for such a small sum?

After talking to a few collectors about my "find," it is apparent that a number of counterfeits do exist, for whatever reason. My "find" was not only a Sun Elvis, but an EP as well (not listed, but 1 had hopes). Additionally, it had a cardboard picture sleeve (similar to the first RCAs), which 1 came to find out was also never produced by Sun.

I am now resigned to the fact that I have a counterfeit of a record and picture sleeve that was never produced in the first place, but for a dollar, I at least have a good conversation piece.

As a sidelight, about a month earlier, I did buy an Elvis 78 on the Sun label that is excellent condition. It is Sun #210. I bought it at another flea market in close proximity to the one where I purchased the fake 45. The dealer knew he had something special, because instead of the \$1 he was charging for the other 78s, he had placed a \$10 price tag on this one. Also, he had it set aside under the counter for a regular customer of his, who had not shown up for a while to check the dealer's inventory. I suggested that he may never show up again and volunteered to pay his price if he would sell it to me. He agreed. In my two years of looking, this is the highest price I have paid for a record. I hesitate to pay collector prices, because I am still not that knowledgeable about the hobby.

As another sidelight, I recently bought a number of promotional 78s from the son of an old DJ who was tired of storing them. He had advertised them in one of the local throw-away newspapers. We agreed on a price of 10 for a dollar, and after lugging them home, I discovered a Vogue picture disc was part of the lot — a Vogue for 10 cents.

Flea markets, estate sales and garage sales are my main sources of finds, and it is surprising to me the number of records that are still out there. They sure made a bunch of them.

I really enjoy the chase, and judging by the results of my finds so far, I expect my perseverence will eventually be rewarded with a real Elvis 45 on the Sun label. It's just a matter of time.

— Jerry Kowalchik Friendswood TX

[Jerry, you certainly are living proof that there are still cool items out there that can be purchased cheaply if you are patient and dig around. Too bad about the bogus Sun 45, but wow, a Vogue usually starts at \$40-\$50 in near mint condition and that Sun #210, ("Good Rockin' Tonight") can fetch several hundred dollars depending on condition. Not too shabby. — Ed.]

Items for this section should be addressed to: Goldmine Rare Finds, 700 E. State Street, Iola, WI 54990-0001. Photos or color photocopies of items are welcomed, but please do not send originals. Keep on diggin'.

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- 7. BABY DON'T SCOLD ME (Demo 1966) Previously Unreleased
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- 9. WE'LL SEE (Demo 1966) Previously Unreleased
- SAD MEMORY (Demo 1966) Previously Unreleased
- 11. CAN'T KEEP ME DOWN (Demo 1966) Previously Unreleased
- 12. NOWADAYS CLANCY CAN'T EVEN SING Atco #200 (1966)
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- WORRY (Remix 1966) Previously Unreleased

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- 6. MR. SOUL Previously Unreleased (1967)
- WE'LL SEE 7. Previously Unreleased
- (1967) MY KIND OF LOVE
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- (Demo 1967) Previously Unreleased 11. NOBODY'S FOOL
- (Demo 1967) Previously Unreleased 12. SO YOU'VE GOT A LOVER
- (Demo 1967) Previously Unreleased
- 13. MY ANGEL (Demo 1967) Previously Unreleased
- 14. NO SUN TODAY Previously Unreleased (1967)
- 15. EVERYDAYS Atco #226 (1967)
- DOWN TO THE WIRE Previously Unreleased (1967) 16.
- BLUEBIRD Atco #226 (1967)
- EXPECTING TO FLY Atco #226 (1967)
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- A CHILD'S CLAIM TO FAME 20. Atco #226 (1967) 21. ROCK & ROLL WOMAN
 - Atco #226 (1967)

Disc Three

1. HUNG UPSIDE DOWN Atco #226 (1967)

- 2. GOOD TIME BOY Atco #226 (1967)
- 3. ONE MORE SIGN (Demo 1967) Previously Unreleased
- 4. THE RENT IS ALWAYS DUE (Demo 1967) Previously Unreleased
- ROUND AND ROUND AND ROUND (Demo 1967) Previously Unreleased
- 6. OLD LAUGHING LADY
- (Demo 1967) Previously Unreleased 7. BROKEN ARROW Atco #226 (1967)
- 8. SAD MEMORY Atco #226 (1967)
- 9. ON THE WAY HOME (Previously Unreleased Mix (Previously Unreleased 1967) Previously Unreleased
- WHATEVER HAPPENED TO SATURDAY NIGHT? (Remix 1967) Previously Unreleased
- 11. SPECIAL CARE Atco #256 (1968)
- 12. FALCON LAKE (ASH ON THE FLOOR) (Remix 1968) Previously Unreleased
- 13. WHAT A DAY Previously Unreleased (1968)
- 14. I AM A CHILD Atco #256 (1968)
- QUESTIONS Atco #256 (1968) MERRY-GO-ROUND Atco #256 (1968)
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- 5. HOT DUSTY ROADS Atco #200 (1966)
- EVERYBODY'S WRONG Atco #200 (1966)
- 7. FLYING ON THE GROUND IS WRONG Atco #200 (1966)

8. BURNED Atco #200 (1966)

DO I HAVE TO COME RIGHT OUT AND SAY IT Atco #200 (1966)

& mixes

- LEAVE Atco #200 (1966) 10.
- 11. OUT OF MY MIND Atco #200 (1966)
- 12. PAY THE PRICE
- Atco #200 (1966) BABY DON'T SCOLD ME 13. Atco #200 (1966)

& memorabilia.

- MR. SOUL 14. Atco #226 (1967)
- CHILD'S CLAIM TO FAME Atco #226 (1967) 15.
- 16. EVERYDAYS Atco #226 (1967)

- 17. EXPECTING TO FLY Atco #226 (1967) 18. BLUEBIRD
- Atco #226 (1967) HUNG UPSIDE DOWN 19.
- Atco #226 (1967) 20. SAD MEMORY
- Atco #226 (1967)
- GOOD TIME BOY 21. Atco #226 (1967)
- 22. ROCK & ROLL WOMAN
- Atco #226 (1967)
- 23. BROKEN ARROW Atco #226 (1967)



Mich Roch/Star File

Compiling an imaginary "ultimate boxed set" Interview with Brian May by Dave Thompson

It's the stuff that extraordinarily perverse dreams are made of. In late 1974, Sparks were the biggest band in Britain. Two albums and four singles had, in just eight months, catapulted them from the ranks of underachieving also-rans in their homeland to demigod-like household names in Europe. Frontman Russell Mael and his Charlie Chaplin-esque brother Ron were the most distinctive faces in rock, and they stared out from every magazine cover on the shelves. Russell's voice, too, was unmistakable, an effortless falsetto that rattled off Ron's quirky, breakneck lyrics with a style and grace that was unique.

There was only one shadow on the duo's horizon — they had just dismissed their guitarist. So, they did what any self-respecting superstars would do and began casting around for a suitable replacement. Someone well-known, somebody respected but somebody whose career was maybe on a distinct downward spiral. Somebody, the Californians decided, like Brian May.

It was the ideal solution. At that moment in time, there were just three guitarists in Britain who mattered — Mick Ronson, the arachnoid lieutenant to David Bowie's cosmic cowboy; Ariel Bender, the man who put the "heh" in Mott The Hoople; and Brian May, the wideboy foil to Freddie Mercury's epee, five-foot something of perma-perm style and glowering good looks, with a guitar sound that could make your heart race.

But his band, Queen, had shot their bolt. The press despised them — George Tremlett, author of the first-ever Queen biography, 1976's oddly titled *Queen*, reflected on the band's early years by remarking upon their "total rejection by the critics." Band publicist Tony Brainsby remembered being told by one heavyweight rock journalist that "he wasn't going to write about a load of poofters." Another paper even came up with a new category to lump them into: "supermarket rock." Nobody, the Maels determined, could be happy trying to operate in that kind of environment. So they popped 'round to visit him.

It must have been a tempting offer. "I did like the band," May reflected. "I loved 'This Town Ain't Big Enough For The Both Of Us.' Anyway, they came 'round, the two brothers, and said, 'Look, it's pretty obvious that Queen

are washed up. We'd like to offer you a position in our band, if you want.' I said, 'Well, I don't think we're quite dead yet." And today — does he have any regrets? "No, not a lot."

The Queen story is, of course, a saga of supreme persistence. Perpetual critical disdain and the occasional commercial blip of course, are only to be expected in any band's life. Devastating illness and tragic death, on the other hand, are mercifully visited only on a handful. Aug. 9 marks the 15th anniversary of the last concert Queen ever played before Mercury's fading health nudged him into semi-seclusion; Nov 24 marks the 10th anniversary of his death, aged 45, from AIDS-related complications. That same week, six years will have passed since the release of the last "new" Queen album, Made In Heaven.

But the band's profile remains sky-high. Over the last decade, two compilations, one live album and a small fortune's worth of reissues and remixes have gone some way toward satisfying the demand for fresh product; a wealth of collaborations and solo projects have ensured the band and bandmembers remain firmly in the public eye, and the rumor mill seems to spend half its time conjuring up new possibilities for the musicians' future: They're working on a live anthology, they're re-re-(re-re-) mastering the back catalog once again; they're re-forming with George Michael/Trent Reznor/Robbie Williams/Kid Rock... OK, maybe *not* Kid Rock. Oh, and they're scooping up outtakes for a forthcoming box set to be comprised exclusively of unreleased material. May cast a weary eye over them all, but one out of four ain't bad.

The rarities box set is definitely happening and, though he cannot say when it'll be ready or even what will be on it, he does admit that "trawling the archive for any odd things that might be lying around" is only one of any number of approaches that can be taken toward what is, after all, one of the most significant canons in rock history.

"The regular back catalog is already out there. Hollywood Records have done a fantastic job in the States with it," May told *Goldmine*. "Tm amazed, really, all the more so since Capitol failed so hugely with it when we were signed with them a while ago. I think the difference was, Hollywood are

15

rather intelligent and don't make a huge hoohah and get on with the job and do it pretty well. So that's taken care of."

Looking around at the mountain of material that comprises Queen's non-album output, however, there is certainly room for improvement, consolidation and even explanation. What was the thinking behind all those 1991 remixes? Why does the sound break up at the end of "Lap Of The Gods (Revisited)"? And whose great idea was it to team up with Williams? Adding yet another spoke to the already bristling wheel of wishful thinking that periodically rolls through Queendom, May agreed to pretend that the band's next project will be to round up all these funny little bits and pieces and give the entire ouvre a facelift. What would comprise the ultimate Queen collection?

Disc one — The best of

Despite signing a high-profile production deal in 1972, Queen were forced to wait close to 18 months before their debut album was released and six months more before they made their all important breakthrough with the hit "Seven Seas Of Rhye."

"It was frustrating," May reflected, "because we were already... there was no such thing as glam rock back then. We were just a band who liked theatrics. We thought of ourselves as a kind of Led Zeppelin who enjoyed dressing up. By the time things started happening, though, people like Sweet and Slade, great pop groups who were also dressing up, were huge, and what we originally thought of as a very original approach was suddenly the latest fashion."

It was not a role that the band relished. "Fashion, movements — really don't matter when you're a band. All you care about is what's inside you, and you really don't want to be fit into somebody's box. I'd much rather spend time finding out what the differences are between people than looking for the similarities."

Not that Queen made any conscious efforts to shake off the unwanted baggage — "mainly because we were much too arrogant and pig-headed to care." Indeed, the sophisticated decadence of 1974's Sheer Heart Attack album (and, in particular, the "Killer Queen" single) so effortlessly fit the mood of the time that even today the song is a deathless regular in glam revivalist circles. But May is equally adamant that that, too, was utterly unpremeditated.

"We just did what we thought was worthwhile; there really was a terrible arrogance about us! But what that really means is, you're creating from the inside rather than from an opinion poll. We never considered what people were saying as a guide to what we were doing. It doesn't mean we didn't care about our audience, because we cared deeply about them. But caring about your audience doesn't mean doing what they want you to do. It means treating yourself properly as an artist, so you are worthy of people's support. And if you're acting with integrity within yourself, your audience will understand that."

That integrity took the band down some remarkable roads, of course — "Bohemian Rhapsody" is merely the tip of an iceberg of almost Brobdingagian creativity, audacity and, as May insisted, arrogance; you can stop off on any one of their albums to touch similarly scintillating heights.

Hollywood has already gifted fans with an album highlighting the heavier side of the band, the *Queen Rocks* compilation of skullcrushing riffs and tormented guitar solos (oh, and "Fat Bottomed Girls"), a set that May said he admires for the inclusion, for the first time on a Queen compilation, of "Tie Your Mother Down."

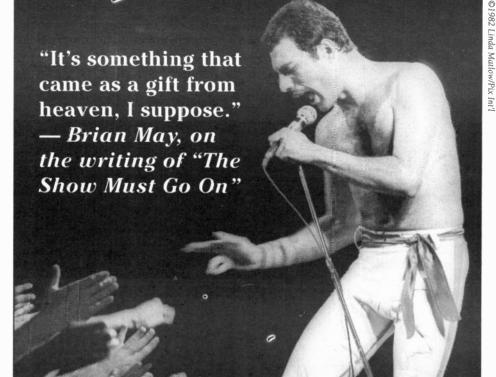
"That really should have been included on the original *Greatest Hits* album, and it wasn't because we were very rigid and pedantic about the contents. We said, 'It's got to be Top 30 and that's it,' and because 'Tie Your Mother Down' only got to #32, we couldn't put it on. Probably a bad idea."

Queen Rocks did well — #7 in the U.K. in 1997. {It didn't chart in the U.S. — Ed.} But a companion piece dwelling on operatics and conceits would be equally spellbinding — particularly as it's there, May acknowledged, that the group's sense of mischief really came into play.

For years, audiophiles have flinched through the closing moments of Sheer Heart Attack, as the soaring chorale majesty of the anthemic "Lap Of The Gods (Revisited)" builds to a massive finale and a heart-stopping explosion... only for the sound quality to simply crumble, the impact of the blast tearing the speakers (and the fidelity of the moment) to tattered ribbons. A faulty pressing? Faulty remastering? Cheap tapes? "No," May said, laughing. "The explosion's meant to break up. It's totally intentional. We said, 'The explosion will be too big for the studio, so tape saturation will be a part of the sound.'" What if the end result sends purchasers scampering to upgrade their album at every opportunity, hoping that some day a remaster will appear that doesn't sound like the woofer's gone tweet? "Sorry."

Another song wedged in the guitarist's heart is "We Will Rock You," recently revived for the opening to the movie *The Knight's Tale* and continuing to impress by its very ubiquity. (Plus this latest pressing sounds fabulous, with percussion that literally leaps out and slaps you.) Then there's "Flash." Perhaps *the* quintessential Queen single, the song certainly is one of their finest achievements of the 1980s — and, with all that in mind, astonishingly the closest a major hit has ever come to rotting on a shelf somewhere.

It was written, of course, for the soundtrack to Dino De Laurentis' Flash Gordon movie, but the director himself was dead set against having a pop group score his baby, as May recalled. "Really there had never been a rock soundtrack to a movie that wasn't about rock music before. Up to that point, it was considered impossible. Even Mr. De Laurentis said it'd never work. It was Mike Hodges. the producer, who brought us in to the project, and I think there was a fundamental gap between his view of the film and Mr. De Laurentis'. Mike Hodges really made it into a cult film by being very self-consciously kitsch, whereas Dino regarded it as an epic and not to be messed with. I'll never forget: He came to the studio, sat down and listened to our first demos and said, 'I think it's quite good, but the theme will not work in my movie. It is not right.' And Mike walked over and said, "A chat with you, Dino. You don't understand where this film is going to be pitched' But I had a really nasty moment



Queen's Freddie Mercury, performing at Poplar Creek, Chicago.

there, 'Oh no, he hates my "Flash"... aaaahhaaaaaahhh, and it's going to go on the cutting room floor.'"

But if May does have an all-time favorite Queen song — at least during the 30-second pause that followed the question — it's "The Show Must Go On."

Taken from the group's 1991 album Innuendo, "The Show Must Go On" was released as a single in October 1991, an epic production that, at the time of its release, was regarded simply as that — an epic production, a typically grandiose Queen pronouncement, albeit one of their most memorably stirring efforts in years. It entered the U.K. chart on Oct. 26, meandering casually up to a #16 peak — and then Freddie Mercury died, and suddenly the song's imagery — "a clown at the end of his career, standing there with his makeup running," as May put it took on an entirely new meaning and one that very few people had even imagined.

Tabloid tittle-tattle notwithstanding, nobody outside of Queen's innermost sanctum even knew he was ill until Mercury himself issued a press statement acknowledging he had contracted the HIV virus. Nobody had the opportunity to speculate upon how serious it was because, within 24 hours, he was dead. Just like that. The show would not be going on, after all.

"It was strange, because none of us really thought he would die," May reflected. "It was unthinkable, although obviously you have the possibility in the back of your head 24 hours a day. It's the most unreal thing to go through with somebody you've been that close with for that long. Having 'The Show Must Go On' out as a single at that time, it was very bizarre, because the way the song came about in the first place was strange.

"For some reason, John and Freddie and Roger had been playing around with things in the studio and I heard one of the sequences they had come up with, and I could just hear the whole thing descending from the skies... almost in the form, sound-wise, that it ended up. It's something that came as a gift from heaven, I suppose. I did some demos, chopped things up, did some singing demos and some guitar and got it to a point where I could play it to the guys, and they all thought it was something worth pursuing.

"Then Freddie and I sat down, and I got out my scribblings and said, 'What do you think of all this?' It was a very strange and memorable moment really, because what I'd done was come up with something which I thought was the world viewed through his eyes. We didn't talk about it as such. We talked about in terms of the story ... it was very poignant at the time, but strangely, not precious in any sense. It was just a song and we just loved the idea of it. I was very pleased with the way it came out, especially the way Freddie pushed his voice to ridiculous heights. Some of that stuff I mapped out in falsetto for him, and I remember saying, 'I really don't know if this is asking way too much...' and he went, 'Oh darling, not a problem. I'll have a couple of vodkas then go ahead and do it.' And he did."

Discs two/three — Extended versions and B-sides

Albums were Queen's forte; singles were an enjoyable highlight, and B-sides, said May, "were a nice way to deliver stuff to the fans who like to hear everything, without having to say, 'Look, this is what we're all about,' when it isn't. They're a lost art now. It doesn't apply anymore. But at the time, Bsides had a validity all of their own."

That said, Queen did not deliver much in the way of exclusive B-sides. The 1970s saw just one non-album song make it onto wax; the 1980s a somewhat healthier but still skimpy eight. But there was another CDand-one-half's worth of non-LP 12-inch mixes, extended and alternate versions flooding out of the studio, some of which were solidly excellent reinterpretations of the songs in question. The band also rustled up a special Christmas single, 1984's "Thank God It's Christmas," for which May continues to profess "a deep affection." Few of these performances, however, would ever be considered among anybody's favorite Queen



More than one vision of Brian May.

songs, with their general non-appearance among the bonus tracks on the Hollywood reissues prompting only a modicum of outraged handwringing.

One cut does stand head and shoulders over the remainder of Queen's non-album catalog, though. Indeed, "See What A Fool I've Been," the B-side of "Seven Seas Of Rhye," is significant not only because, as May said. "It was a little bit out of the scope of our main thrust," but also because "It really represented us on stage in the early days, doing bluesy things, which was a lot of fun." He continued, "From the beginning, we knew fairly clearly what our direction was, although it was argued about all the time. We always went for the maximum color and experiment and scope and breadth, and things like 'See What A Fool' didn't really belong in that.

"In fact, it was an adaptation of an existing blues standard --- you're going to ask me which one, and I don't know! I heard it on a TV broadcast. It was one of those things where... I remember hearing how The Beatles heard 'Apache' on the radio and wanted to do a version of it, but they weren't able to remember it properly so they put together an instrumental which became 'Cry For A Shadow.' It was the same sort of thing. I heard this song once on a TV program and remembered about a third of it and put together something which, in my mind, is the same thing. And I don't know how much accurately I did it because I still haven't found the original! It's funny. We were actually looking a few weeks ago to see if we could discover what the song was and who the original author was. I'd love to find out, because I'd like to pay the guy!"

Disc four — The remixes

Remixes are a tricky subject. They are, of course, *de rigeur* today, not only for those boldly thrusting new popsters who are seeking dance floor notoriety, but also among the older pack as well. Indeed, there's something about a classic-rock back catalog that artists and record companies alike simply cannot resist tinkering with, parceling out the greatest bits to whomever might be the flavor of the month and having them "update" them in the quest for a new generation of listeners.

And so it proved with Queen. In 1991, at the dawn of the band's relationship with the Hollywood label, their entire album catalog was reissued with fine remastering and occasional bonus tracks. But what oddities those bonuses were — alongside the occasional genuine archive find (a lost retake of "Keep Yourself Ahve" and the unreleased "Mad The Swine," both appended to the band's first album), lost B-side ("See What A Fool I've Been," incongruously plopped at the end of *Queen II*) and sundry 12-inch singles (it's what the 1980s were for), another album's worth of material was created then divided between the reissues via "1991 remixes."

The response from the fan base was predictable and justifiable disappointment. Even after a decade in which further remixes ("Another One Bites The Dust" shot up for the *Small Soldiers* soundtrack and "Stone Cold Crazy" dehumanized by Trent Reznor on a promo single) have more or less desensitized us to further such indignities, the 1991 visitations have few close friends. The band themselves, however, can be counted among them.

It was, said May, a group decision to go this route. "We contacted different people [and asked], 'Would you like to have a go at not a question worth asking. They were just

something? What would you like to have a go at?' It was very informal. We'd suggest things. They'd suggest things back. As for why we did it, I think it's a good idea not to be too precious about things, and it was a good idea to give people who were state of the art at the time, producing and mixingwise, the chance to fiddle around and see what they came up with — to give it a little bit of a modern age. I think they were actually quite a good foil — they're something you don't have to listen to if you don't want to but are some interesting little escapades."

Neither is May swayed by the argument that one of the things that makes "classic" rock classic is the fact that it doesn't actually need a modern edge, that every possible component is already in place and mere exposure alone will bring new fans running.

"It wasn't a question of 'need' — it was a question of giving a little bonus, with the hope that some of those things might give a new angle to the songs, make people think of them in a slightly different way. Plus, one of the things we've always enjoyed is interaction, and the remixes were a way of interacting with some of the modern producers."

Mike Wagener, John Luongo/Gary Hellman, the RAK production company, and Jack Benson were among those charged with the task — May admitted, "I've forgotten all their names now. But certainly Rick Rubin [whose own chosen credit for "We Will Rock You" was "ruined by..."] was a worthy adversary, a very creative guy. I visited a lot of these people while they were doing their remixes, and it was really interesting just to see what they picked up on. Whether the new versions were improvements — that's not a question worth asking. They were just

different and that's it."

Disc five — The collaborations

One of the least-documented areas of collecting concerns the band members' multitudinous collaborations with outside performers. As early as 1972, Roger Taylor was active outside of the family, when he performed on several tracks on the latest album by Al Stewart (then signed to the same production company as the band, Trident), Past, Present And Future.

Since that time, Taylor and May have proven extraordinarily prolific guests; Mercury and John Deacon somewhat less so. All, however, have played their part in some historic --- or, at least, highly sought-after --creations, beginning in August 1975, when the entire group descended to produce a session by orange-haired British soul band Trax. Nothing from this collusion was ever released, although that same month saw Mercury officially inaugurate Queen Productions Ltd. by producing the "Man From Manhattan" 45 for singer Eddie Howell (Mercury also supplies piano; Brian May adds some characteristic guitar). Both of these sessions, incidentally, took place at Trident, where the band were recording A Night At The Opera. People looking for the song today need look no further than the 10-CD, two-DVD U.K. Mercury solo boxed set.

The following year, during some downtime on the U.S. leg of their latest world tour, Mercury, May, and Taylor dropped by Electric Lady studios in New York to visit Ian Hunter — Hunter's old band, Mott The Hoople, of course, had given Queen invaluable aid in the early days, recruiting them to open their 1973 U.K. and 1974 U.S. tours. (Queen's "Now I'm Here," with its line about "down in the city, just the Hoople and me," remembers this memorable pairing.) The trio can be heard all over "You Nearly Did Me In," a cut from Hunter's All American Alien Boy album.

One of the most legendary of all Queen guest shots took place in 1983, when Mercury joined forces with Michael Jackson to record at Jackson's home studio. The pair recorded two songs together, "Victory" and "State Of Shock," but when the latter track made its public debut, it was Mick Jagger who took the co-lead vocal, with Mercury nowhere in sight. Mercury, apparently, had offended Jackson backstage at a Queen show soon after the original session, prompting Jackson not only to shelve the original tapes, but to abandon "Victory" altogether — the song titles The Jacksons' 1984 reunion album, but the song itself remains unreleased.

Mercury made only a handful of outside appearances; Deacon's extracurricular activities are even more minimal, although the hyper-funky "Picking Up Sounds," recorded with guitarist Robert Ahwai for release in 1983 under the pseudonym Man Friday & live Junior, is an excellent reminder that Deacon was the brain behind "Another One Bites The Dust." Three years later, this duo then reconvened as The Immortals, adding vocalist Lenny Zakatek to record three tracks for the soundtrack to the movie Biggles: Adventures In Time, a truly rip-roaring adaptation of the aviation stories of Captain WE Johns, which quite criminally failed to become one of the biggest movies of the year - it was certainly one of the best. Only one

Of all the band members, Taylor is the most prolific — one could make a magnificent box set from his outside work alone, its contents ranging from the 1975 session with Fox that produced the favorite "Survival," through dalliances with comedian Mel Smith and actor Jimmy Nail, hit singles with Gary Numan and Fergal Sharkey, and even a series of performances with Kansas during 1981/82. (He is heard but uncredited on the Vinyl Confessions album.)

May runs Taylor a close second in terms of outside activity, again with a stunningly diverse host of credits to his name, ranging from a 1979 session with British skiffle legend Lonnie Donegan, at which the stillunreleased "Rolling Stone" was cut (alongside a new version of Donegan's "Digging My Potatoes"), to an appearance on Fuzzbox's 1989 single "Self." Other notable appearances have included recordings with Judy Tzuke, Meat Loaf, Cozy Powell, Holly Johnson, Steve Howe, and Black Sabbath, while he also scored a U.K. #1 as producer of TV

Video review

FREDDIE MERCURY The Video Collection Hollywood (HR690089)

This 11-track collection brings together Freddie Mercury's solo videos, capturing Queen's charismatic singer at his over-the-top best.

The most restrained tracks are those from Mercury's Oct. 8, 1987, appearance in Barcelona with opera star Montserrat Caballe, performing, naturally enough, "Barcelona," "How Can I Go On" and "The Golden Boy." Mercury is completely in his element before a large and enthusiastic crowd, as fountains and fireworks explode around the duo. The studio version of "Barcelona" also tones down the glitz, though the performance is nonetheless dramatic, before a crowd drafted from the Queen Fan Club who hold lighters aloft en masse.

Elsewhere on Freddie Mercury: The Video Collection, "excessive" seems to be the operative word, most notably in "The Great Pretender." A straight-ahead performance video of Mercury performing the song in a shimmery white suit in front of the song's title writ large, with occasional cuts to the female backing vocalists (featuring Mercury and Queen drummer Roger Taylor in drag) would've worked nicely enough. But Mercury lets his imagination run wild and drops in re-creations of scenes from other videos - from Queen's "I Want To Break Free" to his own "I Was Born To Love You." Bear in mind those videos were pretty elaborate productions themselves. "Made In Heaven" has Mercury literally on top of the world, surrounded by a writhing mob inspired by Dante's Inferno; "Living On My Own" gives a glimpse into Mercury's private world, with footage shot at his 39th birthday party.

The final track, a 2000 remix of "In My Defence," is set to a collage of footage drawn from Mercury's career. It's a nice closing touch that every Mercury fan should find both entertaining and moving. — Gillian G. Gaar comedians Hale & Pace's "The Stonk."

Another project that lies extremely close to May's heart is revealed when, having already reflected on 1984's "Thank God It's Christmas," he revealed the story behind the *other* Queen Christmas record. Yes, the one you don't know about.

"Roger and I both came up with an idea for a Christmas single around July of that year. We went in and demo'd both of them, and we decided that Roger's was the best one. The other song, my one, became Anita's Christmas song a couple of years later, 'I Dream Of Christmas'" - Anita, of course, being actress Anita Dobson, whose starring role in the BBC soap East-Enders provoked first a smash hit vocal rendering of the show's theme, "Anyone Can Fall In Love." before she and May united (professionally and romantically) for her 1988 Talking Of Love album. He produced and played on the entire record and wrote three songs - all of which ("I Dream Of Christmas" included) were released as singles.

1989/90 saw May involved in four major charity operations — Rock Aid Armenia, Artists United For Nature, Rock Against Repatriation and one that he himself inaugurated, in aid of the British Bone Marrow Donor Appeal.

He conceived a new rendition of Queen's own "Who Wants To Live Forever" after hearing of the death from leukemia of Queen fan Denise Morse. Credited to Ian (Meeson) & Belinda (Gillett), two school children selected from more than 120 hopefuls, the single also featured Taylor and Deacon, establishing it as the first (but not the last) Queen single to star a vocalist other than Mercury. The distinction, sadly, did not help the record — despite a lot of positive publicity, poor distribution left the record stranded at the starting blocks.

Further charity recordings followed Mercury's death, with May contributing to two singles intended as tributes to Mercury and benefiting the AIDS charity the Terence Higgins Trust: Extreme's version of "Love Of My Life" and a collaboration with guitar legend Hank Marvin on an instrumental version of "We Are The Champions."

Queen as an entire band, meanwhile, scored one of the biggest (and most memorable) hits of their entire career in 1981, when they teamed with fellow superstar Bowie for the co-credited "Under Pressure" — a song that remains in Bowie's live set to this day.

"We hooked up with David via one of those lovely pieces of chance," May revealed. "He was in Montreaux. I think he was living in Switzerland at that time, his very early days there, and we'd just bought the studio because we liked it so much and it was a nice refuge away from the hurly-burly of England. And David just happened to be passing [by]. That's the truth. It wasn't any more planned than that. He came in and we said, 'Do you fancy kicking a few ideas around?' and he said, 'Yeah, what have you got?' and we just started playing in the studio and that's what happened."

"Under Pressure" was not the only song recorded that day; also taped at the session was a version of "Cool Cat," a Bowie-less version of which appeared on the group's next album, *Hot Space*. "That really oughtron said he is thrilled by the end result.

be on the rarities box set," May agreed. "We'll have to ask David what he thinks about it. Obviously we could never do something like that without making sure everyone was happy."

Since Mercury's death, of course, Queen have shared the stage with a number of performers, most notably at the Freddie Mercury Tribute Concert at London's Wembley Stadium in April 1992. There are, apparently, still no plans for the entire event to be released on CD, although a video of the event was issued. while several performances recorded on the day have also leaked out. A tip-top version of

Bowie's "All The Young Dudes" is included on Ronson's posthumous Heaven And Hull album, while Queen themselves scored a U.K. #1 during 1993 with "Somebody To Love," recorded that same day with George Michael. (Michael also performed "'39" and "These Are The Days Of Our Lives.")

Other memorable moments elsewhere in the event include Annie Lennox's reprise of Mercury's role alongside Bowie during "Under Pressure," Elton John and Axl Rese combining for "Bohemian Rhapsody," Paul Young's "Radio Gaga" and Robert Plant's heroic "Crazy Little Thing Called Love."

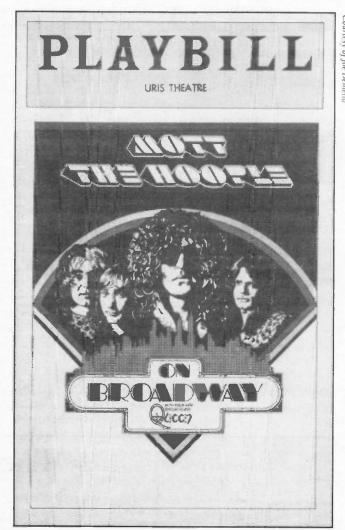
Since that time, Queen have made only one live performance, when they reconvened for the gala opening of French balle: legend Maurice Bejart's Le Prebytere N'a Rien Perdu De Son Charme Ni Le Jardin De Son Eclat, at the Theatre National De Chaillet in Paris on Jan. 17, 1997. Fronted by John, they closed the show with "The Show Must Go On" reprising one of the most affecting pairings and performances at the Tribute Concert and subsequently released on the admittedly oddball but nevertheless useful odds and sods collection, Greatest Hits III.

Over the last four years, the media has regularly raised the possibility of further Queen reunions/re-formations, with a variety of frontmen mooted as possible replacements for the irreplaceable. All, so far, have been revealed as little more than wishful thinking, but May does acknowledge, "It's something that we think about a lot, and as we interact with other people we find ourselves thinking, 'Hmmm, I wonder what if....'

"I don't think it will ever be re-forming as such. I think we can do certain things with certain people at certain times." The most recent of these, following Deacon's retirement from active involvement, saw May and Taylor alone accompany Williams on a version of "We Are The Champions," cut for the A Knight's Tale soundtrack under the old brand name and, while Deacon himself has already condemned their efforts as "rubbish," May sau he is thrilled by the end result.

August 10, 2001

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A tour program from Queen's early days.

"We just got in and played it. It was a good experience all 'round because it wasn't synthetic. We actually did get in there and play it with him, and he sang it live like the trouper that he is. He's a good boy, Robbie. He's really turned it around. He comes from a place in [U.K. boy band sensation] Take That [that] I don't think any of us would admit had any worth, and then gradually you just had to admit that the guy has talent. I had a very strong feeling about him from a few years ago, ever since I saw a video of his performance at Slane Castle.

"He's one of the very few people today who can really entertain an audience. He can really capture them in the palm of his hand. He's very different from Freddie, but he has that common touch in common. He can send himself up, he can have a laugh, but at the same time he can gather the whole thing up and deliver a performance which is arresting."

Disc six - Broadcasts

One of the most eagerly awaited Queen album releases of the past decade was 1995's *Queen At The Beeb* collection, the first authorized examination of the vast corpus of material recorded during 1973-74 (and, surprisingly, in 1977) for BBC DJs John Peel and Bob Harris' shows. Portions of these sessions (most commonly the 1977 effort) have long circulated on bootleg, but the quality was never great. The Hollywood release, in common with other official BBC archive releases, promised breathtaking sound.

Unfortunately, that was about the only one of its promises that it did live up to even the sleeve's excited insistence that "These are versions of well-known numbers that you will never have heard before" was utter nonsense. Forget about bootlegs — what about anybody who actually heard the sessions at the time of broadcast?

The band's first BBC session took place Feb. 5, 1973 (for broadcast 10 days later), two months before the group signed with EMI and featured four tracks later to surface on their debut album — two of which, "Liar" and "Keep Yourself Alive," would be reprised five months later on July 25 for a Harris session. "Liar," "Son And Daughter" and, perhaps surprisingly, the then-unreleased slow blues "See What A Fool I've Been" were broadcast Aug. 13; "Keep Yourself Alive" was held over until Sept. 24.

Over the next 18 months, Queen recorded three further sessions (one for Peel, two for Harris), the first two highlighting the Queen II sophomore album and the third, naturally, previewing material from Sheer Heart Attack. It was the second of these sessions, together with the 1973 debut recording, that was selected for inclusion on Queen At The Beeb — a total of just eight tracks out of a possible 24, which left May musing, "There are tracks which aren't on Queen At The Beeb which I think will be contenders for the rarities box." Queen remained occasional visitors to the BBC over the next three years, appearing on *Top Of The Pops* in January 1975 (performing "Now I'm Here") and again during summer 1977 ("Good Old Fashioned Lover Boy"); BBC TV and radio also offered a simulcast (simultaneous broadcast) of the group's 1975 Christmas Eve concert at London's Hammersmith Odeon and filmed the following year's Hyde Park free concert. It was fall 1977, however, before the group again recorded exclusive material for radio broadcast, with a return to *The John Peel Show*.

It was, at the time, a surprising choice for the previous year, the bulk of Peel sessions had concentrated on either cult heroes of the prog rock past (Van Der Graaf Generator, National Health, and 801 also broadcast sessions around the same time) or the newly emergent punk scene that barely and rarely had any time whatsoever for oldtimers such as Queen.

At the same time, however, Queen do have a significant role in punk history — it was their last-minute withdrawal from an early evening television spot Dec. 1, 1976, that prompted EMI to offer the show's producers another of the label's rosters, a little known combo called the Sex Pistols. Utterly unaware of what the band represented, the show agreed — and that evening, viewers across London and the southeast sat transfixed as the Pistols assaulted host Bill Grundy with a stream of obscenities. In the emergence of punk as a mainstream musical style, the *Today* show remains one of the crucial watershed moments. And it was all down to Qucen.

Punk and the Pistols, of course, had no part to play in Queen's Peel session, as they got down to the serious business of re-creating four tracks from the then-newly released *News Of The World* album, and more than a few regular Peel listeners were somewhat mortified to hear the likes of "We Will Rock You" and the minor epic "Spread Your Wings" coming over airwaves more traditionally associated with The Lurkers, Skrewdriver, and The Subway Sect.

Peel sessions were recorded on just eight tracks at Studio 4 in Maida Vale, with bands allocated little more than half a day in which to get their performance recorded, mixed and delivered to the show's producer, John Walters. It is intriguing, then, to consider how a band such as Queen, relentless perfectionists as they were, contrived to knock out four remarkably accurate facsimiles of their original records in the same amount of time, and on the same equipment, as it took the most basic punk band to get down four of theirs.

"It's a strange thing," May reflected. "You work for hours and hours in the studio for days and weeks to put down the structure of a song, but once you have it, it's not too difficult to re-create it. It's doing it the first time which is the hard thing. So generally we recreated things quite quickly for a couple of tracks, because time was so short. Then we'd sort of stretch out a bit on the others." Almost gleefully, he reiterated, "You certainly couldn't spend all day in the Beeb because there just wasn't the time." He will not be drawn on the relative merits of the performances, however. "I think they were fun at the time, and it's nice to look at them again. They do have a roughness and a freshness which is enjoyable."

The dream Queen boxed set by Dave Thompson

There's no word yet on when we can expect the finished box set to be delivered. So, until that time, here's the imaginary one. Complaints about omissions to the usual address please....



A Russian "Jealousy" picture sleeve, 1978. The 45 is blue vinyl.

Disc one — The Best Of

Jesus March Of The Black Queen In The Lap Of The Gods (Revisited) You're My Best Friend Tie Your Mother Down We Will Rock You Let Me Entertain You Crazy Little Thing Called Love Flash's Theme Las Palabras De Amor Is This The World We Created? Princes Of The Universe The Miracle The Show Must Go On Living On My Own

Disc two — Extended versions Back Chat (12-inch mix, 1982) Radio Gaga (12-inch mix, 1984) I Want To Break Free (12-inch mix, 1984) It's A Hard Life (12-inch mix, 1984) Hammer To Fall (Headbanger's Mix, 1984) Keep Passing The Open Windows (12inch mix, 1984)
One Vision (extended, 1985)
Blurred Vision (B-side, 1985)
A Kind Of Kind Of Magic (1986)
Friends Will Be Friends (extended, 1986)
Pain Is So Close To Pleasure (12-inch mix, 1986)
Breakthrough (12-inch mix, 1989)
The Invisible Man (12-inch mix, 1989)

Scandal (12-inch mix, 1989) Innuendo (explosive mix, 1989)

Disc Three — B-sides and extras See What A Fool I've Been (B-side, 1974) It's Late (edit, 1978) Now I'm Here (Concert For The People Of Kampuchca, 1979) A Human Body (B-side, 1980)

Soul Brother (B-side, 1981) 1 Go Crazy (B-side, 1984) Radio Ga Ga (instrumental, 1984) Headlong (video mix, 1984) Man On The Prowl (remix, 1984) Thank God It's Christmas (1984) A Kind Of Magic (Highlander version 1986) Who Wants To Live Forever (Highlander version, 1986) Forever (piano version)



A French 12-inch single, 1986. Viete World Radio History

A Dozen Red Roses For My Darling (Bside, 1986) Don't Lose Your Head (instrumental, 1986) Stealin' (B-side, 1989) Hijack My Heart (B-side, 1989) My Life Has Been Saved (B-side, 1989) Lost Opportunity (B-side, 1989)

Disc four — remixes

Liar (1991 remix) Ogre Battle (1991 remix) Seven Seas Of Rhye (1991 remix) Stone Cold Crazy (1991 remix/Trent Reznor promo mix) I'm In Love With My Car (1991 remix) You're My Best Friend (1991 remix) Tie Your Mother Down (1991 remix) Somebody To Love (1991 remix) Fat Bottomed Girls (1991 remix) Bicycle Races (1991 remix) We Will Rock You (1991 remix) We Are The Champions (George Bush promo mix) Dragon Attack (1991 remix) Another One Bites The Dust (three remixes) Flash (1991 remix) Under Pressure (three remixes) Body Language (1991 remix) You Don't Fool Me (five remixes) Gimme The Prize (instrumental remix for The Eyc)

Keep On Moving (5 A Side Remix) Queen Forever Megamix

Disc five — Collaborations title unknown (Trax, 1975) Man From Manhattan (Eddie Howell, 1975) Survival (Fox, 1975) You Nearly Did Me In (Ian Hunter, 1976) Rollin' Stone (Lonnie Donegan, 1979) Under Pressure (Queen & David Bowie, 1981) Cool Cat (Queen & David Bowie, 1981) Picking Up Sounds (Man Friday & Jive Junior, 1983)

Victory (Michael Jackson, 1983)

State Of Shock (Michael Jackson, 1983) Love Don't Live Here Anymore (Jimmy Nail, 1985)

No Turning Back (The Immortals, 1986) I Dream Of Christmas (Anita Dobson, 1988) Who Wants To Live Forever (Ian & Belinda, 1989)

The Stonk (Hale & Pace, 1991)

Somebody To Love (George Michael & Queen, 1991)

Love Of My Life (Extreme, 1992)

We Are The Champions (Hank Marvin, 1992) The Show Must Go On (Queen & Elton John, 1997)

We Are The Champions (Queen & Robbie Williams, 2001)

Disc six — broadcasts My Fairy King, Keep Yourself Alive, Doing All Right, Liar (recorded by John Peel Feb. 5, 1973, broadcast Feb. 15, 1973)

See What A Fool I've Been, Liar, Son And Daughter (recorded by Bob Harris July 25, 1973, broadcast Aug. 13, 1973)

Keep Yourself Alive (recorded by Bob Harris July 25, 1973, broadcast Sept. 24, 1973)

Ogre Battle, Great King Rat, Modern Times Rock 'n' Roll, Son And Daughter (recorded by John Peel Dec. 3, 1973, broadcast Dec. 6, 1973)

Modern Times Rock 'n' Roll, March Of The Black Queen, Nevermore, White Queen (recorded by Bob Harris April 3, 1974, broadcast April 15, 1974)

Now I'm Here, Stone Cold Crazy, Flick Of The Wrist, Tenement Funster (recorded by Bob Harris Oct. 16, 1974, broadcast Nov. 4, 1974)

Spread Your Wings, It's Late, Melancholy Blues, We Will Rock You (recorded by John Peel Oct. 28, 1977, broadcast Nov. 14, 1977)

Album art courtesy of Joe Demelio

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A promo deck of playing cards given out by Elektra in 1973. Band members' photos are on each card, and John Deacon's name is reversed, as it appears on the first Queen LP. The owner of the cards said that in his years of collecting, he's never seen another set.

Coming soon — The rarities

A pause in the conversation as we consider the fact that, in the eyes of the fanatical completist collector every visit to the Queen archive this decade can be filed under Ludicrously Lost Opportunity. Where are the B-sides? Where are the radio sessions? Where are the outtakes? Well, right now, they're all on a row of shelves somewhere in Queen Headquarters, being meticulously cataloged for possible inclusion on the band's next scheduled project, a box set stuffed to the gills with rarities. May warned, if you thought the recent Mercury box set was expansive - two DVDs and 10 CDs, including four of previously unissued recordings - "it is tiny in comparison with the wealth of stuff that Queen have done over the years, because Freddie's solo career was very much a part-time job most of the time. We spent the best part of 20 years doing nothing else but Queen stuff

As with the Mercury collection, the actual job of sifting through the hours and hours of tape belongs to Queen archivist Greg Brooks, and while May openly admitted that he hasn't yet stumbled across some utterly forgotten shimmering jewel, that's not to say he won't. "It's too early to say. There's mountains of material, and that's without even thinking about the live stuff. We're just concentrating on the studio recordings at the moment, and the problem is just fistening to it all and cataloging it, making decisions as to what's interesting and what isn't."

The bonus tracks appended to the remastered *Queen 1* notwithstanding. fans have already been granted one glimpse into the backstage world of Queen, via *Made In Heaven*, the posthumous 1996 release that rebuilt a number of demos and otherwise incomplete Mercury performances into a full band record. It was a magnificent piece of work, and today, May acknowledged it is one of his favorite Queen albums. At the outset of the project, however, he was anything but enthusiastic.

"I was very resistant to anything like that for a long time. I was the bad guy in the sense of doing anything under the Queen banner. I was dragged kicking and screaming into the idea. I really didn't want to make it in the beginning. It was only when I'd heard what Roger and John had done that I rushed in there in my usual arrogant manner and said, "Stop! You're doing it all wrong.' And once I'd plunged in, it was just massive. It was a couple of years of total dedication to recon-

structing and re-creating the Dead Sea Scrolls. "It was a terribly demanding job making that album because obviously your brief is to make it sound like it was no trouble at all. It was spun out of thin air and a few little snatches of tape. It was a projection, an extrapolation — what would it have sounded like if Freddie had still been alive and we were really here making this album? Because it wasn't only a matter of what we played, it

was the construction of the songs because that never stays the same as you're working on it. A song develops, and if you develop it beyond the point where Freddie's singing, you're in big trouble. It was very tricky, but having found it very painful at the time and for some time after it came out, I now love it. I think it's a really good bit of work."

The new collection, on the other hand, will be almost completely unadorned. "We want to put it out fairly warts and all, 1 think. Where necessary there may be a bit of remixing and fiddling around in-house, as it were, but the idea is for people get a feel for what was behind the scenes."

Every fan, collector and observer will have their own idea of what should be included, although Queen studio outtakes are scarce, even in the world of underground tapes. However, May rushed to warn the world, "There's no pretence that it will be complete, because that would be so vast, it'd be just too much and it would take forever." As for what we can expect to find on it —

"Cool Cat" and the remainder of the BBC sessions have certainly been mooted, but beyond that. May cannot say, "We were very critical of what we were doing the whole time, and a huge censorial process was constantly going on. We chucked away loads of stuff - some of it with good reason, because you find you're going up a blind alley so you just stop and throw it away. But other times, it maybe wasn't the right time for a particular idea, in which case it might be revisited or it might not. And a lot of the time we were in the studio just messing around, and on a good day we'd find good things and get into a groove just spontaneously. So there's a lot of stuff that was heaved onto the shelves. But whatever happens, it'll be a glimpse into Queen behind the scenes at various times. We're really going to just pick the best of what we can find and make it an interesting and entertaining package."



Queen U.S. Discography by Tim Neely

Note: This discography does not include solo projects or tupe formats. Also look for Queen material in Tim Neely's upcoming Standard Catalog Of American Records, 1976-2000, to be published this fall. 455

/#	A-side/B-side	Year	NM\$
ra 45863	Keep Yourself Alive/Son And Daughter	1973	\$25
ra 45884	Liar/Doing All Right	1974	20
ra 45391	Seven Seas Of Rhye/See What A Fool I've Been	1974	20
ra 45226	Killer Queen/Flick Of The Wrist (caterpillar label)	1975	10
ra 45226	Killer Queen/Flick Of The Wrist (butterfly label)	1975	8
ra 45268	Keep Yourself Alive//Lily Of The Valley/God Save The Queen	1975	8
ra 45297	Bohemian Rhapsody/I'm In Love With My Car (butterfly label)	1975	8
ra 45297	Bohemian Rhapsody/I'm in Love With My Car	1976	10
	(red label, much scarcer than butterfly label)		
ra 45318	You're My Best Friend/'39 (butterfly label)	1976	6
ra 45318	You're My Best Friend/'39 (red label, much scarcer than materfly label)	1976	10
ra 45362	Somebody To Love/White Man (butterfly label)	1976	6
ra 45362	Somebody To Love/White Man (red label, much scoreer than butterfly label)	1976	10
ra 45385	Tie Your Mother Down/Drowse	1977	6
ra 45412	Long Away/You And I	1977	8
ra 45441	We Are The Champions/We Will Rock You	1977	6
ra 45441	We Are The Champions/We Will Rock You (picture sleeve)	1977	10
ra 45478	It's Late/Sheer Heart Attack	1978	6
ra 45478	It's Late/Sheer Heart Attack (picture sleeve)	1978	10
ra 45541	Bicycle Race/Fat Bottomed Girls	1978	6
ra 45541	Bicycle Race/Fat Bottomed Girls (picture sleeve)	1978	12
ra 46008	Don't Stop Me Now/More Of That Jazz	1979	6
ra 46039	Jealousy/Fun It	1979	6
ra 46532	We Will Rock You (Live)/Let Me Entertain You	1979	8
ra 46579	Crazy Little Thing Called Love Spread Your Wings	1979	4
ra 46652	Play The Game/A Human Bod-	1980	4
ra 40652	Play The Game/A Human Body (picture sleeve)	1980	5
ra 47031	Another One Bites The Dust/Don't Try Suicide	1980	4
ra 47086	Need Your Loving Tonight/Rock It (Prime Jive)	1980	4
ra 47092	Flash's Theme AKA Flash/Football Fight	1980	4
ra 47092	Flash's Theme AKA Flash/Football Fight (picture sleere)	1980	5
ra 47235	Under Pressure (with David Bowie)/Soul Brother	1981	4
ra 47235	Under Pressure/Soul Brother (picture sleeve)	1981	6
ra 47452	Body Language/Life Is Real (Song For Lennon)	1981	4
ra 47452	Body Language/Life Is Real (Song For Lennon) (mude budies picture sleeve)		15
ra 47452	Body Language/Life Is Real (Song For Lennon)	1981	10
	(all-white "picture" sleeve)		
ra 69981	Calling All Girls/Put Out The Fire	1981	4
ra 69981	Calling All Girls/Put Out The Fire (picture sleeve)	1981	5
га 69941	Back Chat/Staying Power	1982	4
ra 69941	Back Chat/Staying Power (picture sleeve)	1982	5
B-5317	Radio Ga Ga/I Go Crazy	1984	4
d B-5317	Radio Ga Ga/I Go Crazy (picture sleeve)	1984	4
ol 7PRO-9114	I Want To Break Free (promo copy with no song title or group name anywhere on label)	1984	12
B-5350	I Want To Break Free/Machines (Or Back To Humans)	1984	4
B-5350	I Want To Break Free/Machines (Or Back To Humans)	1984	5
	(issued with four different picture sleeves, each with a different member of the band featured; *alue is for any of the four)		
ol B-5372	It's A Hard Life/Is This The World We Created?	1984	5
NB-5372	It's A Hard Life/Is This The World We Created? (picture sleeve)	1984	5
ol B-5424	Hammer To Fall/Tear It Up	1984	5
ol B-5424	Hammer To Fall/Tear It Up (picture sleeve)	1984	5
1 7PRO-9546/7	One Vision (4:00)/(3:46) (premo)	1985	12
ol B-5530	One Vision/Blurred Vision	1985	4

World Radio History

Queen U.S. discography (continued from page 19)

Label/#	A-side/B-side	Year	NM5	Elektra 5E-564	Greatest Hits	1981
Capitol B-5530	One Vision/Blurred Vision (picture sleeve)	1985	\$ 4	Elektra 60128	Hot Space	1982
Capitol B-5565	Princes Of The Universe/A Dozen Red Roses For My Darling	1985	4	Capitol ST-12322	The Works	1984
Capitol B-5568	Princes Of The Universe/A Dozen Red Roses For My Darling	1985	4	K-Tel NU 3210	Queen Collection — 15 Of The Best	1984
	(picture sleeve)			Capitol SMAS-12476	A Kind Of Magic	1986
Capitol B-5590	A Kind Of Magic/Gimme The Prize (Kurgan's Theme)	1986	4	Capitol C1-92357	The Miracle	1984
Capitol B-5590	A Kind Of Magic/Gimme The Prize (Kurgan's Theme)	1986	6	Hollywood ED-62005	Queen At The BBC (promo-only picture disc)	1995
	(picture sleeve; "A Dozen Red Roses For My Darling" listed as B-s	ide)		Mobile Fidelity 1-211	The Game (audiophile issue)	1995
Capitol B-5590	A Kind Of Magic/Gimme The Prize (Kurgan's Theme) (picture sleeve; either no B-side or correct B-side listed)	1986	4	Hollywood 62017	Made In Heaven (import with Hollywood bar code sticker on shrink over international bar code; white vinyl)	1996
Capitol B-5633	Pain Is So Close To Pleasure/Don't Lose Your Head	1986	4	Mobile Fidelity 1-256	A Day At The Races (audiophile issue)	1996
Capitol B-5633	Pain Is So Close To Pleasure/Don't Lose Your Head	1986		DCC LPZ-2072	A Night At The Opera (audiophile issue)	200
	(picture sleeve)					
Capitol B-44372	I Want It All/Hang On In There	1989	5	Compact disc albums		
Capitol B-44372	I Want It All/Hang On In There (picture sleeve)	1989		Elektra 112-2	News Of The World	198
Capitol 7PRO-79685	Breakthru (same on both sides) (promo only)	1989		Elektra 513-2	The Game	1985
Capitol 7PRO-79779	Scandal (same on both sides) (promo only)	1989		Elektra 564-2	Greatest Hits	198
Hollywood 64794	Bohemian Rhapsody/The Show Must Go On	1992		Capitol CDP 46016	The Works	1986
Hollywood 64725		1992		-	A Kind Of Magic	1987
riony wood 04725	We file the champions, these file the bays of our bires	1. 7 7 44		Capitol CDP 46267	The Miracle (three-color disc with white base)	198
Datama 15a				Capitol C2-92357		198
Reissue 45s		1077		Capitol C2-92357	The Miracle (two-color disc, no white base)	198
Elektra 45080	Killer Queen/Liar	1977		Capitol DPRO 79591	Classic Queen (14-track sampler)	
Elektra 45083	Bohemian Rhapsody/You're My Best Friend	1977		Hollywood HR-61020	Innuendo	199
Elektra 45090	We Are The Champions/We Will Rock You	1979		Hollywood HR-61035	A Day At The Races	199
Elektra 45103	Crazy Little Thing Called Love/Bicycle Race	1981		Hollywood HR-61036	Sheer Heart Attack	199
Elektra 45106	Another One Bites The Dust/Keep Yourself Alive	1981	4	Hollywood HR-61037	News Of The World	199
				Hollywood HR-61038	Hot Space	1991
12-Inch Singles (promo	unless noted)			Hollywood PRCD-8263	Queen Rocks (six-track sampler)	1991
Elektra AS 11401	Bicycle Race/Fat Bottomed Girls (both tracks on both sides, stereo/mono)	1978	25	Hollywood PRCD-8296	Queen Rocks, Volume 2 (seven-track sampler)	1991
Elektra AS 11461	Another One Bites The Dust (sterco/mono)	1980	15	Hollywood PRCD-8297	Queen Rocks, Volume 3 (eight-track sampler)	1991
Elektra AS 11481	Flash's Theme AKA Flash (stereo/mono)	1980	15	Hollywood PRCD-8298	Queen Rocks, Volume 4 (eight-track sampler)	1991
Elektra AS 11567	Body Language (stereo/mono)	1982	12	Hollywood (no number)	Queen Rocks (four promo CDs in custom box of drawers)	1991
Elektra 67954	Back Chat/Staying Power (stock copy?)	1982	20	Hollywood HR-61062	Jazz	1991
Capitol SPRO-9064	Radio Ga Ga (same on both sides)	1984	15	Hollywood HR-61063	The Game	1991
Capitol V-8575	Radio Ga Ga (two versions)/I Go Crazy (stock copy)	1984	. 12	Hollywood HR-61064	Queen	1991
Capitol V-8590	I Want To Break Free/Machines (Or Back To Humans) (stock copy)	1984	12	Hollywood HR-61065	A Night At The Opera	1991
Capitol SPRO-9160	It's A Hard Life (same on both sides?)	1984		Hollywood HR-61066	Live Killers (two CDs)	199
Capitol SPRO-9271/6	Hammer To Fall (Headbanger Mix & Single Edit)	1984		Hollywood HR-61152	A Kind Of Magic	199
Capitol V-8622	Thank God It's Christmas/Keep Passing The Open	1984		Hollywood HR-61203	Flash Gordon (soundtrack)	199
outree	Windows (extended)/Man On The Prowl (extended)			Hollywood HR-61232	Queen II	199
Capitol SPRO-9537	One Vision (same on both sides)	1985	15	Hollywood HR-61233	The Works	199
Capitol V-15210	One Vision (Extended Version)/Blurred Vision (stock copy)	1985		Hollywood HR-61234	The Miracle	199
Capitol SPRO-9649	Princes Of The Universe (same on both sides)	1986		Hollywood HR-61311	Classic Queen (issued before 61104 and 61265 despite higher	199
Capitol SPRO-9714/5	A Kind Of Magic (two versions)	1986			catalog number)	
Capitol V-15232	A Kind Of Magic (Extended Version)/	1986		Hollywood HR-61104	Live At Wembley '86 (issued after 61152-61234 despite lower	199
Capitor V-15252	Gimme The Prize (Kurgan's Theme) (stock copy)	1900	. 1)		catalog number; two CDs in double-width jewel box)	
0 . 1 . 1	Pain Is So Close To Pleasure (two versions)/Don't Lose Your	1986	15	Hollywood HR-61104	Live At Wembley '86 (two CDs in regular-width jewel box)	199
Capitol V-15260		1900	1 1)	Hollywood HR-61265	Greatest Hits (issued after 61104 and 61311 despite lower catalog momber)	199
11 11 11 11 10 6 7 3 0	Head (stock copy)	1001	15	Mobile Fidelity UDCD-568	A Night At The Opera (gold CD)	199
Hollywood ED 5529	We Will Rock You (seven versions)/We Are The Champions	1991 1996		Hollywood HR-61407	The Queen Collection (three CDs; includes Classic Queen,	
Hollywood ED 10607	You Don't Fool Me (three versions)			110119 1000 1110 101	Greatest Hits and bonus CD Queen Talks)	199
Hollywood HR-66003	You Don't Fool Me (four versions) (stock copy)	1996		Hollywood PRCD-8674	Queen Talks (interview plus "Thank God It's Christmas," promo	
Dreamworks PRO-A-5105	Another One Bites The Dust (four versions)	1998		rionywood r rect-0074	only as separate item)	
Dreamworks PRO-A-5113	Another One Bites The Dust (three versions)	1998		Hollywood HR-61479	Five Live (EP, with George Michael)	199
Dreamworks PRO-A-5118	Another One Bites The Dust (seven versions)	1998	15	Mobile Fidelity UDCD-588	News Of The World (gold CD)	1993
				Mobile Fidelity UDCD-566 Mobile Fidelity UDCD-610	The Game (gold CD)	1993
	Contraction of the second seco	100		Hollywood HR-62005	Live At The BBC	1995
				Hollywood HK-02005	Live At The DDC Made In Heavier (first adition with "Outern" larger in term)	1993



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Left: "We Will Rock You"/"We Are The Champions," Queen's first U.S. 12-inch promo, 1977; right: Rocks Box, a Hollywood Records promo with four samplers housed in a four-drawer box.

ł	Vinyl albums				
l	Elektra EKS-75064	Queen (with "Queen" embossed in gold on the cover)	1973	30	Hollywo
l	Elektra EKS-75064	Queen (with "Queen" printed on the cover; butterfly, red, or red/black labels) 1973	10	Hollywo
I	Elektra EKS-75064	Queen (promo, white label)	1973	50	
ł	Elektra EQ-5064	Queen (quadraphonic)	1973	40	Hollywo
1	Elektra EKS-75082	Queen II (butterfly, red, or red/black labels)	1974	10	Hollywo
I	Elektra EKS-75082	Queen II (promo, white label)	1974	50	Hollywo
I	Elektra 7E-1026	Sheer Heart Attack (butterfly, red, or red/black labels)	1974	10	Hollywo
I	Elektra 7E-1026	Sheer Heart Attack (promo, white lahel)	1974	50	Hollywo
ł	Elektra 7E-1053	A Night At The Opera (butterfly, red, or red/black labels)	1975	10	Hollywo
I	Elektra 7E-1053	A Night At The Opera (promo, white label)	1975	25	Hollywo
	Elektra 6E-101	A Day At The Races (butterfly, red, or red/black labels)	1977	10	Hollywo
1	Elektra 6E-112	News Of The World	1977	10	Hollywo
ł	Elektra 6E-112	News Of The World (promo, white label with oversize cover and press kit) 1977	150	Hollywo
1	Elektra 6E-166	Jazz (black custom label, with nude poster)	1978	12	Hollywo
ł	Elektra 6E-166	Jazz (black custom label, without poster)	1978	8	Hollywo
1	Elektra 6E-166	Jazz (promo, same label as stock copy except "Promotion Copy Not	1978	20	Hollywo
1		For Sale" appears below "Jazz")			Hollywo
I	Elektra BB-702	Live Killers (two LPs)	1979	12	Dreamwo
I	Mobile Fidelity 1-067	A Night At The Opera (audiophile issue)	1980	80	Hollywo
	Elektra 5E-513	The Game (with shiny silver cover)	1980	15	· · ·
I	Elektra 5E-513	The Game (with dull gray cover)	1980	10	Queen's
ł	Elektra 5E-518	Flash Gordon (soundtrack)	1980	Pacio	Web site History
1				Reale	

Elektra 5E-564	Greatest Hirs	1981	12
Elektra 60128	Hot Space	1982	10
Capitol ST-12322	The Works	1984	10
K-Tel NU 3210	Queen Collection - 15 Of The Best	1984	20
Capitol SMAS-12476	A Kind Of Magic	1986	10
Capitol C1-92357	The Miracle	1989	15
Hollywood ED-62005	Queen At The BBC (promo-only picture disc)	1995	100
Mobile Fidelity 1-211	The Game (audiophile issue)	1995	30
Hollywood 62017	Made In Heaven (import with Hollywood bar code sticker on shrink	1996	20
	over international bar code; white vinyl)		
Mobile Fidelity 1-256	A Day At The Races (audiophile issue)	1996	50
DCC LPZ-2072	A Night At The Opera (audiophile issue)	2000	25
Compact disc albums			
Elektra 112-2	News Of The World	1985	100
Elektra 513-2	The Game	1985	100
Elektra 564-2	Greatest Hits	1985	100
Capitol CDP 46016	The Works	1986	40
Capitol CDP 46267	A Kind Of Magic	1987	40
Capitol C2-92357	The Miracle (three-color disc with white base)	1989	25
Capitol C2-92357	The Miracle (two-color disc, no white base)	1989	20
Capitol DPRO 79591	Classic Queen (14-track sampler)	1989	60
Hollywood HR-61020	Innuendo	1991	8
Hollywood HR-61035	A Day At The Races	1991	8
Hollywood HR-61036	Sheer Heart Attack	1991	8
Hollywood HR-61037	News Of The World	1991	8
Hollywood HR-61038	Hot Space	1991	8
Hollywood PRCD-8263	Queen Rocks (six-track sampler)	1991	25
Hollywood PRCD-8296	Queen Rocks, Volume 2 (seven-track sampler)	1991	20
Hollywood PRCD-8297	Queen Rocks, Volume 3 (eight-track sampler)	1991	20
Hollywood PRCD-8298	Queen Rocks, Volume 4 (eight-track sampler)	1991	20
Hollywood (no number)	Queen Rocks (four promo CDs in custom box of drawers)	1991	250
Hollywood HR-61062	Jazz	1991	8
Hollywood HR-61063	The Game	1991	8
Hollywood HR-61064	Queen	1991	8
Hollywood HR-61065	A Night At The Opera	1991	8
Hollywood HR-61066	Live Killers (1100 CDs)	1991	12
Hollywood HR-61152	A Kind Of Magic	1991	8
Hollywood HR-61203	Flash Gordon (soundtruck)	1991	8
Hollywood HR-61232	Queen II	1991	8
Hollywood HR-61233	The Works	1991	8
Hollywood HR-61234	The Miracle	1991	8
Hollywood HR-61311	Classic Queen (issued before 61104 and 61265 despite higher	1992	8
	catalog number)		
Hollywood HR-61104	Live At Wembley '86 (issued after 61152-61234 despite lower	1992	30
	catalog number; two CDs in double-width jewel box)		
Hollywood HR-61104	Live At Wembley '86 (two CDs in regular-width jewel box)	199?	12
Hollywood HR-61265	Greatest Hits (issued after 61104 and 61311 despite lower catalog manber)	1992	8
Mobile Fidelity UDCD-568	A Night At The Opera (gold CD)	1992	40
Hollywood HR-61407	The Queen Collection (three CDs; includes Classic Queen,		
	Greatest Hits and binus CD Queen Talks)	1992	25
Hollywood PRCD-8674	Queen Talks (interview plus "Thank God It's Christmas," promo	1992	20
	only as separate item)		
Hollywood HR-61479	Five Live (EP, with George Michael)	1993	8
Mobile Fidelity UDCD-588	News Of The World (gold CD)	1993	25
Mobile Fidelity UDCD-610	The Game (gold CD)	1994	40
Hollywood HR-62005	Live At The BBC	1995	8
Hollywood HR-62017	Made In Heaven (first edition with "Queen" logos in truy)	1995	15
Hollywood HR-62017	Made In Heaven (later edition with generic tray)	1995	8
Hollywood HR-62042	Greatest Hits I & II (two CDs)	1995	12
Hollywood HR-61267	Live Magic (first U.S. issue of 1986 live album)	1996	8
Mobile Fidelity UDCD-668	A Day At The Races (gold CD)	1996	50
Hollywood 162132	Queen Rocks	1997	8
Hollywood 162200	Crown Jewels (eight-CD box set)	1998	60
Hollywood HR-61265	Crown Jewels Sampler (17-track promo)	1998	30
Hollywood 162250	Greatest Hits III (credited to "Queen +")	1999	8
DCC GZS-1144	A Night At The Opera (gold CD)	2000	15
Compact disc singles (pr	omo unless noted)		
Capitol DPRO-79720	Breakthru (one version)	1989	15
Capitol DPRO-79746	Breakthru (four versions)	1989	20
Capitol DPRO-79785	Scandal (one version)	1989	20
Capitol CDP 15514	Scandal/My Life Has Been Saved/Hijack My Heart/Stealin' (stock)		100
Hollywood PRCD-8262	Headlong (two versions)/Under Pressure	1991	10
Hollywood PRCD-8319	Innuendo (one version)	1991	12
Hollywood PRCD-8347	We Are The Champions (Desert Storm version, with George Bush	1991	25
	overdubbed)		
Hollywood PRCD-8367	I Can't Live With You (Remix/Remix Edit)	1991	10
Hollywood HB-66573	We Will Rock You (four versions)/We Are The Champions	1991	10
	(1991 Remix) (stock)		
Hollywood PRCD-8390	These Are The Days Of Our Lives (one version)	1991	10
Hollywood PRCD-10061	These Are The Days Of Our Lives	1991	10
Hollywood PRCD-10143	Hammer To Fall (two versions)/Bohemian Rhapsody	1992	15
Hollywood PRCD-10145	Bohemian Rhapsody (Wayne's World sticker on front)	1992	20
Hollywood PRCD-10192	We Will Rock You (two versions)/We Are The Champions	1992	15
Hollywood PRCD-10193	Stone Cold Crazy (four versions)	1992	20
Hollywood PRCD-10196	One Year Of Love/We Are The Champions/Barcelona	1992	10
Hollywood HB-65925	We Will Rock You (two versions)/We Are The Champions (stock)		10
Hollywood PRCD-10307	Somebody To Love (with George Michael) (one version)	1993	10
Hollywood PRCD-10546	Too Much Love Will Kill You (album/single)	1995	10
Hollywood HB-64005	Too Much Love Will Kill You/Rock In Rio Blues (stock)	1995	8
Hollywood PRCD-10565	Heaven For Everyone (error version, plays "Made In Heaven")	1996	20
Hollywood PRCD-10565	Heaven For Everyone (correct version)	1996	10
Hollywood HB-64006	Heaven For Everyone (edit)/Soul Brother (stock)	1996	8
Dreamworks PROCD-5104	Another One Bites The Dust (four versions)	1998	10
			15
Hollywood PRCD-11037	Keep Yourself Alive (five versions)	1998	13
Hollywood PRCD-11032	Keep Yourself Alive (five versions)	1998	13
Queen's U.K. discography an Web site www.gueenworld.co	d chart positions can be found at the Official International Quee		
Queen's U.K. discography an Web site www.gueenworld.co			
Queen's U.K. discography an	d chart positions can be found at the Official International Quee		

August 10, 2001

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hose who associate jazz with bebop's frantic pace or the intentional sexuality in swing and jazz-funk may find the concept of meditative jazz to be an oxymoron. Flutist Paul Horn not only gives credence to the coupling on 1969's Inside The Taj Mahal, but the album was wildly popular for a jazz release - and a solo flute venture, no less. The recording is uniquely beautiful for the uncanny acoustics Horn encountered while playing inside the 350-year-old tomb, almost leaving Horn's playing secondary to the layered echoes that last as long as 28 seconds. Though he'd been a jazz musician for years prior to the Taj Mahal recording, the album made him a major name among those attracted to his pensive, more introverted approach to improvising.

Over the decades that followed, the flutist associated himself with other regions of the world and various directions in jazz - all of the resulting recordings currently being reissued by Transparent Music. The first releases are Inside The Taj Mahal I And II (including a second recording from 1989), Brazilian Images and Africa. Coming later in the year will be Inside The Potala (solo Horn in a Tibetan temple), A Paul Horn Christmas: The Peace Album and a collection of classical music interpretations, Paul Horn Music. Horn currently resides in Tucson, Ariz., only several hours from Sedona, the capital of a new-age culture much indebted to Horn's groundbreaking musical input.

11 Questions For... Paul Horn by Dave McElfresh

Goldmine: What are your beginnings in jazz? Paul Horn: I was with the Chico Hamilton group back in the mid-50s. Chico was looking for a replacement for Buddy Collette. That was my big start. Eric Dolphy took my place when I left. Eric obviously changed the face of that group, being such a different player. That's when Chico started getting into the fusion thing. Then I started doing studio work out on the West Coast and stayed there for 15 years, recording with a lot of great people - Duke Ellington, Miles [Davis and], Nat "King" Cole, along with the movie and TV work and recordings with my own band. So I had about 13 albums out before I did the Taj Mahal one. Taj Mahal changed everything.

What was the response to the Taj Mahal album when it first came out?

It wasn't supposed to be an album. I was in India on a pilgrimage with the Maharishi in '67 and '68, producing a movie on the Maharishi that was never released. We had a 15-man crew over there with two soundmen. One of the locations was Agra, where the Taj Mahal is. I went in one night with one of the soundmen because I knew the place had a great echo, and I wondered if could get away with recording it. I had only intended to play the tape for some friends when I got back. I never intended for it to become an album, but friends were saying I should shop it around to some record companies. I met a friend who worked A&R at Epic Records and he asked if I had anything new for him to hear, and I said, 'Well, there's this,' and they went for it. It was successful because of the timing. Younger people were checking out meditation because of The Beatles getting into it with the Maharishi. So the kids were coming to understand the unique value of silence.

So it was a non-jazz audience for the most part? Yeah, most of them never knew I'd done jazz before that album. I had two different audiences, which presented a conflict for me. When I'd play a concert and people came who only knew me from the *Taj Mahal* album, they were wondering what I was doing up there with a jazz quartet. And the jazz people didn't get the new material. Little by little I incorporated some solo pieces into the concerts.

Are you familiar with Sonny Rollins' unaccompanied album called Solo?

You know, that album started me, in a way, even before it had been recorded. I remember a *Downbeat* article with Sonny where he said, 'Someday I'm going to do a solo album.' And I

thought, 'That's the most far-out idea I've ever heard.' That idea stuck in my head. There's a lot of power in that. One is the most powerful number. And if you're going to do a jazz album, stick with take one. Miles taught me that. It's pure, it's improvisation. Don't do it again, because the feeling's not there for take two.

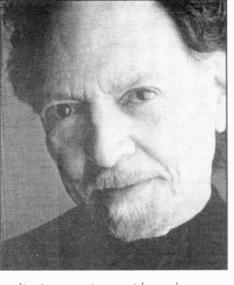
Is that because you've lost that pure awareness when you start thinking about what you're doing?

Exactly. For me, I can't get involved in what the audience thinks when I'm playing. My ego has to get out of the way. I can't be conscious of my playing and also think, 'Gee, I hope the critics like me.' All that has to go. And for me, meditation helps. Meditation makes you aware of everything around you. You get quieter and quieter and eventually get out of the way altogether. Then there's pure consciousness, pure awareness.

Do you think that the solo music you put out may be difficult for some listeners to get into because, as Westerners, we're not that comfortable with silence?

I think that both psychologically and physiologically people are ready for it. They're stressed out. I don't think anyone has to analyze it. Someone just says, 'That feels good' and puts the record on again. Sooner or later maybe they'll realize what's going on. While in the Taj Mahal, I couldn't play during the long spaces between notes because of the lengthy echo. It would have sounded jumbled and would have resulted in confusion. That probably gave people a

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meditative experience without them even knowing it, without them having to say, 'I'm meditating,' because there's nothing during that interval except the echo, which is what happens in meditation. It wasn't premeditated, it was just what happened.

What was different when it came to recording the second Taj Mahal album?

It was the 20th anniversary of the first one but a very different experience. The second one was recorded on digital equipment, which wasn't available in 1968. Also, I had other instruments with me, including the saxophone, to see how they would sound in there. And the second time it was difficult to get in. It wasn't as easy as the first time. The Prime Minister had to pave the way for me to make the recording. There was more confusion, a lot of military around, talk of vandalism and terrorism. It wasn't as quiet and peaceful as the first time.

Recording at the Taj Mahal, in the pyramids — is there some sort of initial interplay with each environment that allows you to situate yourself as far as what to play, where to seat yourself?

That's right. Playing inside the Taj Mahal comes out differently than playing in a studio on Vine Street in L.A. Surroundings influence the way I play at any given moment, to a great extent depending on the acoustics. I'll admit the sound of playing in the pyramids was less dramatic than in the Taj Mahal. Still, the greatest mystery of antiquity lies in the Great Pyramids. When making each of those solo recordings, I usually got to the site a few days in advance to hang out, become familiar with it the passages in the pyramids, for instance. The last recording in the trilogy [of locations] was done inside the Potala, a Tibetan palace. I had several days to figure out where I was going to situate myself if they allowed me to record. And that will be it. I'm not going to do any more solo albums. I don't want it to become gimmicky. These places I've recorded are very unique and special.

It seems like your Brazilian and African albums are tributes not to places but to rhythms, very visceral rhythms.

I'm an adventurer, and I like to see as much of the planet as I can. And not just musically — but to see people and places and have experiences that all contribute to the music, especially as an improviser. I'd toured Brazil several times, and I love the country's music. As for the African one, I've always wanted to do something from Africa. Sekou Camara Cobra, who's a legendary Griot and the oral historian of his tribe, was over in Montreal visiting his relatives. So I met him there and we did the album.

(Please see Paul Horn page 23)

NEWS & NOTES

It's hard to be a jazz star unless you're at the top of the heap like Wynton Marsalis, an Old Lion like Herbie Hancock or, to a lesser extent, Wayne Shorter. But if you're right next to the top, you have to work the field continually, earning the support of your record label through club touring, festivals and, perhaps, academic outlets.

Take Joshua Redman, one of the key Young Lions of the last decade when he won the Thelonious Monk Institute saxophone competition. He signed to Warner Bros. in one of that label's only "pure" jazz deals and began to escape the shadow of his father, tenor saxman Dewey Redman. He's no longer a Young Lion; rather, he has arrived, earning heavy critical acclaim from some, skepticism from others.

Redman is 32 now, with eight albums under his belt. He's the kind of guy you want to praise, if only for his intent. He writes and performs authentic jazz, real in that it's undiluted. Redman and his quartet - Aaron Goldberg, piano; Reuben Rogers, bass; and the remarkable Gregory Hutchinson, drums - have been working Passage Of Time, his latest Warner Bros. album, this summer. I go back and forth about this record; it's long, it's complicated, it's frequently beautiful (pieces such as "Our Minuet" and "Free Speech, Phase II" eloquently embody Redman's interesting, if not particularly compelling, style) and it's serious. Too serious.

I saw the Joshua Redman Quartet in late June in Nighttown, a suburban Cleveland restaurant that doubles effectively as a jazz venue. People paid \$30 a pop to see the Redman group; dinner this is slow, pricy food, by the way was extra. Redman and his band played well, focusing on *Passage* and its predecessor, *Beyond*. But it wasn't until midway through the first of two sets (the pattern on each night of this two-night stand) that he began to break free. From then on, the date was nearly inspired, particularly on "Enemies Within," one of the more aggressive *Passage* pieces.

What nags at me is Redman's approach. On earlier albums, he'd incorporate older styles and influences, from swing to The Beatles to James Brown. While such homages diluted his presentation, they also humanized him, much like his quartet's rendition of Cedar Walton's predictable "Cedar's Blues" did at the Nighttown gig. "Cedar's Blues" seemed to loosen Redman up, liberating him and, he claims, his interplay with his group.

He's writing ever more seriously these days, he told me, and playing seriously to match. That's a big part of what jazz is about. But jazz is also about swing and heart and sweat, qualities some say have been missing since bebop supplanted swing in the late '40s, substituting an era of Big Bands and public acceptance with one of small, introspective groups that inside dopesters appreciate the most.

There's no doubt Redman can play. Whether he can connect is another question. It's a question jazz hasn't been able to answer for decades, relegating the genre to small circles of friends in the know. I hope Redman breaks out more. I wonder whether jazz will let him.

On the racks

THE PHILADELPHIA EXPERIMENT The Philadelphia Experiment Ropeadope records (93042)

The experiment part of The Philadelphia Experiments name refers to a marathon threeday recording session resulting in this selftitled jazz-funk album. The unlikely partnership of hip-hop drummer Ahmir Thompson, mainstream jazz bassist Christian McBride, and classical pianist Uri Caine conjures up a diverse menu, stretching from the latter-day Miles Davis-ish title cut to the slicker feel of "Grover," recorded in memory of the city is famous deceased saxophonist Grover Washington. A classy neighbor, guitarist Pat Martino, shows up on three cuts. While it's not the unadulterated, hard-core stuff that the jazz city's known for, it's certainly not pop fluff either - the unique niche bringing to mind the style of the '70s CTI label, which, if it was around today, would have been slobbering to sign these guys.

- Dave McElfresh

THE MODERN JAZZ QUARTET WITH LAURINDO ALMEIDA Collaboration

Label M Album Classics (495731)

The Modern Jazz Quartet played tuxedo jazz, with Milt Jackson's vibraphone and John Lewis' piano spinning off classical-influenced improvisation so sophisticated it became the polar opposite of the typically visceral approach found in jazz. No surprise then that they'd couple with a classically trained Brazilian guitarist prominent in the bossa nova scene, a pop music form just too damned elegant to remain merely pop music. On Collaboration, Laurindo Almeida and the quartet reshape a Bach fugue, move on to Antonio Carlos Jobim's "One Note Samba" and the up-tempo "Foi A Saudade," then combine Latin class with classical on a nearly 12-minute take of Joaquin Rodrigo's "Concierto De Aranjuez." The 1964 recording not only well represents the best of both collaborators, it stands as one of the most regal jazz albums ever.

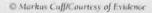
- Dave McElfresh

ELIANE ELIAS The Best Of Eliane Elias Volume 1: Originals Blue Note (7243 5 31789 2 5)

Whether playing ballads or the most complex, up-tempo jazz, Brazilian pianist Eliane Elias billboards her status as the form's most sensual pianist - which may also account for why she's also the artist who's been with Blue Note longer than anyone currently on its roster. She's a crafty composer as well, as this sampling, The Best Of Eliane Elias Volume 1: Originals, from her last six albums attests. While the native Brazilian element is always present in her melodies and sultry scatting, so are the complex rhythms and tricky phrasing she's carried over from her days with the fusion band Steps Ahead. If this introductory disc grabs you, check out her two collections of Antonio Carlos Jobim interpretations.

- Dave McElfresh

PHIL UPCHURCH Tell The Truth! Evidence (22222)





Phil Upchurch

and attack are so similar to Breezin'-era George Benson that fans of the album may have mistaken his sideman presence on the album for that of the G-man himself. While Upchurch has done the session thing with loads of others over the years - from Bo Diddley to Julio Iglesias - he has also released 20 albums in his own name since 1960 Not many of them are available now, which is unfortunate given the soulfulness of Tell The Truth!, which Upchurch called "the most honest record I've ever made." Though he's all over the place when it comes to compositional style - jumping from Steely Dan's "Jack Of Speed" to Neal Hefti's "Girl Talk" to Nat Adderley's "Jive Samba" - his powerful but relaxed feel makes them all sound like he deserves cowriter credit. Like Benson, he's a supremely confident player. which results in a strong sense of presence throughout - a rare and very attractive trait. - Dave McElfresh

(Paul Horn from page 22)

You're a significant figure in the development of what came to be known as new age music. What are your feelings about that?

I think that the meditative element of Eastern culture that was on the Tai Mahal album has been maintained in some new age music and has even increased over the years. People have become more open to an alternative style of music. The recording industry has become crazy, denying the public the opportunity to be exposed to so much of the music that comes out. If you grow up just listening to the radio, you'll never develop an incentive to check out anything else It's holding back evolution, because music and art are what propel evolution. I was lucky I came on the scene when I did. I could deal with major record companies at the time and do what I wanted to do.

Do you think the Internet bodes well for the future of non-mainstream music, allowing artists to begin selling their work without having to rely any longer on the industry as the middle man?

Definitely. Nature has a way of balancing itself out. If it didn't, we wouldn't still be around. When things start getting too far one way, along comes the other. When new age music came along, for instance, that was because rock 'n' roll had become so strong and jazz had become so frenetic. Then, of course, new age music became commercialized. There's a lot of junk in it. New age isn't a complimentary title any more. It should be a nice word. I hope we're in a new age. The old age isn't working too well any more.

August 10 2001

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Obituaries



Chet Atkins

Chet Atkins, guitarist

Chet Atkins — the most-recorded solo instrumentalist in music history and the chief architect of the country-pop Nashville sound of the '50s and '60s — died June 30, 2001, at his home in Nashville, Tenn., after a long bout with cancer. He was 77.

Born Chester Burton Atkins June 20, 1924, in Luttrell, Tenn., he began playing fiddle and guitar as a child and had become an accomplished musician by the time he left high school in 1941. His first big gig at age 18 — was at station WNOX in Knoxville, Tenn., as fiddler for Archie Campbell and Bill Carlisle. By 1943, he was touring as a sideman with Kitty Wells and Johnny Wright.

In 1946, Atkins made his first appearance at the Grand Ole Opry, supporting Red Foley. That same year, he also made his first recording, "Guitar Blues," for Bullet Records. Steve Sholes of RCA Victor subsequently signed Atkins to a recording contract in 1947 as a singer and guitarist. In 1949, he was hired as studio guitarist for all RCA Victor Nashville sessions. The following year, he moved permanently to Nashville and appeared regularly at the Grand Ole Opry as a soloist and guitarist for Mother Maybelle and The Carter Sisters.

With the support of Fred Rose — one of the heads of the huge Acuff-Rose Publishing company — Atkins joined the "A-Team" of Nashville session players. His innovative session work would eventually include hits by Elvis Presley ("Hearthreak Hotel"). Kitty Wells ("Release Me"), Hank Williams ("Jambalaya"), and The Everly Brothers ("Wake Up Little Susie"). Atkins also had hits en his own, most notably "Mr. Sandman" (1955) and "Yakety Axe" (1965).

Sholes departed for New York in 1957 to serve as head of pop A&R, leaving Atkins as the manager of operations for RCA's Nashville division (he would become a vice-president upon Sholes' death in 1968). As a label executive for RCA, Atkins signed Bobby Bare, Waylon Jennings, Dolly Parton, Charley Pride, Jerry Reed, and Connie Smith and produced legends such as Eddy Arnold, Jim Reeves, and Hank Snow. He also built RCA Studio B, Nashville's most hit-laden recording studio.

Atkins' many accolades include 14 Grammys and nine CMA Musician Of The Year awards. He was also, at 49, the youngest living artist inducted into the Country Music Hall Of Fame, in 1973. Atkins is survived by his wife, Leona; a daughter; two grandchildren; and a sister.

World Radio History

— Jim Bagley

Ernie K-Doe, R&B singer

One of the most colorful entertainers of the classic period of R&B, Ernie K-Doe, died July 5, 2001, after a short illness. He was 65.

K-Doe is best-known for "Mother-In-Law," a #1 pop and R&B record in 1961. He followed with several smaller hits including "Certain Girl," "Cried My Last Tear" and "Popeye Joe."

Born Ernest Kador Feb. 22, 1936, in New Orleans, as a youth he won several local talent shows. At the age of 17, he briefly lived in Chicago and recorded for United Records, but the session wasn't issued at the time. After moving back to New Orleans, K-Doe formed The Blue Diamonds, who recorded for Savoy Records. When their record stalled, he disbanded the group and embarked on a solo career. In 1955 he cut "Do Baby Do" for Specialty and three years later waxed "Tuff Enough" for Ember.

In 1960 he signed with the newly formed Minit label and debuted with the gospel-based "Where There's A Will There's A Way." His third Minit single, "Mother-In-Law," changed his career. After leaving Minit in 1963, K-Doe made stops at Instant, Duke, Janus and Sansu.

In recent years, K-Doe opened his own club, appropriately called The Mother-In-Law Lounge, and he entertained his patrons by singing along with the jukebox through the club's PA. He recently formed his own label, Big K, and recorded a CD single, "Black Boy White Boy" b/w "Children Of The World."

K-Doe is survived by a wife, Antoinette, and several children.

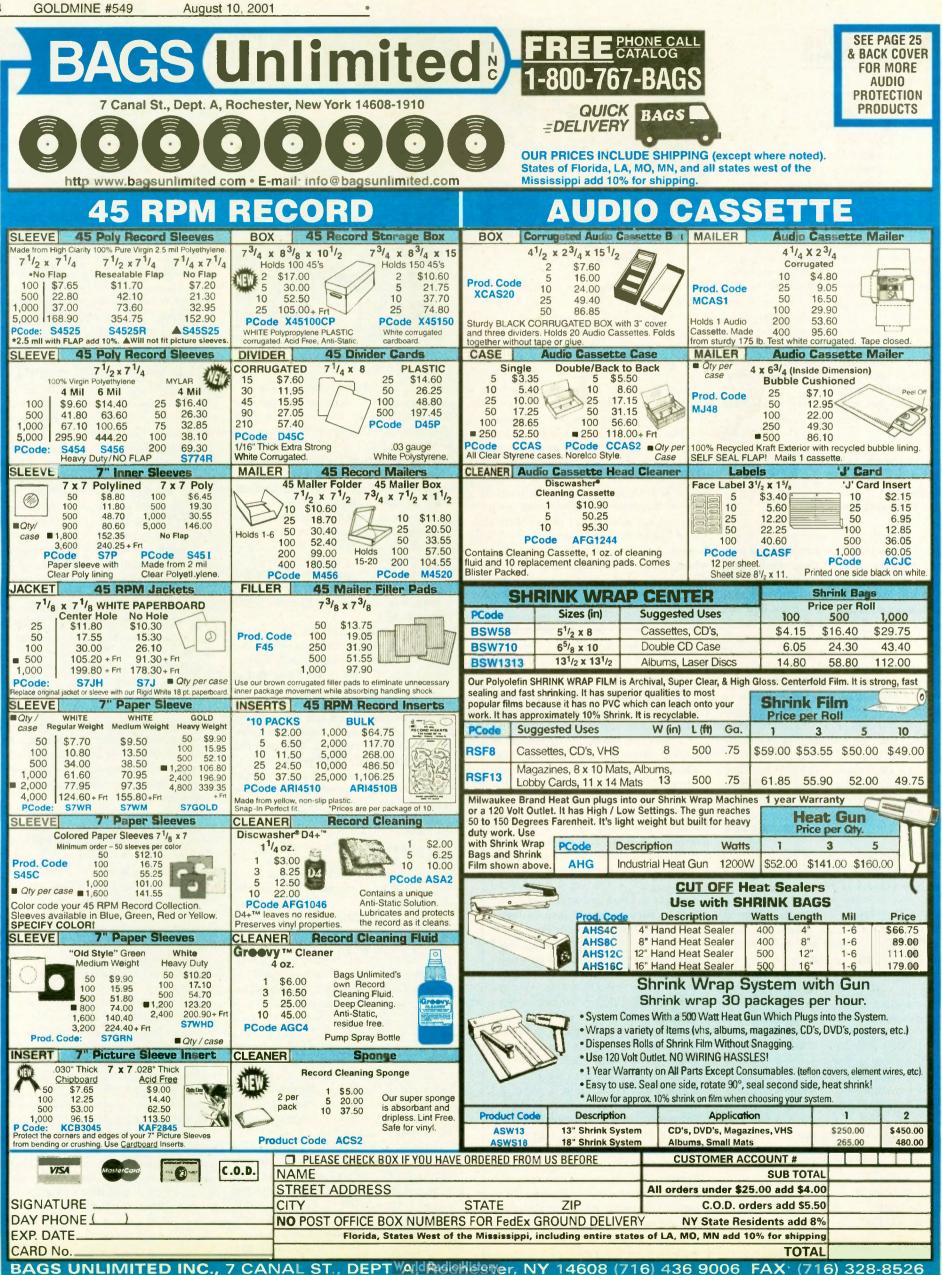
- Jeff Hannusch

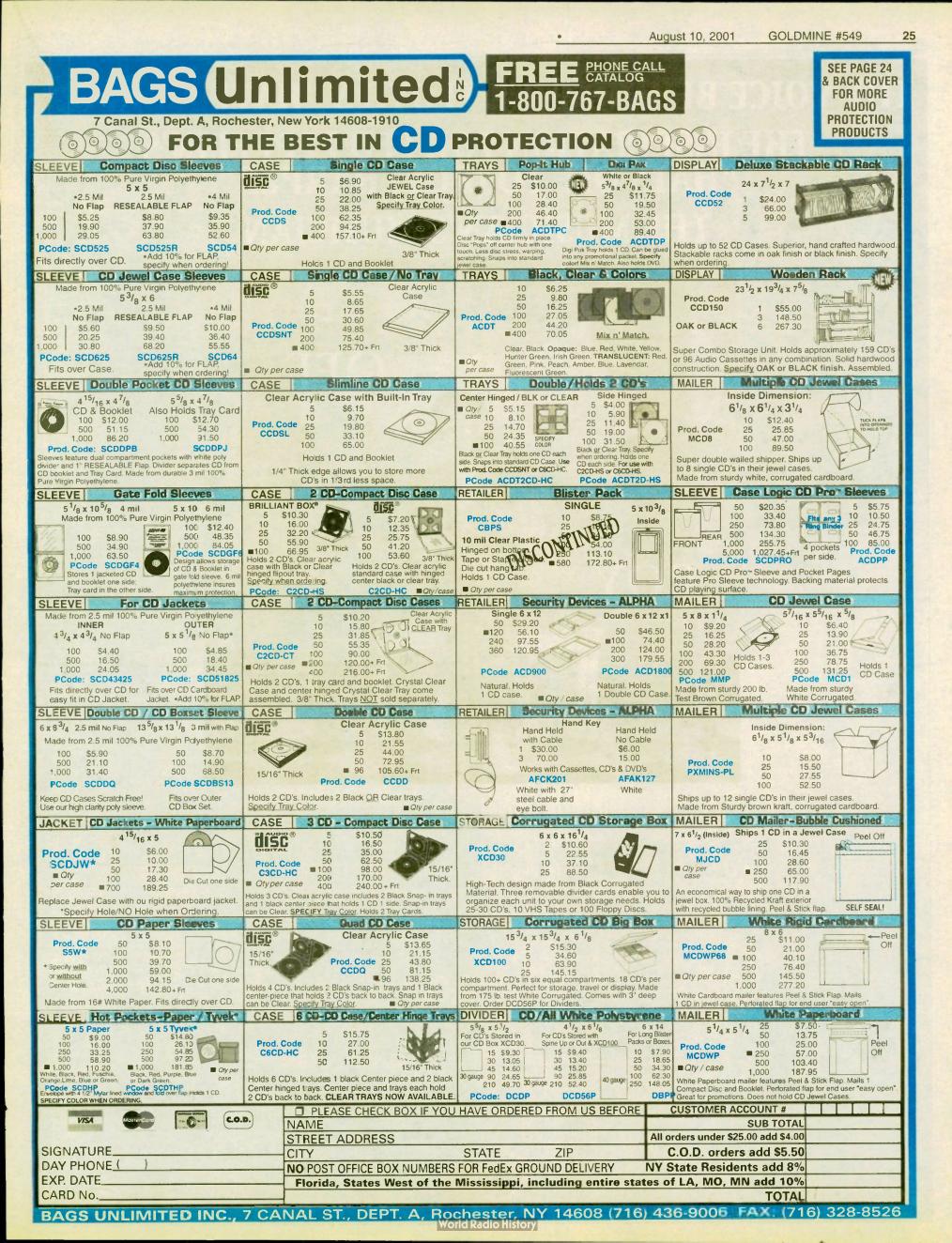
Susannah McCorkle, jazz and cabaret singer

Susannah McCorkle, the gifted jazz and cabaret singer whose repertoire included more than 3,000 songs and 17 albums, died from an apparent suicide May 19, 2001, in Manhattan. She was 55.

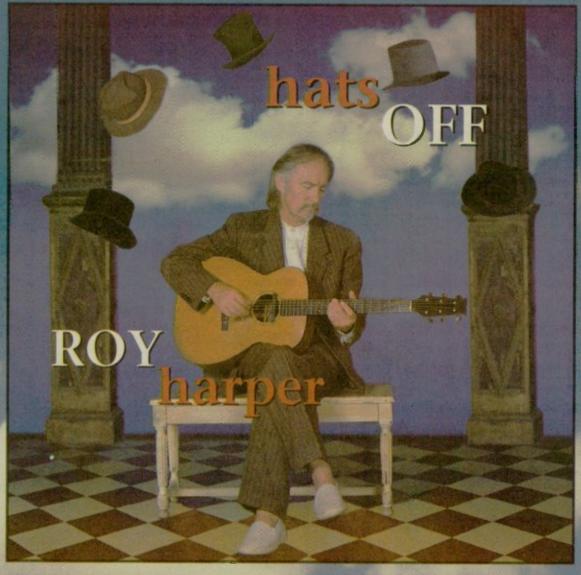
Born Jan. 1, 1946, McCorkle discovered jazz in 1970 while studying languages in Europe, after a friend played her a recording of Billie Holiday's version of "I've Got A Right To Sing The Blues." Subsequently, McCorkle moved to Great Britain, where she supported herself throughout the early '70s by singing in small pubs in London. After recording two albums in England, McCorkle returned to America, where she was eventually hailed as one of New York's finest nightclub singers. She continued to release albums as well, ultimately establishing a relationship with Concord Jazz, for whom she recorded for more than a decade. Her many honors included three Album Of The Year awards from Stereo Review

In addition to being one of New York's leading cabaret artists. McCorkle was an accomplished prose writer whose fiction appeared in Mademoiselle, Cosmopolitan, and The O. Henry Book Of Prize Short Stories. She also penned nonfiction for publications such as Newsday and American Heritage. McCorkle is survived by her mother, Margery McCorkle; two sisters, Margery Pinson and Kate McCorkle; and her ex-husband, Dan DiNicola.





THE VOICE BEHIND PINK FLOYD'S "HAVE A CIGAR" THE INSPIRATION FOR LED ZEPPELIN'S "HATS OFF TO (ROY) HARPER" THE MUSICIAN'S MUSICIAN



Featuring Rock 'n' Roll Hall of Fame Members and Legends:PAUL & LINDA McCARTNEYKATE BUSHJIMMY PAGEALVIN LEEJOHN PAUL JONESBILL BRUFORDDAVID GILMOURRONNIE LANEIAN ANDERSONCHRIS SPEDDINGKEITH MOONTHE DAVID BEDFORD ORCHESTRA

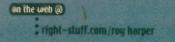
"I've heard a lot of his tracks around the studio [Abbey Road]...beautiful, beautiful songs." –Paul McCartney "A great rock 'n' roller" –Robert Plant

"...Craftsmanship...Poetry...Philosophy ... "-Jimmy Page

"...more talented than a lot of people who've been more successfui..." -David Gilmour

"...great English acoustic player who wipes the floor with all your James Taylors, Gordon Lightfoots, Dylans..." -Ian Anderson "...one of the greatest English songwriters we've had. He's brilliant." -Kate Bush

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A RHAPSODY OF COLLECTIBLES: COLLECTING QUEEN by Chuck Miller

hether you collect stamps, coins, records or anything else, you never forget your first time. No, not *that* first time. Get your mind out of the guttet. For record collectors, I'm talking about the first record we ever bought — the record that would eventually be the rock upon which our holy musical scriptures are built. Maybe your first record was an Elvis 45 or a Beatles album. Or maybe it was something more esoteric, such as Bruce Springsteen's *Born To Run* or Michael Jackson's *Thriller* or Walter Carlos' *Switched-On Bach*.

I recall my early childhood record collection was filled with kiddie 45s on the Disneyland and Cricket labels and some "sounds like the original artists" albums on the Ronco and Diplomat labels. Heck, this was even before my Grandma Betty added 45s to her flea market/yard sale search lists.

Under the Christmas tree in our house in 1975 was my first real phonograph, a beige General Electric Wildcat drop-changer with built-in speakers, four turntable speeds and a flip-over stylues that could play LPs, 45s and 78s. Now I didn't have to play my Disney records on the family phonograph, which pleased my stepfather to no end (and he made no bones about how many cans of Schaefers beer that it

took to get "Cruella De Vil" and "Whistle While You Work" out of his head).

A few days after that Christmas, I visited the Blue Note Record Store in Albany, N.Y., which still exists today. Avram Pock, the man who stood between the cash register and a library-sized wall of 45s, asked me what I would like to buy. I

had heard this one song on the radio, a song whose title the DJ had not mentioned in broadcasts — it sounded like an opera with guitars and had words such as "Nothing really matters" and "Any way the wind blows" and may have been by a group called The Queens.

Without hesitation, even though I provided Mr. Pock with only the slightest information on the record, he quickly went to the racks and pulled out "Bohemian Rhapsody." I remember it being in a greenish-white company sleeve with the words "Elektra/Asylum" on top, and that the record label contained a butterfly, which was certainly different than the dog-and-gramophone labels in my parents' record collection. I immediately paid my dollar for the record, received my change and a "have a nice day" from Mr. Pock and headed home to test out this new treasure.

For days and days, I played "Bohemian Rhapsody" on my Wildcat drop-changer, watching as the robotic tonearm swung out to the lip of the spinning 45, then dropped with a plunk to the outermost groove. A few crackles of surface noise, then I would hear those magic words, "Is this the real life... is this just fantasy...."

"Bohemian Rhapsody" quickly surpassed any of my previous Disney 45s in terms of popularity on my turntable. I would fiddle with the speaker balance, discovering the wonders of stereo separation as one chorus would appear in the left speaker, then the other would complement it in the right channel. I played the record at different speeds, imagining "Bohemian Rhapsody" as performed by The Chipmunks (on 78), the Sunday morning men's choir (on 33) and as unintelligible warbling (on 16 rpm). I was even able to determine that WTRY and WPTR, the AM radio stations that played "Bohemian Rhapsody" in our area, had a slightly different mix of the song - besides being in monaural sound, the end gong sounded louder on the radio than it did on my 45. And I also noticed that while WPTR's copy of the song matched my version in tempo, the WTRY version seemed a little faster, perhaps as if it were played at 46 or 47 rpm (perhaps they did this with all songs, to squeeze in another commercial at the top of the hour).

Of course, every time Queen had a new hit record for sale,

I would snap it up. My musical tastes were expanding as I listened to more radio stations, and eventually my record collection grew from a teenage smattering of Top 40–based 45s to the multidimensional, multiplatform, multi-this-and-that my collection represents today.

I also learned about the intangibles of record collecting through my purchases of Queen 45s and LPs. I discovered the wonders of Mobile Fidelity Sound Lab audiophile pressings when I spent \$20 (a princely sum for an album in the late 1970s) to acquire an MFSL copy of *A Night At The Opera*. One of the first import 45s I ever acquired was a British pressing of "Under Pressure," the song Queen recorded with David Bowie. I learned about such tactics as releasing picture sleeves with differing images on them, so that a "true collector" would spend four times as much to get all four picture sleeves (in this case, Queen's "I Want To Break Free" exists as four different picture sleeves, featuring each band member separately).

Today, Queen's magnum opus is a fairly common and easy record to acquire. The most recent price guides list a near mint copy of the U.S. pressing of "Bohemian Rhapsody" (Elektra 45297) at \$8 for the butterfly Elektra label, at \$10

I played the record at different speeds, imagining "Bohemian Rhapsody" as performed by The Chipmunks (on 78), the Sunday morning men's choir (on 33) and as unintelligible warbling (on 16 rpm).

for a short-printed red label. A seven-inch reissue (Hollywood 64725), released to capitalize on the song's use in the *Wayne's World* movie, is reasonably priced at \$4 in near mint condition. Even though Freddie Mercury has long since joined the Gates Of Heaven Community Choir, collecting Queen's music is as fascinating as collecting records by The Beatles, Elvis Presley, or The Rolling Stones.

Turn on a television and spin the dial, and you'll hear a Queen track somewhere among your DirecTV satellite hookup: the opening theme, "Princes Of The Universe," on an episode of *Highlander*; the classic "singalong" scene in *Wayne's World*; a Mountain Dew commercial that replicates the music video for "Bohemian Rhapsody"; the soundtrack to the 1980's big-budget *Flash Gordon* movie.

You can hear it in other artists' works — Grandmaster Flash slipped a snippet of "Another One Bites The Dust" into his megamix "The Adventures Of Grandmaster Flash On The Wheels Of Steel." Despite his protests to the contrary, Vanilla Ice's "Ice Ice Baby" musically photocopies the bass line from "Under Pressure." And you can hear it at the sports arena as the team rallies for another score, the stomp-stomp-clap of "We Will Rock You" blasts from the arena PA. At the first game of the season, your sports team's new championship banner is raised to the rafters, as the sounds of "We Are The Champions" plays in the background.

If you're looking to either complete or begin a Queen music collection, one of the best discographies can be found in the book *Queen: As It Began* by Jacky Gunn and Jim Jenkins, (Hyperion, 1992). Besides having a complete history of the band, *Queen: As It Began* contains a discography of all Queen's American and U.K. releases, including any variations and updates (it also lists the bonus tracks on the first Hollywood CD releases).

I suppose my record collecting history might have been different if the first music I ever purchased was "Fly Robin Fly" by Silver Convention, "Run Joey Run" by David Geddes, or Lou Reed's *Transformer* album. But I kinda like the way my record collection has evolved over the years — and I'm proud that the first 45 I ever bought for myself was Queen's "Bohemian Rhapsody."



Chuck Miller's first record, Queen's "Bohemian Rhapsody," evokes good childhood memories. What was your first record?

Letters

I received a lot of response about my previous "discography compilation" {Goldmine #547, July 13, 2001} column. Richard Kaplan, a record collector from Metuchen, N.J. wrote to me about Capitol Records' quirky numbering system. "Capitol hit 5999 and had to do something, as their oldie (Starline) series started at 6000. Rather than skipping to, say, 7000, they went partially back. Labels do the *darndest* things! (WB going backward had to be the weirdest, but the Polygram numbering system is the most confusing. At least I decoded the London group system after it terminated its combined series at 9828.)"

Collector Gary Maiullo wrote in with his ideas for compiling a well-rounded discography. "There is one point I would like to focus on when developing a discography that may

even make for a whole column. That is different versions of songs. For example, XTC released a song 'This Is Pop' (their second single, VS209) on Virgin Records in the U.K. Their first album also included the song, but it was a different recording. 'Ten Feet Tall' is another song released on their album *Drums And Wires*, but a different version was released on the B-side of 'Wait Til Your Boat Goes Down.' This is information that ally helpful!

would be really helpful!

"XTC also released a song in 1982 on an EP called 'Heaven Is Paved With Broken Glass' (B-side of 'Ball And Chain'). They shortly thereafter released an LP compilation titled *Waxworks* in the U.K., with a companion album titled *Beeswax*. There was a completely different mix of 'Heaven...' on *Beeswax*, which was exciting to have. However, when they finally began releasing CDs and the compilation *Rag And Bone Buffet* was released (with rare B-sides, etc), the *Beeswax* version was included. The original EP version is not available on CD anywhere. (at least, I haven't found it yet!) But find an XTC discography that makes *that* distinction; I haven't."

Finally, a request from Hawaii from Margo King-Lenson, who is starting her own record collection: "I just started collecting all the Hawaiian/Pacific Island record albums I can get my hands on... [and] now realize how obscure any info on them is! Where do you recommend I find recording history of Alfred Apaka, a popular and famous Hawaiian singer in the '40s, '50s and '60s? ...My folks used to listen to him a lot.... They're both gone now, and I'm getting nostalgic for *their* music and anything retro-Polynesian! Mahalo nui loa (Thanks very much in Hawaiian)."

If anybody can help Margo on this one, her e-mail address is tuicom@att.net.

So what was the first record you ever bought? Is it still in your collection? Is it a record you're proud to say to your friends, "This was the first," or is it one you hope nobody finds out ever entered your collection?

If you want to see prior *Collectormania!* columns, visit my personal home page, *http://chuckthewriter.8m.com*, and click on the "*Collectormania!* Archive" hyperlink. You will need an Adobe Acrobat viewer to see these archived columns, but a free viewer may be downloaded from *www.adobe.com*.

If you have any questions about your music collection, please write to: Goldminc, Attn: Collectormania!/Chuck Miller, Krause Publications, 700 East State Street, Iola WI 54990-0001. Or you can e-mail me at Clctrmania@aol.com. Hope to hear from you soon!



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Pretty Things

I there's one eternal truth that sustains every record collector, it's that even the best-trodden paths are still paved with occasional gold. Doors freaks might never run out of newly exhumed live performances to drool over, Jimi Hendrix collectors know there'll always be another unheard tune-up to add to the thousands they've already horded. Syd Barrett fans can expect to be regaled with one more hitherto barely rumored doodle every time there's a new "best of" compilation to be sold.

Pretty Things fans are accustomed to all this. In fact, Pretty Things fans are probably accustomed to all of the iniquities that come with a catalog that now stretches back almost 40 years. Even before the band launched their own much-praised archive project a few years back, both overground and underground CD shelves were creaking beneath the accumulated weight of the Pretties' alternative history.

Lost BBC sessions, forgotten outtakes, incidental film music, live shows and demos — all musical human life is out there someplace, and the enterprising collector now needs a small room just to store the band's own releases in. Add in all the odds and sods that prove how vital the Pretties were to the development of British rock through the 1960s and 1970s, and you'll be needing an entire housing project.

Just last month, "Rosalyn," "Midnight To Six Man" and "Walking Through My Dreams" appeared on Rhino's oddly flawed but nevertheless compulsive Nuggets II compilation, a feast of psychedelic freakbeat oddities that leaves the 13th Floor Elevators grinding their gears in the basement. It's tragi-

cally ironic, then, that at around the same time as the box set hit the streets, we lost the rhythm guitarist whose ferocity (and immaculate slide guitar playing) established the earliest of those cuts, "Rosalyn," among the primal templates for all the noise and mayhem that followed. Aged 57, Brian Pendleton died of cancer at his Maidstone, England, home May 16, 2001.

The full scope of Pendleton's legacy will doubtless be revealed on some future Pretties anthology. If you want to talk about Holy Grails, though, you need to zero in on the seasons immediately following what history recalls as the Summer Of Love, a period during which the Pretties re-established their credentials as rock's favorite underground phenomenon with the legendary SF Sorrow, then continued burrowing from there.

Throughout the late 1960s, members of the band were present at the birth of The Pink Fairies, the psychedelic warlords who would plague society's underbelly for much of the next decade; they were bosom buddies, too, with Mick Farren And The Deviants, a burst of beligerent noise so nasty that *Nuggets* (and, indeed, any similarly themed compilation) would curl up its toes and die at the mention of their name. The Pretties also spent time with Philippe DeBarge, a young Frenchman who awoke one morning and decided it would be fun to make an album. So he did.

It was early 1968 when Pretty Things vocalist Phil May and drummer Wally Allen were first contacted by DeBarge, asked if they'd be interested in bringing his dream to fruition. According to May, "basically, he was a French millionaire who we met and a wannabe pop star, — a friend of the more slightly alternative French rock musicians, which is kinda weird. I mean, all French rock musicians are very showbiz. They wear black leather and Elvis haircuts, but really, they're entertainers with a big E. Anyway, he was a lovely guy. We got on very well with him, so we agreed to do it."

As ambitious as he was wealthy, DeBarge flew the duo to the family home in the south of France for a few days of preproduction. May continued, "It was a lovely place. We traveled 'round in vintage Rolls Royces, and we had a nice few days hanging out with him." Then DeBarge shipped the whole party back to Britain to make the record at Abbey Road. Well, if it was good enough for SF Sorrow, it was good enough for him.

Aside from his co-production duties, May was also hired on as a vocal coach. "I would work with Philippe on vocals, which were in French, coach him how to phrase lyrics and the timing of his delivery. I had to translate it myself in my head, see what the important words were, then we put the

The album did little even in France and swiftly disappeared from even the most eagle-eyed Pretties' fan's radar. Originally it languished in obscurity.... But, as the 1990s progressed and the Pretty Things' own revival/reunion gathered speed, so a legend began to build.

record together. He'd go home with a tape recorder of my treatments of the verses, sleep with it under his pillow, then come back and record it. It was very strange."

DeBarge's initial plan was for May and Allen to act as producers, with the actual musical grunt work farmed out to a supergroup of personally handpicked sessionmen. "The idea was, we'd see what the material was like, then get other musicians involved on a session basis. But when push came to shove, it was so much easier for us to work with the Pretty Things doing the stuff, rather than working with brand-new musicians."

The remainder of Pretty Things were rounded up accordingly and, if the sharp-eared listener can detect echoes of sundry future Pretty Things masterpieces rattling around inside *Philippe DeBarge*, that's because the band themselves put them there.

"The whole experience was quite beneficial for us because there we were in the studio doing stuff together," May explained. "That kind of work is not wasted when we come to do our own next record, because you develop all the time. It's like whenever you're in the studio, it's a learning thing anyway, so we were constantly trying new things out. You develop a lot of stuff in those side sessions, and any musician will tell you, it's better to be working than not. Playing in a pub is better than sitting at home in a mansion, and that's why so many 'popular' bands have a problem. They can only work every three or four years and, in between times, they go fucking mad."

May acknowledged, "We tried things on Philippe's album which evolved into things on ours," pointing out that around the same time as these sessions, the group were also recording the acres and acres of instrumental music that would subsequently spill out across the so-called *Electric Banana* album series. Those records, too, provided dry runs for a lot of the band's later work. "It was a way for us to again use the studio situation, songs we weren't using, developing different

World Radio History

things. It was the writing thing going on parallel." *

But Philippe DeBarge's value goes way beyond the random insertion of future elements of Parachute... beyond its sonic (and spiritual) similarities to *S.F. Sorrow*. Having traveled from the acoustic and tabla-led opener, "Hello," through the soaring guitar solo underpinning "Eagle's Son" and onto the punchy lament of "They've All Gone Now," DeBarge returned to France clutching what ranks today as *the* unsung classic of the psychedelic era. And it never even got released.

Actually, that's not strictly true. According to May, "He had a deal. His father knew the head of Pathe Marconi, so it came out on that label in France. In fact, Wally then went down and helped him put a band together with journeyman musicians, French musicians, a very druggy bunch. He had a

wonderful year in Bierritz, fell in love, and the band just rehearsed. They did one or two gigs with Johnny Halliday or someone. I stayed out of all that, although I did go down to see them in one of those places where the guy had the whole penthouse suite on the top of a hotel. All the band members lived in this hotel, things being brought in and out — it was terribly decadent."

The album did little even in France and swiftly disappeared from even the most eagle-eyed Pretties' fan's radar. Originally it languished in obscurity, an onscure backwater to the band's main story. But, as the 1990s progressed and the Pretty Things' own revival/reunion gathered speed, so a legend began to build.

In 1998, present-day Pretties manager Mark St. John promised to at least investigate the possibili-

ties of adding the album to the then-ongoing saga of Pretty Things reissues — three years later, it remains in the vault, and fans' only realistic chance of finding out what they've been missing all these years is to seek out one of the scratchy archive acetate conversions that the bootleg world has slammed onto CD. Oh, and don't worry about the legal and ethical ramifications of this particular piece of piracy. The album's official unavailability is the only real crime that's been committed. Put bluntly, *Philippe DeBarge* is one of the most important albums to be lurking, in its entirety, in the CD-R domain today — bootleg scratches, pop and clicks included. If it sounds this good with the acetate's fuzzy flaws on board, imagine what the master tapes will be like.

May is less convinced of Philippe DeBarge's immortality. He has heard all the accolades, the comparisons with The Who Sell Out, Love's Forever Changes, The Beatles' Sgt. Pepper and SF Sorrow itself. But with the benefit of an insider's hindsight, he refuses to buy into any of them.

"The album itself has a lot of faults on it. There's a certain point where, if someone isn't an actual singer, you can only go so far. You can't get blood out of a stone."

But he acknowledged, "It wasn't a completely wasted exercise. It has its moments. I've been involved with other things where people want to pay you to produce something and you look at it and... well, it's just fucking not worth it. Philippe, on the other hand, genuinely wanted to make music. He worked very very hard in the studio. He worked his bollocks off with very limited experience. He tried very hard. And I know he was absolutely chuffed with the whole thing. It was probably one of the highlights of his entire life. Because, even though he was a millionaire, the feeling he got from physically making that record was something which all his money could never buy." **Specializing in**

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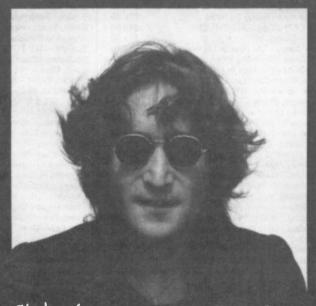
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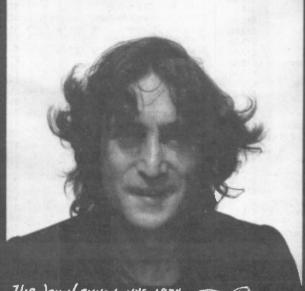




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VERYONE LOVES NEW ELVIS STUFF by Eddie Hammer

The King's power is like the eternal flame — it never ceases, as you will see by how many new releases we have this month. Please excuse the haphazard order of new titles, which is not as important as the product itself, in my opinion.

The Gospel Series is major news with the release of the first two titles (there will be three more) - He Is My Everything and Nearer My God To Thee. First of all, the cover art was used already on Love Collection and His Hand In Mine (back), which is a disappointing fact to say the least. In the last year or two, Elvis' gospel music has been on many albums, multi-disc sets and boots worldwide. If you're looking for new material, this is not the place to find it. Yes, I love Elvis' versions of "How Great Thou Art," "Crying In The Chapel," "His Hand In Mine," "Amazing Grace" and the two title tracks, but we all have them already. I think the project itself is intriguing, as it will be a set. You know we all must have the new sets, which is a very clever money-maker for RCA; I pat the company on its back for this strategy. The best part of this whole deal is that the CDs will only be sold in religious stores, not your local music shop or mall. Buy them, keep your RCA collection current and shop now because I believe there is a limited number pressed of these religious albums.

Now for a big personal recommendation: Totally Stung by the Madison Company, which naturally has no RCA affiliation. The release's back cover has a picture from an old Yellow Dog boot of Elvis playing the part of a catcher, and the front cover is lifted from the old German picture sleeve for "Wooden Heart" - a short-haired young star (minus sideburns) wearing that red and white knit shirt. This album is his best pre-army session (June 10, 1958 — Studio B, Nashville). RCA wanted to stock up some hits to release during Elvis' army stint. Excellent liner notes give the listener the necessary background of the importance of this recording and why his music caused a worldwide revolution. The album used first-generation tapes and mainly contains six singles that were released periodically -- "I Got Stung," "I Need Your Love Tonight," "A Fool Such As I," "A Big Hunk O'Love" and "Ain't That Loving You Baby." What we have here are all the various takes, outtakes and screw-ups during this session, which lasted for many hours that night. Elvis did not accept two versions of "Ain't That Loving You," and they spent many years in the can. This is a great album, and even though there was a whole album of "I Got Stung" years back, this set is a historically important session, and I can guarantee you'll treasure this CD because of the chatter between and during the recordings. I particularly love his renditions of Hank Snow's "A Fool Such As I," which was overshadowed by the flip's "I Need Your Love Tonight"'s popularity and chart success, and the "extras" "Lawdy Miss Claudy," "One-Sided Love Affair" and "I Was The One" (in my Top 10).

Everyone loves Elvis in Canada (so what else is new?), and the most famous of the Elvis-wanna-bes are Danny Fisher and Lewis Martin, who sent me their Elvis tribute albums, *Elvis: A Legendary Performer* and *That's The Way It Was* — very talented guys, much better than the usual impersonators. Keep an eye out for their "Memories Of Elvis" shows if you go for that sort of thing. You already know my feelings on this subject.

If you are living in the U.K. and bought two Sunday Telegraph newspapers, you could send in the contained coupons and receive a slip-cased Elvis: That's The Way It Is CD-ROM. It has four tracks with a press-release photo of the man in a beautiful print polyester shirt that I would love to have. The live performances include "Hound Dog," "Burning Love," "Ghetto" and "You've Lost That Loving Feeling." Also included are the trailer and footage from the revised T.T.W.I.I. Very nice piece but not rare. Quantity: 50,000 issues.

A boot from Chile! Hey, the guys actually did a nice job on

Complete Dressing Room Session, with a picture disc and the obligatory "Not For Sale/Demo." The booklet-type cover folds out to a big "Kentucky Rain"-type photo and some shots from the '68 sit-down show. The album contains those infamous rehearsals in June 1968 on the Memphis Sound label with "Young Love," instrumentals of "Guitar Boogie" and "Peter Gun" (remember that show?), "Blue Moon Of Kentucky" and one line from "That's My Desires." Don't miss this one if you have an amigo in South America, or pick up the boot of this boot released two weeks later but without the fold-out cover.

An overseas CD advertised on TV is interesting but a "no buy" for collectors who are not crazy. *50th Anniversary Of Interesting Music* has Elvis singing "Love Me Tender," Aretha Franklin, and Bob Dylan, along with Joe Jackson and The Clash!

Malaysia's new King Of R&R, with a gatefold-type insert, is only another "30 of his best," with a rockin', gold-jacketed Elvis on the back cover that is slightly different than any I have ever seen. Agreeable choices on this set are "Angel" and "Girl Of My Best Friend."

Poland's *Gold Edition* — *Greatest Hits*, a limited edition of 18 hits, has only "King Creole" from Elvis — a surprising choice. Also, pass on the *Live Sessions*. It has those same *Hayride* songs and a bonus (common) interview. It has a double-image cover.

The company who has released the Follow That Dream series now has Elvis 6363 Sunset, (which is RCA's address in Hollywood), another winner with '72 session alternates of "Always On My Mind," "For The Good Times," "C.C. Rider" and "Fool" (not as good as the final release), to name a few. These "Elvis On Tour" rehearsals naturally contain live songs, but for me, the antics, false starts ("Big Hunk O' Love) and being able to listen to Elvis and the guys discuss things and screw around are my favorite parts. A beautiful package and content makes this a "no-brainer" buy!

Brazil hit me with a new CD-ROM, which is graced by a moody-looking king (I've never seen this pose). The liner notes brag of a complete discography, filmography, more than 300 photos from Brazilian mags and hundreds of songs.

A Spanish company is still producing the *El Rey Del Rock* series (I'm now up to 28 CDs and booklets) with its issues of Elvis albums. *Promised Land* comes just before *Elvis Is Back* — clever! One commemorative has *Elvis: The Concert*. The booklets yield concert pictures, karate poses and Hawaiian vacation photos. I must admit this is a flattering and honorable series of our boy.

Europe's Elvis Live Greatest Hits is a hot seller because it has excerpts from '68 and those early Vegas openings. The unreleased version of "Wonder Of You" is just OK. Nice piece, but we really have it all already. Maybe save your bread for Malaysia's V-CD of Jailhouse Rock in color with my all-time favorite photo — the movie one-sheet picture of his perfect profile (you have to agree with me on that). Remember in the movie when Elvis had very short hair and he first went to jail? A pose from this part of the movie is in the insert, and the two CDs have graphics that look like the cover.

"Are You Lonesome Tonight" is a limited-edition European single (less than \$10, so...). European companies have used this piece of Elvis history — "The Laughing Version" — many times before. Try to listen to it and not smile. Impossible! The single is in a red slipcase, and the cover pictures Elvis laughing — perfect.

Also out now is a numbered edition of *Suspicious Minds*, a three-song CD EP with two versions of the title track and that "Wonder Of You" that I have reported on already — but catch that strong Elvis cover, and you'll buy one (or three, which I did). I was also able to get a CD acetate, which I do not think your local Tower record store stocks, and the press release that was included from RCA/BMG is extremely interesting. If this single goes to #1 (Europe), Elvis would win back his King's

World Radio History

crown, because both The Beatles and Elvis had 17 #1 U.K. hits.

On the homefront, *Great Love Songs*, a two-CD set, has "Love Me" (the first non-single to chart in the Top 10) and "Lonesome Tonight." But, finally, the other choices are excellent — the Southern Gentleman's (Sonny James) "Young Love" (and not that Tab Hunter guy, who is neither a good singer nor actor), Ricky Nelson's "Never Be Anyone," and the great Jack Scott's "Burning Bridges."

A new BMG Special Products job, Very Best Of E.P., a two-CD set with that same Louisiana Hayride pic, is a definite pass — ordinary contents and package.

The DVD of *T.T.W.I.I.* is now out there finally, as is *Welcome Home Elvis*, which is only that *Frank Sinatra Special* TV program (out for many years on video). The latter does contain an interview from when Elvis' army days were over, but that is also on old videos. We are all very familiar with this special — especially that "Witchcraft"/"Love Me Tender" duet and how great Elvis looked in that tuxedo (the cover pic). My favorite from the show is Elvis doing "Fame And Fortune." The high cost of this DVD will deter many folks, and I don't blame them, when the video version is about one-third of the cost. You make the choice on this baby, but don't go by my purchases. I buy each new DVD, which is part of my craziness because I do not have a DVD player yet.

Remember that Green Hill Company, which pressed a love songs collection a while back? They now have part two of their Legendary Masters Series — Elvis Gospel Songs, which is a very nice piece and deserves to be in your collection. Forget the contents, the cover alone is worth the price — a beautiful Elvis. Most of the songs were recorded pre-1973 except for 1974's "If That Isn't Love." Green Hill produces such a clean product that I wish they did more of our boy.

Now, listen to this. I was watching TV one night, and the commercial was from Wyndon International Hotels, whom I have never heard of. The commercial has a maid making up a room for a guest - she replaces a wall painting with a gold record award, blacks out the window, changes the sheets to some wild leopard jobs, etc. Then you see the concierge welcoming a guest and handing him the room key. The only part you see of the guest is his arm, clad with a multi-studded pinkish-white sleeve and gold rings on his fingers, and he utters "Thank you very much" - guess who? I called the Wyndon International corporate offices and raved about their ad, and within a week, they sent me the video of the ad. Nice people, but I always like people who like Elvis (at least the majority of them). Believe me when I say that if there is a Wyndon hotel in any city I hit, I'll be its guest, but I do not think all those amenities will be waiting for me.

New Elvis stamps come from the Falkland Islands, (a set that includes The Beatles, Bill Haley and a *Loving You* shot and a sheet of Elvis movies: *L.M.T., Jailhouse Rock, Loving You*, and a wedding pic). A film stars set from there salutes Elvis, Charlie Chaplin, Paul Newman, and Sam Alilane as well as a set of nine of Elvis and Marilyn Monroe — the best set of the month. Turkmenistan has stamps of teddy bears of Elvis, Charlie

Chaplin, and one person I didn't know (a very weird set).

In Africa, Rwanda heralds influences of the century — Elvis (pose from '68), The Pope, Marilyn Monroe, and Princess Diana in one set and The Beatles, Elvis, and Walt Disney in another. Angola released a stamp with a *Jailhouse Rock* picture.

Our man holds the distinction of being the most popular U.S. commemmorative sold. I would just like to have the money spent for the stamps that are in collectors' albums and were never used — much dinero! ("More than 500 million were printed, with an estimated 124 million saved. This popularity gauge is based on annual surveys of 60,000 households that are asked what specific commemorative stamps they buy and do not use as postage in a given fiscal year," said Don Smeraldi of the United States Postal Service. — Ed.)

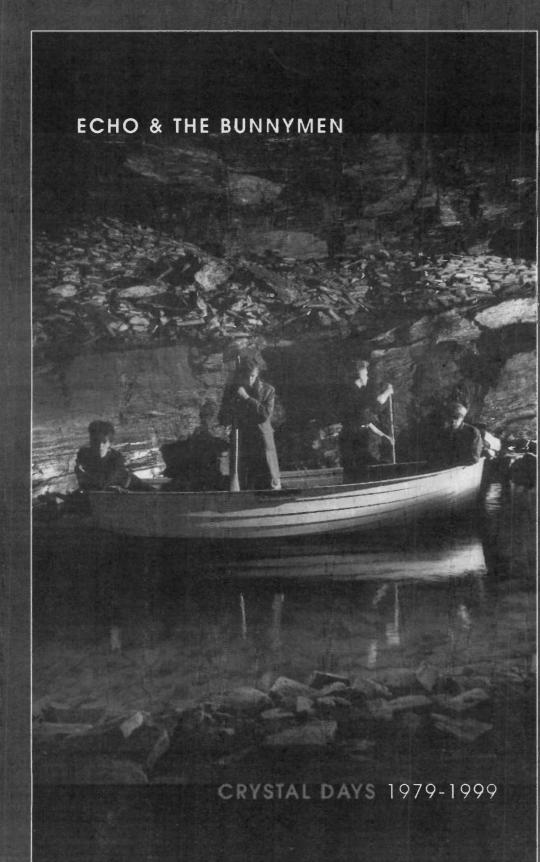
Let's go to Japan to see a tribute CD single by Aaron Narikiy. "Once More In A Dream" — nice Elvis outfit and a pic disc packaged in a long case. Not bad. A Japanese company also reissued *Best Of E.P.* with a Vegas background on the cover and even includes lyrics to all the contained songs.

Heartbreak Hotel (Oldies Volume 6) has Nat King Cole and Marilyn Monroe but also includes "Dirty Old Man" by The Three Degrees?!

There is much more to report on, but this is enough to choose from for one month — unless you're like that crazed Elvis guy l know.

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Cub Koda The final interview On rockin', writin' and the sad state of country music by Phil Klink

{Editor's note: Cub Koda, Goldmine's longtime Vinyl Junkie columnist and frontman for Brownsville Station, passed away July 1, 2000, of complications from kidney dialysis. Koda had a recent history of diabetes. He was 51. This is his last-known interview. It previously appeared in the July 2000 issue of The Toledo Glass Eye, a monthly music and entertainment magazine out of Toledo, Ohio, and is reprinted with permission from the author as a tribute to the artist affectionately known to fans and fellow musicians alike as The Cubmaster.}

ne of the most interesting stops on the rock 'n' roll timeline would have to have been Detroit circa the late '60s to early '70s when rock music entered its unruly adolescence. I jumped at the chance to interview ex-Brownsville Station frontman Cub Koda for The Toledo Glass Eye. During our 21/2 hour talk at his home office/studio/rock 'n' roll hideaway outside of Ann Arbor, Mich., we touched on all facets of his 37-year career, from his garage-band days with The Del-Tinos to the current reunion with his '80s outfit The Points. We also made stops in between to visit his eclectic solo career and his stint as Hound Dog Taylor's replacement with The Houserockers. Despite his high-energy stage presence, Koda is a very private person, so I was happy to find him open and willing to discuss his place in the Detroit music scene and the part he played in keeping guitar-based rock 'n' roll front and center for so many years - all served up with a dash of The Cubmaster's own unflinching views on life, fame and Shania Twain!

You've been doing this a long time now. Do you still get a charge out of going on stage?

Cub Koda: Yeah, you know I really do! Rock 'n' roll really means something to me, and getting on stage in front of an audience is still exciting.

Even after 37 years?

Oh yeah. I always said there are two ways I'll know when it's time to hang it up — when it's no fun any more or when someone walks away from a Cub Koda show and hasn't been entertained. You know, "Yeah, he was OK, but you should have seen him 25 years ago!" I don't try and present myself as a 25-year-old, unlike some guys who are still squeezing their 50-year-old bodies into Spandex®! If *real* rock 'n' roll means something to you, then Cub Koda music has a place in your collection. As many diverse areas as I delve in to musically, be it jazz, blues, country or doo-wop, I'll *always* play honest rock 'n' roll. I still love it!

Why, after 20 years, did it seem like the right time to get The Points back together?

We just all realized how much we missed each other, how much we really missed playing together. It definitely wasn't for the money.

Ever been any talk of a Brownsville Station reunion?

Look, the other guys in Brownsville see the band as a cash cow, you know, make a few bucks, and I'm not interested. One of the reasons we broke up to begin with was that we all wanted something different out of the band. I tried to introduce rockabilly and blues into the band many times, but pressure was kept on the band to be hip and produce more hits.The other guys wanted to be Led Zeppelin or Rod Stewart. I just wanted to do good music.

Do you ever get tired of fans requesting "Smokin' In The Boys Room"? You have to be sick of playing it.

Hey, let's get the "Smokin" thing out of the way right now. I'm very proud of that song. If you could write a song that's made so many people happy for 25 years, wouldn't you? And hey, The Points do a pretty damn good job on it too.

You guys recorded the new album [Noise Monkeys] in one day?

Yeah! We knew that if we[•] cut another studio disc, it would have to mirror our live show — spontaneous and just rockin' away! It was originally gonna be a live album culled from the reunion show in Fremont, but the rehearsals sounded so good, we used

'em! We just turned on the tape machine and went at it live in the studio. See, this band, unlike Brownsville, has a unified spirit. We play instinctively. We're all on the same page, so to speak. We like the same kinds of music.

The band was always kickin' live. You and guitarist Joey Gaydos always complemented each other musically.

Hey, I think Joey is one of the most underrated guitarists around, and you can really hear him wail on this record. Yeah, complement each other is exactly right. It never turns into a pissing match, just two guys who dig each other's style of playing. As you can tell, I'm really proud of this record for a number of reasons. First, because we got all the original members back together, and second, because this was the record and reunion that almost didn't happen. The week of the reunion show, I ended up in the hospital with congestive heart failure, and it was almost a year later that we finally got together. When you're laid up in the hospital with tubes coming out of you, you have a lot of time to think, and I came to the conclusion that everything I did from here on in, I wanted to really mean something, you know? To do something that will last, not hop the latest trend to sell records. God knows the last thing we need is another fucking trend! Pop music is cyclical, always has been, always will be. There will always be a market for cute teenagers singing innocuous pop songs, but if you wait long enough, the real thing always comes back around.

So how are you now, healthwise?

I'm doing great! I'm writing like a house on fire, and we may do some live dates soon.

Let's go back a bit. We recently lost Brewer Philips of The Houserockers. You played with him for a lot of years.

Yeah, and it's hard to even listen to that music now. World Radio History



Cub Koda performing at his last show, April 9, 2000, in <u>Cleveland, Ohio.</u>

Brewer was my mentor and my friend. He was like a crazy old uncle to me — mean as a snake. He took giving people shit to the level of an art, a sport, but he had a big heart and he taught me a lot about how you really play blues guitar. I had to literally unlearn all the things I thought I knew about blues guitar. Playing with Brewer was like playing with Jimmy Reed or the [Howlin'] Wolf — he was the real thing.

You still enjoy your writing career too, don't you?

I get something from my writing that I could never get out of playing. I get to tell the story. Like the grizzled old guy sittin' around the campfire tellin' how it used to be. I can do liner notes, reviews, work on compilations, and rest assured that future generations of fans know what really happened from someone who lived through it. I didn't read about it or hear about it from an older brother or something, I lived through it. I was there at the birth of rock 'n' roll. It was inspirational music. It was never a "retro" thing for me, it's what I believe in and what I've lived for.

Anything new in the works?

Yeah, I'm working on a book called Smokin' — The Diary Of A '70s Rock Band, not necessarily because I think Brownsville was all that important in the grand scheme of things, but having lived though that whole '70s thing, I'd like to clear up some misconceptions about that time period, such as the '70s being all about disco when it was about much more than that! See, I have a unique perspective on that time period, and I'd like to share the history of the band as well as take a closer look at a very misunderstood decade.

Your solo career has been quite eclectic. What's next?

I've probably lost mainstream success because of what I choose to record, but my solo stuff has been very satisfying to

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The most dramatic change in music taste in history: the emergence of rock 'n' roll

by William Ruhlmann

This article is the sixth in a series describing the history of recorded music in the 20th century by decade.

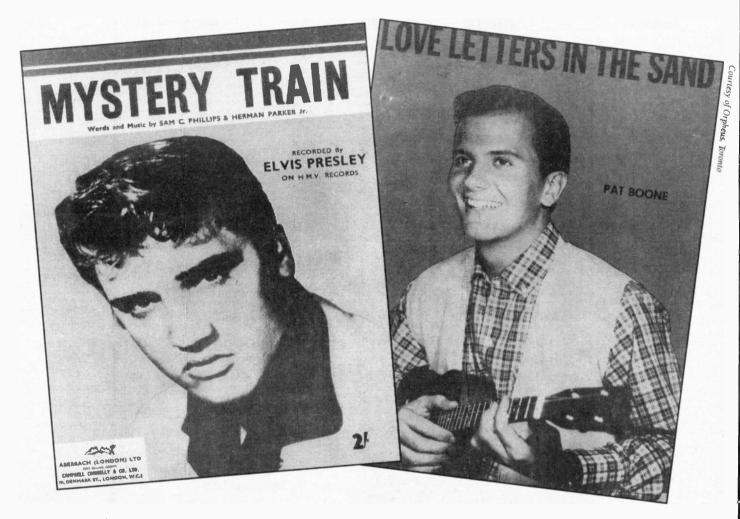
hough it marked the middle of the 20th century and the beginning of what would turn out to be the century's decade of greatest change in popular music, the year 1950 seemed in some ways a throwback to past trends rather than a harbinger of new ones. According to chart researcher Joel Whitburn's analysis of the Billboard Best-Selling Pop Singles chart, the year's #1 recording artist was Bing Crosby, a 46-year-old who had made his first recording in 1926 and ranked as the leading record seller of the first half of the century. Crosby's big hits included "Dear Hearts And Gentle People," inspired by 19th-century songwriter Stephen Foster; "Chattanoogie



Shoe Shine Boy," a pop cover of a country hit originally recorded by Red Foley (the year's #1 country artist); and two songs

Crosby recorded as duets with his eldest son Gary, a revival of the 1914 Irving Berlin song "Play A Simple Melody" and "Sam's Song (The Happy Tune)" — both clever novelties with counter-melodies. Typically, Crosby had managed to triumph by employing varied material, old and new, mainstream and genreinspired. In at least one action, the appropriation of a country song for the pop market, he was looking ahead. But as popular music became increasingly diverse and balkanized, there would be less room for a generalist such as he was. In 1951, he tumbled to 12th place among recording artists, and that was the last time he placed in the top 20.

The biggest hit of 1950 was another country appropriation, Patti Page's cover of "The Tennessee Waltz," which had been a hit in the country charts for Pee Wee King, who cowrote it with Redd Stewart, in 1948. A sweet-voiced Oklahoma native, Page had debuted in the Pop charts in 1948, but it wasn't until 1950 that she hit #1, first with "All My Love (Bolero)," then with "The Tennessee Waltz." Recorded in her trademark multitracked vocal style, the disc spent 13 weeks at #1, longer than any single since 1947. Right behind "The Tennessee Waltz," also racking up 13 weeks on top, was an even more unlikely hit, "Goodnight Irene." This single was credited to Gordon Jenkins And His Orchestra and The Weavers. Jenkins was a conductor at Decca Records. The Weavers were an urban folk quartet led by Pete Seeger. And "Goodnight Irene" was an adaptation of an old folk song by the thenrecently deceased folk and blues singer Lead



Belly. The Weavers would flourish for the next couple of years, scoring two more Top 10 hits, but they ran up against one of the prevailing forces of the politics of the early 1950s — a militant anti-Communist sentiment that devastated the careers of many left-leaning entertainers. An informant who branded some members of the group Communists later recanted his claims, but not before forcing The Weavers to disband. Yet "The Tennessee Waltz" and "Goodnight Irene" ranked as the two biggest chart hits of the entire 1950s, and no record would reign at the top of the *Billboard* Pop Singles chart for as long as 13 weeks for another 42 years.

In addition to folk and country trends, 1950's most popular music continued a fashion for extremely lighthearted material that had begun to come to the fore in the late 1940s. The year's biggest hits included such novelty fluff as "If I Knew You Were Comin' (I'd've Baked A Cake)," recorded by Eileen Barton; "The Thing," recorded by Phil Harris; "Music! Music!," recorded by Teresa Brewer; "Rag Mop," recorded by The Ames Brothers; and "Hoop-Dee-Doo," recorded by Perry Como with The Fontane Sisters.

Beyond questions of musical style, various technological and business issues drove popular music in 1950. If the singles chart was getting sillier, one reason may have been that there was now an increasingly divided market for music. The introduction of the LP and the 45 rpm single in the late 1940s had begun a division in the record-buying public in which adults tended to buy the more expensive albums (most of which were still in the 10-inch format), while young people, with less money to spend, bought singles. In contrast to the singles chart, the LP chart for 1950 was dominated by the 1949 original Broadway cast album of *South Pacific*, with other #1s including the original soundtrack album of *Three Little Words*, a film biography of songwriters Bert Kalmar and Harry Ruby starring Fred Astaire and Red Skelton, and Harry James and Doris Days album of songs from the film *Young Man With A Horn*, all adult fare.

Broadway and Hollywood may have driven album sales, but other media fueled the popularity of singles. Radio was changing from a varied live medium dominated by variety shows and serials into one that played records picked by increasingly influential DJs. Its place as a broadcaster of narrative material was being taken over by television; in 1950, there were already four million TV sets in the U.S., a number that would mushroom quickly. Some recording artists, such as Como and Dinah Shore, had made or were about to make transitions to the new medium. The move to more country and R&B material was fueled by the rivalry between the song licensing agencies ASCAP (American Society Of Composers, Authors And Publishers) and BMI (Broadcast Music, Inc.). ASCAP, by far the older of the two, was dominated by Tin Pan Alley, theater and film writers, who had dominated popular music since the beginning of the century. Rival BMI,

founded in 1940, was forced to look elsewhere for clients and ended up encouraging the country and R&rB writers ASCAP had always ignored. This was a major factor not only in the increased success of country and R&rB in the early '50s, but also of the rise of rock 'n' roll, which effected a marriage between the two genres.

Another major factor in changing the sound of popular music was the advent of tape recording. Actually developed by the Germans during World War II, tape recording was brought to the U.S. after the war and encouraged by Bing Crosby Enterprises, the entertainer's corporate entity. Soon, the process of recording had changed drastically and become much easier, which encouraged the founding of more small record companies that began to compete with the majors - Columbia, RCA Victor, Decca and Capitol. According to show business historian Robert C. Toll, the number of recording companies jumped from 11 to 200 between 1949 and 1954. Like BMI, the new independents tended to look for talent in places not already tapped by their better-established rivals. They became niche producers of genres such as jazz, classical and folk music, stimulating the popularity of these marginal styles.

Tape recording also made possible overdubbing like that heard on Page's "The Tennessee Waltz" and paved the way for the top recording act of 1951, Les Paul And Mary Ford, who had three gold singles during the

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year with "Mockin' Bird Hill," "How High The Moon" and "The World Is Waiting For The Sunrise." (It should be noted that, though the Record Industry Association Of America [RIAA] was founded in 1951, it did not begin certifying gold records until 1959, so all earlier designations are unofficial.) Paul, an engineering genius as well as being a talented guitarist, overdubbed his wife's vocals in a manner similar to the Page recordings and also made multiple passes on his guitar to create full-bodied recordings. The year's secondbiggest recording artist also emerged for the first time at the end of 1950. He was Guy Mitchell, the first of a series of protégés of A&R executive Mitch Miller at Columbia. Miller moved to Columbia from Mercury, where he had overseen the success of Page and Frankie Laine (1951's third-biggest recording artist, who had quickly followed him to Columbia). A classical oboist with a keen ear for the pop music of the day, Miller enjoyed stunning success at Columbia in 1951. In addition to Mitchell, he scored hits with newcomers Johnny Ray (the year's #1 song, "Cry"), Tony Bennett (the year's #2 song, "Because Of You" and "Cold, Cold Heart") and Rosemary Clooney ("Come On-A My House"). Miller recognized the popularity of country music, which accounted for 40 percent of all sales of 78s in 1951, and strove to incorporate it into mainstream pop. Hence, he encouraged his artists to record songs by Hank Williams, such as "Cold, Cold Heart" and "Half As Much," which Clooney took to #1 in 1952. The impact of this infusion of new talent made 1951 the first year that records grossed \$200 million, on sales of 186 million copies.

That figure inched up to \$202 million in 1952 and \$205 million in 1953, but these were surprisingly modest increases that indicated all was not well. When we analyze the volcanic eruption of rock 'n' roll that took place in mid-decade, no doubt the most remarkable shift in the nation's taste for popular music that ever occurred, one of the factors that needs to be considered is the relative weakness of pop in the years immediately before. The trend toward novelty music, while it produced many isolated hits, tended to reduce the loyalty of music fans rather than strengthen it. At the same time, it tended to drive out better-written material, which continued to be composed for the Broadway stage and even the diminishing number of movie musicals but which turned up less frequently in the hit parade.

In looking at the popular songs of the years just before the onset of rock 'n' roll, we are hard-pressed to find standards that hold up as even remotely familiar half a century later, unless they were from the country or R&B realms. From 1952, "Don't Let The Stars Get In Your Eyes," "The Glow-Worm" (the music for which was written in 1907). "Hi-Lili, Hi-Lo" and "I Believe" (though the year also produced the memorable country songs "It Wasn't God Who Made Honky Tonk Angels," "Jambalaya [On The Bayou]," "Your Cheatin' Heart" and "You Win Again," as well as the R&B songs "Lawdy Miss Clawdy" and "Night Train" and the folk song "Wimoweh"). For 1953, "Angel Eyes," "Baubles, Bangles, And Beads" and "Stranger In Paradise" from the Broadway musical Kismet, "The Doggie In The Window" (a novelty that epitomized the era), "Ebb Tide," "That's Amore" and "That's Entertainment" (while country provided "[Now And Then There's] A Fool Such As I" and R&B "Hound Dog"). For 1954, "Fly Me To The Moon (In Other Words)," "Hey There" from the Broadway musical The Pajama Game, "The Man That Got Away" from the film A Star Is Born, "Three Coins In The Fountain" from the film of the same name, and "Young At Heart," the last two associated with Frank Sinatra (the year also producing the R&B songs "I'm Your Hoochie Coochie Man" and "Sh-Boom"). Of these, only "The Glow-Worm," "The Doggie In The Window," "Don't Let The Stars Get In Your Eyes," "Hey There" and "Three Coins In The Fountain" topped the charts.

Admittedly, the list is subjective, but there was a general consensus that great songs on a par with those of the classic pop songwriters of the 1920s, '30s, and '40s, people such as Irving Berlin, George Gershwin, Cole Porter, and Rodgers And Hart, were not being written in the early '50s. It's no wonder that Sinatra, who mounted a remarkable comeback during this period and began a string of 18 consecutive Top

10 albums with 1954's Songs For Young Lovers, did so largely by reviving the work of those songwriters of a generation earlier in striking new arrangements by Nelson Riddle and others. Sinatra commissioned the occasional new song by his personal lyricist, Sammy Cahn, but for the most part he relied on the catalogs of people who had been writing songs during his youth. Sinatra was hardly alone in his taste for music of the recent past. The top of the LP charts in 1952-54 included titles such as the soundtrack to An American In Paris, which consisted of the music of Gershwin: Mantovani's Music Of Victor Herbert, recalling the early 20th century operetta composer; the archival album Benny Goodman 1937-1938 Jazz Concert No. 2, a follow-up to Goodman's 1950 Carnegie Hall Jazz Concert album of his famous 1938 performance; and the soundtrack to The Glenn Miller Story.

But it is a truism in the music business that new music and new artists are the lifeblood of the industry, and relatively few important new artists were emerging in this period. It shouldn't be surprising, therefore, that record sales actually declined in 1954, with total revenues dropping back below \$200 million for the first time since 1951.

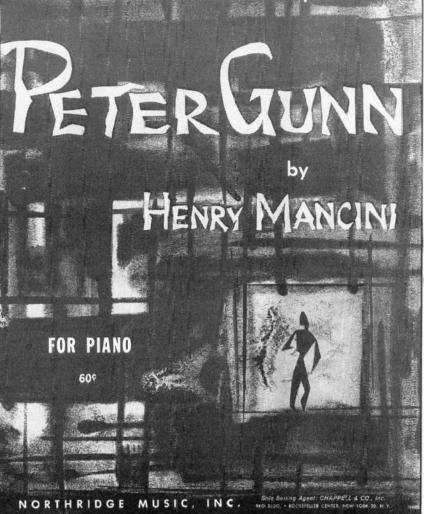
The obvious thing to say here, of course, is that rock 'n' roll rode in at this point and rescued popular music,

and in many ways that's true, even if established people in the business didn't see it that way at the time. But it's also worth examining the circumstances that allowed the rock revolution to occur. We have already noted the increasing incursions of country and R&B music into pop, and the institutions that benefited by encouraging those incursions. It is also true that a new audience was growing in the baby boom generation emerging from World War II, a generation that hadn't yet put on its dancing shoes and for which the Big Bands and the dance halls of the 1930s and '40s no longer stood ready. That audience was more affluent than its parents had been, which made it a natural target for the music business. At the same time, certain developments in the media also prepared for a growth in the industry. By the start of 1955, the LP market had expanded such that, increasingly, 12-inch records were pushing out the shorter 10-inch discs to become the standard. Television, which had increased its coverage and its viewership remarkably during the first half of the 1950s, stood as a dominant medium by the middle of the decade and was becoming a natural means of promoting music. The movie business had been rocked both by television and an antitrust consent decree that separated ownership of the film studios from the theater chains. That helped lead to the rise of cheap, independent films intended for market niches, not the broad audiences traditionally addressed by the major studios. There had always been B-movies (though they were being replaced by television); now there were exploitation movies.

If MGM's *The Blackboard Jungle*, which opened in February 1955, wasn't quite an exploitation movie, it wasn't far from the definition. Director Richard Brooks' adaptation of Evan Hunter's novel about the experiences of a teacher in an inner-city high school, it was one of those films in which the nominal message may reinforce traditional values, but the surface conflict over whelms that point. Today, we remember it not so much for Glenn Ford's decency as the teacher as for Vic Morrow's aggression as the rebellious student. But, of course, the main thing we remember it for is "(We're Gonna) Rock Around The Clock."

The song had been recorded by 28-year-old Bill Haley and





theme music from the television production

Peter Gunn was the first Album Of The Year Grammy winner.

his backup band The Comets on April 12, 1954, and initially released by Decca Records on May 10, when it failed to reach the charts. Haley was a Northerner, born in Highland Park, Mich., who led a series of western swing bands in the late 1940s and early '50s before he hit upon the idea of combining his buoyant style with R&B. Switching his band's name from The Saddlemen to The Comets, he first reached the charts in May 1953 with the Top 10 hit "Crazy Man, Crazy" on Essex Records, then moved to Decca, one of the majors. After the failure of "(We're Gonna) Rock Around The Clock" in 1954, he covered "Shake, Rattle And Roll," recently a #1 R&B hit for Joe Turner, and took it into the Pop Top 5. "Dim, Dim The Lights (I Want Some Atmosphere)," "Birth Of The Boogie" and "Mambo Rock" all peaked in the Top 20 in the first quarter of 1955 before Decca re-released "(We're Gonna) Rock Around The Clock" to tie in with the success of The Blackboard Jungle. It became a massive hit, topping the charts in July.

Various recordings dating back into the 1940s have been cited as the first rock 'n' roll record, but there is no dispute about what the first really successful rock 'n' roll record was. Yet "(We're Gonna) Rock Around The Clock" was not alone in 1955, as a number of records led the way to the new style. In many cases, they were songs that originated with black R&B performers and were covered by white pop performers, later a sore point among rock fans. While not entirely without justification, this resentment should be tempered by an understanding of common practice in the music industry up to this time. Simply put, the business had been founded and, even at this point, continued to rest on the song rather than the singer (or the record) as the primary unit of creativity. The initial dominant force in the music business was song publishing, and singers and their records were viewed primarily as vehicles for selling sheet music. Hence, as a song became popular, it was not unusual for there to be several cover versions released by different record companies, a practice encouraged by the publishers. Initial charts such as that of the Your Hit Parade radio series ranked songs, not particu-

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lar recordings of them. The proliferation of new record companies in the late 1940s and early '50s exacerbated the tendency toward multiple versions of popular songs. For example, there were seven different versions of "The Tennessee Waltz" in the *Billboard* singles chart in 1950-51.

Of course, the matter of covering a country or R&B hit to achieve pop crossover was a slightly different phenomenon, but the principle was the same. As R&B and country music began to achieve broader commercial success in the early 1950s, record companies naturally looked to capitalize on that success. with a tried-and-true method. The Penguins' recording of "Earth Angel (Will You Be Mine)" on DooTone Records entered the Billboard R&B chart on Dec. 18, 1954, and rose to #1 on Ian 15 1955 A week after its appearance on the R&B chart, it broke into the Pop chart. On Feb. 5, it rose from #13 to #8; the same week, a white group, The Crew-Cuts, entered the chart with their cover version. The Penguins' recording stalled, while The Crew-Cuts' record surpassed it and reached #3. That spring, LaVern Baker's original recording of "Tweedle Dee," an R&B Top 5 hit, was outdistanced on the Pop chart by Georgia Gibbs' cover, and later in the year, Fats Domino's R&B chart-topper "Ain't It A Shame" (a.k.a. "Ain't That A Shame") gave way on the Pop chart to a cover by Pat Boone. Songwriters and publishers had no reason to complain. even if the R&B artists felt slighted. Of course, they ultimately benefited from the exposure, not to mention the comparison.

What was clearly needed, however, was something that fell in between the authentic R&B sound of the originators and the pale imitations of the cover artists. The two major artists to emerge in the early days of rock 'n' roll were a black man who could sing with careful articulation of the concerns of teenagers and a white man who could sing R&B convincingly. One black act who did not suffer from the pop cover syndrome was Chuck Berry, who topped the R&B charts and reached the Pop Top 5 with his first hit, "Maybellene" in 1955. Though he recorded for Chess Records, a bastion of Chicago blues, Berry early on mixed R&B and country into rock 'n' roll; "Maybellene" was based on "Ida Red," a western swing song cut by Bob Wills. Just weeks before it hit the charts, a performer unlike any country music had known reached the country charts for the first time when Elvis Presley's double-sided single "Baby, Let's Play House" (a cover of an R&B hit for Arthur Gunter)/"I'm Left, You're Right, She's Gone" made the listings on the way to a Top 5 placing.

With such artists, 1955 was a turning point not only in the decade, but in the century. Not surprising, record sales, having dipped in 1954, took a big jump in 1955, rising 16 percent to a new high of \$227 million. All that marred that rosy picture was that, from the major labels' point of view, the wrong style of music was selling and, even more important, it was being produced by the wrong companies. Of the 331 records that made the *Billboard* Pop Singles chart in 1950, 246, or nearly 75 percent, were released by Capitol, Columbia, Decca or RCA Victor. Of the 246 singles that reached the same chart in 1955, only 119, or fewer than 49 percent, were released by the big four. These figures do not count major label subsidiaries such as Decca's Coral and Columbia's Epic, but they are still impressive.

Clearly, it was up to the majors to either join the teenage rock 'n' roll revolution or ignore it, and of the four only RCA took the former path wholeheartedly and in a typical manner — by buying an act who had shown promise on an independent label. RCA bought Elvis Presley's contract from Sun Records for \$25,000 on Nov. 20, 1955. Thereafter, things happened rapidly for the young singer from Tupelo, Miss., by way of Memphis, Tenn. On Jan. 5, 1956, he entered RCA's Nashville studio and recorded "Heartbreak Hotel" three days before his 21st birthday. RCA released the single Jan. 17; it was not an immediate

success. But the record company and Presley's manager, Colonel Tom Parker, hit upon a crucial promotional concept, inducing Tommy and Jimmy Dorsey to put Presley on their live Saturday night variety program *Stage Show*, broadcast nationally on CBS, for six consecutive weeks, starting Jan. 28. Presley didn't sing "Heartbreak Hotel" the first

week or the second, but he finally did the song on Feb. 11, and that got the ball rolling. The single broke into the charts for the week ending March 3 and hit #1 for the week ending April 21.

This set a pattern that lasted through the year. Presley appeared on a succession of television shows including *The Milton Berle Show, The Steve Allen Show* and *The Ed Sullivan Show*, and his records dominated the charts, hogging the #1 spot for 25 of the year's 52 weeks with "Heartbreak Hotel," "I Want You, I Need You, I Love You," "Don't Be Cruel"/"Hound Dog" and "Love Me Tender." He even made incursions into the LP charts, hitting #1 with Elvis Presley and Elvis. In all, he sold more than 10 million records in 1956, more than any single recording artist had sold in a single year.

Neither was Presley the only rocker racking up big record sales in 1956, as Bill Haley & The Comets and Domino also figured among the year's top 20 artists, joined by newcomer Little Richard, while Memphis also gave the world Johnny Cash and Roy Orbison. Little wonder that the record industry's gross revenues jumped from \$227 million to \$331 million, an increase of more than 45 percent. 1957 was more of the same. Now making movies instead of appearing on TV, Presley was at #1 for 26 weeks in the singles charts with "Too Much," "All Shook Up," "(Let Me Be Your) Teddy Bear" and "Jailhouse Rock" and at the top of the LP charts with Loving You and Elvis' Christmas Album. Meanwhile, Ricky Nelson, The Everly Brothers, Jerry Lee Lewis, and Buddy Holly & The Crickets made their chart debuts, and gross revenues crossed the \$400 million mark.

As quickly as rock 'n' roll had achieved songs starting with Sing Along with Mitch, this success, however, its initial wave began to recede. Despite the unprecedented sales climb, but the rate of increase slowed. At \$438 the new musical style brought to the induct information, gross revenues were up 9.5 percent

try, the music business - at least the major labels that still dominated it -- didn't really support rock 'n' roll. They did recognize, however, that it had ushered in a whole new, young audience that could be exploited. All along, non-rock music had still been selling. If 1956 was the year of "Heartbreak Hotel," it was also the year of Gogi Grant's "The Wayward Wind," Dean Martin's "Memories Are Made Of This," and Nelson Riddle's "Lisbon Antigua." It was also the year when the LP charts were dominated by Harry Belafonte's Calypso, which foreshadowed the folk boom, as well as the original Broadway cast album of My Fair Lady and the motion picture soundtracks to the musicals Oklahoma! and The King And I. Boone turned away from covering rock songs to scoring hits with ballads such as "Love Letters In

over the previous year.

On Feb. 3, 1959, Holly, Ritchie Valens, and The Big Bopper were killed in an airplane crash, an event that became symbolic of the decline of rock 'n' roll, remembered by Don McLean nearly 13 years later as "the day the music died." And on Dec. 23, 1959, Berry was arrested for violation of the Mann Act, which prohibited taking a minor across state lines for immoral purposes. That set in motion a series of legal complications that effectively would put him out of action until his release from prison in 1964.

In its continuing efforts to turn back the tide of rock 'n' roll, the music industry set up the National Academy Of Recording Arts And Sciences (NARAS), which, on May 4, 1959, awarded the first group of Grammy awards to recording artists for recordings

What was clearly needed, however, was something that fell in between the authentic R&B sound of the originators and the pale imitations of the cover artists. The two major artists to emerge in the early days of rock 'n' roll were a black man who could sing with careful articulation of the concerns of teenagers and a white man who could sing R&B convincingly.

> The Sand" and "April Love" in 1957, and he inspired a wave of clean-cut pop singers such as Johnny Mathis, Paul Anka, Connie Francis, and the film stars Tab Hunter and Debbie Reynolds. A signal moment in this trend occurred on Aug. 5, 1957, when DJ Dick Clark took his local Philadelphia TV show Bandstand national, and American Bandstand began airing every weekday afternoon, promoting a softer, more conventional style of music. On Oct. 12, 1957, in Sydney, Australia, rock 'n' roll suffered its first of a series of casualties when Little Richard renounced his musical career and announced his intention to become a minister.

> Rock 'n' roll really began to collapse in 1958, however. On March 24, Presley was inducted into the U.S. Army, which didn't end his run at the top of the charts - he still managed to be the #1 recording artist of the year — but did slow him down. In May, Lewis' career was wrecked by the scandal surrounding his marriage to his 13-year-old second cousin. Meanwhile, the year's artist debuts included Frankie Avalon, Dion And The Belmonts, Jan & Dean, Bobby Darin, and Neil Sedaka, continuing the trend toward softer music. The Kingston Trio's "Tom Dooley" heralded the start of the folk boom. The soundtrack to South Pacific became the biggest-selling LP of the second half of the 1950s, and other chart toppers among albums included the original Broadway cast album of The Music Man; the soundtrack to the movie musical Gigi; the first greatest hits album, Johnny's Greatest Hits by Mathis; and two Sinatra albums, Come Fly with Me and Frank Sinatra Sings For Only The Lonely. But the major new trend in LPs was Miller's series of choral records of traditional songs starting with Sing Along with Mitch, released in May. Record sales continued to climb, but the rate of increase slowed. At \$438

released during 1958. Henry Mancini's *The Music From Peter Gunn* was named Album Of The Year, while Record Of The Year and Song Of The Year went to "Nel Blu Dipinto Di Blu," written and recorded by Domenico Modugno. The closest thing to a rock 'n' roll nominee was The Champs' "Tequila," which won the Grammy for Best Rhythm & Blues Performance. For years to come, the Grammys would lead the charge against rock.

Finally, in November 1959, New York district attorney Frank Hogan subpoenaed the financial records of several recording companies in an attempt to investigate their involvement in payola, setting off a national scandal that led to Congressional hearings and ruined the careers of many DJs, among them Alan Freed, who had been an early advocate of rock 'n' roll. Though the scandal exposed illegal practices in the music business, it was also a vendetta against rock ---the implication being that the music wouldn't sell unless teenagers were forced to listen to it. Of course, payoffs for the promotion of popular music had been going on as long as the music industry had existed, but the payola scandal was used against rock.

As the decade came to a close, teen pop continued to flourish, with Fabian and Bobby Rydell among the year's new artists. But 1959 also saw the Pop chart debuts of Chubby Checker, The Isley Brothers, and The Miracles, acts who would provide exciting music in the early 1960s. At very least, popular music had become far more diverse in the 1950s and in so doing expanded its audience, with sales crossing over the halfbillion mark by the end of the decade. That, of course, was only the beginning.

Next up later this year: The 1960s.

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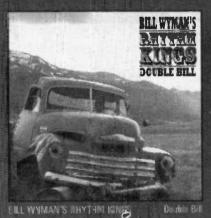
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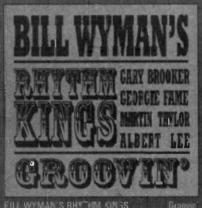




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August 10, 2001





Radiohead

RADIOHEAD Amnesiac Capitol (2435-32764-2)

Burdened by extreme expectations after delivering three consecutive masterpieces, including last year's *Kid A*, Radiohead's *Amnesiac* is bound to disappoint by comparison. In addition, the thirst for new Radiohead simply isn't as great as when *Kid A* was released after a three-year layoff, giving *Amnesiac* even more to live up to given its rather low-key emergence.

The album was recorded at the same time as Kid A, and it's tempting to consider Amnesiac not as the band's next album proper but as leftovers from those sessions. This is especially true since it continues in the same vein as Kid A (which itself was vastly different from all of the band's other releases), albeit with a much warmer overall glow compared to the coldly mysterious aura conveyed by *Kid A.* As such, *Amnesiac* breaks little new ground and seems like baby steps compared to the giant leaps taken by its predecessors.

Judged solely on its own merits, however, Amnesiac has several outstanding highlights. "Pyramid Song" delivers bright and lovely atmospherics, "You And Whose Army?" starts slowly but soon surges with a symphonic power, "Knives Out" is quite simply one of the band's most beautiful songs yet, and "Dollars & Cents" contains striking multi-tracked vocals from singer Thom Yorke. Elsewhere, however, the band delivers too many dreamy mood pieces that work best as background music and abstract (not to mention murky) electronica experiments. The fact that the admittedly gorgeous "Morning Bell" is reprised from Kid A suggests that new ideas were harder to come by on this collection (or that they had already been used up on Kid A), a point that's reinforced

by "Hunting Bears," an also-not-quite-necessary instrumental interlude.

All of which makes me think that, like U2, perhaps it's time for Radiohead to deliver a back-to-basics guitar-based album. For, despite its often fascinating layers of electronic sound that even die-hards will need to listen to several times in order to fully appreciate, *Amnesiac* offers little that the band hasn't already done better before. It's still a good and intermittently great album, but I can't get past the feeling that *Amnesiac* is but a placeholder release until the band's next brilliant reinvention.

- Scott Floman

THE GO-GO'S God Bless The Go-Go's Beyond/BMG Music (BY-78182-2)

Among the more worthwhile musical memories of the early 1980s are The Go-Go's, the distaff California five-piece that served up a unique mix of punk-influenced power chords and perky exuberance in the course of charting sunny hits such as "We Got The Beat" and "Vacation." Since the group disbanded in 1985, the possibility of a fresh batch of tunes has come up several times in the wake of reunion tours and greatest hits packages, but God Bless The Go-Go's is the band's first album of new material since 1984. The best flavors of years past are rediscovered more than once over the course of the set, but just as often the results feel forced and forgettable.

Lead singer Belinda Carlisle gamely fronts the material in familiar ways, segueing between breathy ease and a blaring ring atop the grinding grouchiness of "Automatic Rainy Day." The slight ragged edge that occasionally slips into her delivery seems natural amid the breakneck punk-pop lines set by guitarists

(Please see New Releases page 75)

ACTION FIGURE PARTY Action Figure Party Blue Thumb Records (314 343 417-2)

Postmodern fusion of a highly engaging and largely appealing order, Action Figure Party is as arch, and nearly as addictive as its concept. Vocalist Greg Kurstin's idea, apparently, is animating action figures — figures which, of course, are still lifes until they break free of their bases. Kurstin has blended all sorts of jazz idioms — the sanitized blues of Lewis is the most obvious model, the swirl of Weather Report's Joe Zawinul is another — with turntable-ism, percussion, both synthetic and organic, and lyrics that span the superficial (the title track) and the insightful ("Clock Radio").

Sparked by the frequently brilliant keyboards, witty lyrics and less-than-memorable vocals of Kurstin, Action Figure Party spans the fusion of "Everybody's Ready," the bright riffing of "Pong Baby," the slinky

Indie label spotlight

voodoo of "No Sleep" and the watery, mysterious "Geffem," one of the album's most successful tracks. Kurstin is good at pacing, too: Separating the marbleized "Geffem" from the pushy, funky "Clapper" (the album's most Ramsey Lewis-derived track) with the dreamy "Green" was inspired.

The textures are nuanced and intense, the musicianship spirited and unexpected. Kurstin, who has worked with Red Hot Chili Peppers, bop vibraharpist Bobby Hutcherson and in the promising alt-rock band Geggy Tah, has assembled a motley, diverse crew spanning Peppers rock, Cibo Matto's idiot-savant worldbeat and the salty, eccentric funk of Soul Coughing. His coworkers here include Sean Lennon, Buckcherry guitarist Yogi, and Peppers bassist Flea. There's nothing strained about this product, even though there are times it's a bit too clever for its own good. Some tunes are more successful than others; "Flow," the Chick Corea-like song that caps the album,



is more about influence than originality. It's clear the musicians of AFP like work-

ing together. It's also clear it might be another album or two before they generate warmth commensurate with their cleverness. — Carlo Wolff



Just out: Ike Turner & The Kings Of Rhythm's Here And Now (IKDN Records) is a triumphant return to center stage for Turner, who delves into his blues roots on this new album, even returning to the King's 1951 smash "Rocket '88," considered to be the first rock 'n' roll song. Liner notes were contributed by Goldmine writer Bill Dahl... Joe Flood, whose songs have been covered by The Band, The Bottle Rockets, and Laura Cantrell, just released Cripplin' Crutch, which features half of Steve Earle's current touring band ... The Waterboys' A Rock In The Weary Land (Razor & Tie) is being released in the U.S., long after its release last year in Europe ... Patti Austin's 15th album is On The Way To Love (Warner Bros.)... Guitarists Paul Barrere and Fred Tackett, 25-year-plus veterans of Little Feat and session guitarists for everyone from Bob Dylan and Bonnie Raitt to Taj Mahal and The Wallflowers, just released Live From North Café (Relix Records), a collection of Little Feat songs and covers done with a twist ... Harp player and multi-W.C. Handy Award winner Rod Piazza & The Mighty Flyers newest is Beyond The Source (Tone-Cool) ... Neil Zaza, ranked alongside fellow guitarists extraordinare Steve Vai and Joe Satriani, just released Staring At The Sun (Nuerra), which includes Journey drummer Steve Smith and Journey bassist Ross Valery .. Speaking of Satriani, the guitarist just released the double album Live In San Francisco (Epic), recorded during concerts at the fabled Fillmore West in San Francisco... Gordon Downie, lead singer of The Tragically Hip, just released a solo album, Coke Machine Glow (Zoe).

Coming up: Aug. 6 is the release date for roots-rocker Mary Currufello's Songs From The 6, her first album in two years. The album was recorded live on a cassene player in room 223 at Motel 6 in Goodlettesville, Tenn. The album is being released on her own label (25 Story Drop, Box 667097, Houston TX 77266; \$15). Due Aug. 21 from Glenn Hughes is Building The Machine (SPV) ... Slayer's next album, God Hates Us All (American Recordings), is due Aug. 28... Also due Aug. 28 is blueswoman Rory Block's I'm Every Woman (Rounder) Jazz sax giant Charles Lloyd's new Hyperion (ECM) album is due out this September. Among other notable achievements, Lloyd's 1966 classic Forest Flower was the first jazz LP to sell more than a million copies; he was the first jazz artist to play at San Francisco's legendary Fillmore West (in 1966. with Muddy Waters and The Paul Butterfield Blues Band also on the bill); and he also recorded with The Beach Boys on their classic Surf's Up and Holland albums. - Greg Loescher

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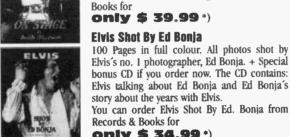
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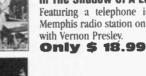
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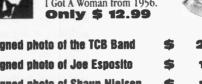


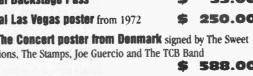


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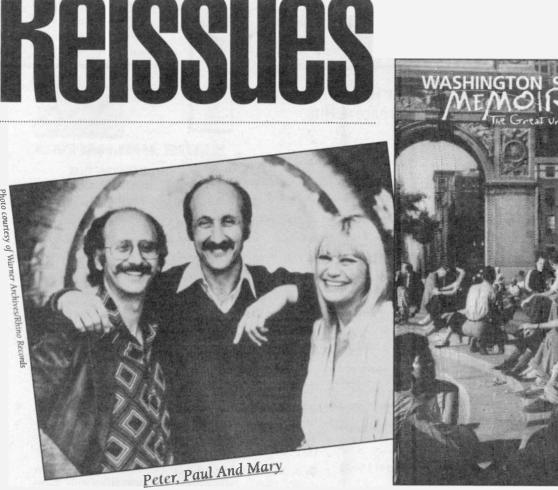






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August 10, 2001



VARIOUS ARTISTS Washington Square Memoirs: The Great Urban Folk Boom (1950-1970) Rhino (R2 79787)

Were the '60s folkies commie pinkos or merely rebels from middle-class conformity whose youthful dreams of world brotherhood (when that wasn't a sexist term) accompanied a retrenching to simple old musical styles with more lyrical substance than Chubby Checker hits offered?

In New York City, Greenwich Village's Washington Square Park became a carnival of pickers - skilled and otherwise digging up old jug-band tunes and penning their own ditties. The authoritative three-CD, 72-song Washington Square Memoirs: The Great Urban Folk Boom (1950-1970) box set starts with the folk inspiration of Woody Guthrie's "Hard Travelin'" and closes with his hippie son Arlo's comic rap "Motorcycle Song" and "School Days" by Loudon Wainwright III, whose "venomous little songs... satirized the image of the folkie as the morally superior entertainer," read perceptive Barry Alfonso's delightfully candid notes.

On the set, we find all the major players: the blacklisted Weavers (their stalwart tenor Pete Seeger as a solo), booming Odetta, "rebel with a million causes" Phil Ochs, earth mother Judy Collins, charttoppers Peter, Paul & Mary and The Kingston Trio. Little-remembered talents include bluesy Judy Roderick, North Georgia's Hedy West (author of "500 Miles") and subtle Paul Siebel. Pure-voiced Canadian Bonnie Dobson says in the notes that the post-H-bomb film On The Beach inspired her "Morning Dew," a future Grateful Dead cover.

While The New Lost City Ramblers treated trad styles with reverence, the brain-addled Holy Modal Rounders goofed with them on "Euphoria." The Rooftop Singers updated Gus Cannon's Jug Stompers' 1929 "Walk Right In" to a #1 hit.

As for future popsters, we hear the Lovin' Spoonful's John Sebastian in The Even Dozen Jug Band, Mama Cass Elliot in The Big Three, Papa John Phillips and Scott McKenzie in The Journeymen, and Barry ("Eve Of Destruction") McGuire in Barry & Barry. From Seeger's expatriate half-sister Peggy, the soft "First Time Ever I Saw Your Face" (penned to her by husband Ewan MacColl) predates by 10 years Roberta Flack's 1972 hit cover.

The urban bluegrass revivalist Greenbriar Boys and a few more acts here actually played in Washington Square. Others, such as Joan Baez, only visited the city.

Arranged more or less chronologically, --- no surprise --45 percent of the tracks are from Elektra (which, like Rhino, is now owned by Warner Brothers) and Vanguard. Fans with programmable CD players might experiment with switching tracks 12 and 15 on disc two so Baez's somber "There But For Fortune" aurally flows between her protégé Bob Dylan's "Boots Of Spanish Leather" and Jesse Colin Young's quiet "Four In The Morning" instead of dampening the exuberance amid a jug-band set.

As we moved out of the President Eisenhower years, folk music was, in Alfonso's words, "the dirt hidden under the fresh new linoleum," but it was also thought to be a linchpin in forging a better world. Dylan's "Blowin' In The Wind" and "The Hammer Song" offered simple messages (some would say simplistic), but for an idealistic moment at least, American youth was hungry for them.

- Bruce Sylvester

THE ORGONE BOX The Orgone Box Minus Zero (MZR-05) (U.K. Import)

Here's the history behind this one: a British chap called Rick Corcoran penned and released a pulsating little pop-psych track (under the name Orange, on U.K. Chrysalis Records) titled "Judy Over The Rainbow" during 1994 and promptly disappeared from the scene for a bit. Apparently, The Orgone Box was originally a collection of demos and was released in 1996 (in Japan only, yet) and quickly vanished, but the good folks at Minus Zero somehow unearthed it and are giving it a much-deserved second life.

The Orgone Box showcases the substantial talents of Corcoran, who manages to blend some of Robyn Hitchcock's quintessentially British psychedelic quaintness with a smattering of current indie-pop heroes Cotton Mather's thick guitar sound, along with a splash of John Lennon-esque vocals. The results are absolutely mind-blowing when everything clicks, as it does on just about every track.

"Judy Over The Rainbow" is the centerpiece of The Orgone Box and it's quite a delightful confection, with a "She Said, She Said"-like verse that glides effortlessly into a soaring, impossibly perfect chorus. As powerfully enticing as it is, it's merely the tip of Corcoran's songwriting iceberg: the trippy "Hello Central... Give Me Ganymede," the forcefully rockin' "World



Out now: Spencer Davis Group's Gimme Some Lovin' (Sundazed) includes the hit title cut, "Somebody Help Me" (#47) and "Keep On Running" (#76) plus eight bonus tracks, many previously unreleased in the U.S. Available for the first time on CD, the album also includes an exclusive interview with Spencer Davis and liner notes with rare pictures. The band's #7 smash title cut features the vocals of a then-teenaged Steve Winwood, of Blind Faith and Traffic fame, as well as a major solo artist in the '80s and '90s. Sundazed also reissued the group's I'm A Man album, featuring the title cut from 1967 a #10 hit - and eight bonus tracks, many previously unreleased in the U.S, plus another Spencer interview... On 180gram vinyl from Sundazed comes the rare 1969 self-titled psych album by The Music Emporium. It is the first-ever legitimate reissue of the double album, which features five bonus tracks, the original die-cut gatefold cover, rare photos and interviews with the entire band ... The first-ever live album released by '80s MTV heavies Loverboy, Live Loud And Loose (1982-1986) (Columbia/Legacy), is being supported this summer by a limited tour. The set includes Loverboy's hits such as "Working For The Weekend," "Lovin' Every Minute Of It" and "This Could Be The Night," among others ... The Best Of Pablo Cruise ("Love Will Find A Way") is out as part of A&M's continuing series, The 20th Century Masters: The Millennium Collection ... even hip-hoppers get nostalgic: Coolio. Fantastic Voyage: The Greatest Hits (Tommy Boy) covers the artist's decade-long run of hits from three successful albums... The only albums released by Matching Mole, a self-titled 1972 debut and Little Red Record (the latter produced by King Crimson's Robert Fripp) are back in circulation, thanks to Cuneiform Records. Matching Mole was formed by early prog band Soft Machine's Robert Wyatt.

Coming soon: Collectables' Aug. 14 releases include three Sergio Mendes bossa nova albums on two CDs: In Person At El Matador!, Pelé and Sergio Mendes' Favorite Things. The label is also reissuing 14 Herbie Mann albums as two-CD sets, except the two-fer single disc with The Beat Goes On/The Herbie Mann String Album. The double-discs include Turtle Bay/ Discotheque, Waterbed/Surprises, Bird In A Silver Cage/Fire Island, Right Now/Latin Fever, The Roar Of The Greasepaint/ Today and Mellow/Hold On I'm Coming ... Rhino will be releasing deluxe reissues of Elvis Costello's entire catalog, beginning Aug. 21 with My Aim Is True, Spike and All This Useless Beauty. Every title in the reissue series will be a double disc but priced at retail as a single disc. The first disc will be the album as it was originally released, with alternate takes, B-sides demos, etc. taking up disc two. The albums will be released thematically rather than chronologically ... Aug. 28 is the release date for Dean Martin's 16-song Italian Love Songs compilation. The album comes on the heels of the DVD/VHS release of Martin's That's Amore, featuring highlights from the nine-year run of the television variety show, The Dean Martin Show ... Due Sept. 11 from EMI is the David Gilmore-produced Best Of Syd Barrett: Wouldn't You Miss Me. EMI will also reissue the Blondie catalog in the near future... Miles Davis 75th Anniversary projects have new street dates, according to Columbia/Legacy; Live @ The Filmore East (3/7/70): It's About That Time is moved from July 17 to Aug. 21, The Complete In A Silent Way Sessions moves from Sept. 11 to Sept. 18 and The Last Word: The Warner Bros. Recordings (1985-91) moves from September to October (no exact release date given)

- Greg Loescher



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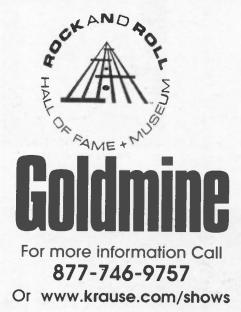
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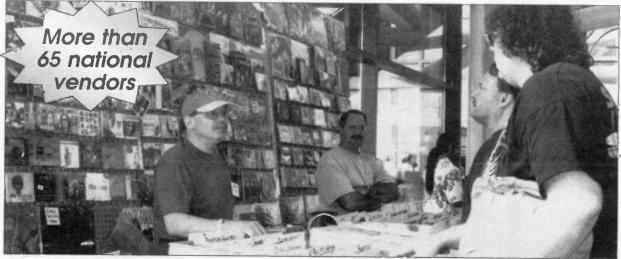
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Collectors still digging for 45s — Top 10 list worth more than \$121,000

The recently published Goldmine Price Guide To 45 RPM Records, 3rd Edition, by Tim Neely lists more than 70,000 45s from the past 50 years, including 10,000 new listings and many never-before-seen titles. And eight-page color section is also new to the updated edition. Goldmine editor Greg Loescher caught up with Neely to ask him about the new reference book and the state of the 45 collecting hobby.

Goldmine: In doing your research for this new edition, what kind of trends in 45 collecting have you noticed since the last update?

Tim Neely: I think the most important trend is that the 45 remains the most collectible recording format, even though the average person hasn't even seen a new one in more than a decade. I sense that many new collectors are entering the field, even younger collectors. They're drawn by several things: Their parents still have some, perhaps even some records the kids have heard on the radio on their classic rock or oldies station or in a movie. Some current hits are available only on 45s, and they're still less expensive than other formats (assuming, of course, that you can find the 45s). You can build an impressive collection of just about any kind of popular music from the past 50 years on 45s without spending a lot of money if you don't want to. However, because many of these new collectors grew up listening to music without surface noise, the condition of the records becomes even more important than ever.

In some of the Market Beat column responses from dealers we've published in Goldmine this year, '70s funk records have been hot. What can you tell us about these records as far as hot funk artists and price changes in funk 45s since the previous edition?

The kings of funk are James Brown and Parliament/Funkadelic. Their common records are, well, common. I'm seeing, though, that even common records from the 1970s are starting to creep up in price. Some of their non-hit material — Brown, especially, recorded prolifically, and not every one of his singles was a hit — is quite hard to find.

We've had a few major deaths in the music



Frank Wilson's rare "Do I Love You (Indeed I Do)" 45 on Soul is worth \$20,000 in near mint condition.

field this year, such as John Lee Hooker, Perry Como, and Joey Ramone. Some of Hooker's 45s are in the \$1,200 to \$1,500 range, while Como and Ramone (as a member of the Ramones) are far less collectible, with the highest prices being in the \$25-\$30 range. How much will their deaths play a part in the collectibility of their 45s?

With Hooker, I think even with some discs in four figures, some others could join them there. Most of his 45s were not popular when they were issued, and thus they're rather tough to find today, especially in high grades. For Como, a few unusual items, such as the 10-EP box set from 1957, may go up. But he's not held in that high a regard by collectors, and his death isn't likely to change that. With the Ramones, I see plenty of potential for growth. They could be a 1970s version of Velvet Underground, a band that sold no records except, so the story goes, to people who later formed their own bands. As they never had a real hit single, at least not one that made the Top 40, all of their 45s are harder to find than the values indicate. Especially if the Ramones make The Rock And Roll Hall Of Fame (they're eligible on the next ballot), look for their 45s to rise.

You mention in your introduction the rising popularity and collectibility of The Rolling Stones, who have always been overshadowed by their British Invasion brethren, The Beatles, but now are ranking right up there with them. Why the long delay in getting to that level? After all, the Stones are still (basically) intact and have 30 more years of recorded and touring history under their thumbs.

That may indeed have been the problem with their collectibility — many people took them for granted. The same was true with The Beatles in the 1970s; at the time, many of their items were definitely undervalued compared to their rarity, even though they'd broken up and kept saying they'd never get back together. It took John Lennon's murder

Top 10 most collectible 45s

Rank/Label/Label#	Prices listed are for near mint conditi Title	Artist	V	n ·
#1 - Soul 35019	"Do I Love You (Indeed I Do)"/"Sweeter As The Days"	Frank Wilson	Year	Price
#2 - Decca 31382	"My Bonnie"/"The Saints"		1966	\$20,000
#3 - States 127		Tony Sheridan And The Be	at Brothers 1962	\$15,000
	"I Can't Believe"/"Lonesome Baby" (red vinyl)	The Hornets	1953	\$15,000
(Note: T	he black vinyl version of the above record with same label/number is worth	h a measly \$8,000.)		
#4 – Sun 207	"There Is Love In You"/"What'll You Do Next"	The Prisonaires	1954	\$12,000
#5 – London 909	"Street Fighting Man"/"No Expectations" (with picture slee	ve) The Rolling Stones	1968	\$10.020*
	(* \$10,000 for the sleeve, \$20 for the real	cord)		
#6 – Chess 1458	"Rocket '88""/"Come Back Were You Belong	Jackie Brenston	1951	\$10,000
#7 – Chess 1662	"Cool Off Baby"/"Almost"	Billy Barrix	1958	\$10,000
	8 "Ask Me Why"/"Anna"	The Beatles	1964?	\$10,000
#9 - RCA Victor 47-7035	(gotte telever) gotte telever)	Elvis Presley	1957	\$10,000
#10 - London 9641	"Stoned"/"I Wanna Be Your Man" (stock copy)	The Rolling Stones	1964	\$9,000

Source: Goldmine Price Guide To 45 RPM Records, 3rd Edition, by Tim Neely.

for people to realize that, indeed, the dream was over. There was never really that sense of urgency with the Stones; after all, unlike The Beatles, the Stones have lost key members during their years of fame — Brian Jones, Mick Taylor, and most recently Bill Wyman — but simply replaced them and kept going. Finally, I think many collectors realized just how staggeringly rare some of their items are; the competition for those few copies that hit the market is intense.

Let's talk about the cream of the crop those Elvis Presley Sun 45s. What's been happening to their prices and collectibility?

Elvis Suns never seem to fade away. In fact, with relatively few near mint and even VG-plus copies out there, collectors are starting to scarf up VG and even lower grades for unheard-of prices, just to be able to say "I've got an Elvis Sun." Another interesting facet to Elvis Suns is that, for some people, obvious signs of wear add to their legitimacy. After all, most counterfeits and reproductions tend to look "too good to be true." A well-loved Elvis Sun is far, far more likely to be the real deal.

What artists, genres or eras have you noticed picking up in collector interest since the 2nd edition, which was published in Spring 1999?

We've gone through most of the obvious ones. I think I ought to mention that picture sleeves are a pretty hot area, too. Many sleeves, especially from the 1950s and 1960s, are much more rare than previously thought, and some of the pricing remains pretty unstable on those items. In other words, you might have to pay a lot more than the listed value for some of those obscure sleeves.

You added a record label identifier to this edition. Why?

Many 45s have been reissued with the same label and number over the years. Not every label created a "golden oldies" or "back to back hits" series, in which two popular songs, previously issued separately, were paired on the same disc. Some labels kept the same pairings with the same numbers in print for years, even decades. If a record came out in 1955 but it has a 1960s style label, it's going to be a reissue, and in most cases it sells for a lot less than the 1955 pressing on the earlier label. In most cases, the original labels are the most sought-after because they're the originals. What is unusual in a way is that many of the reissues are much more rare than the originals, but because most record collectors seek the original editions, those are the ones that have value. Thus the label identifier guide.

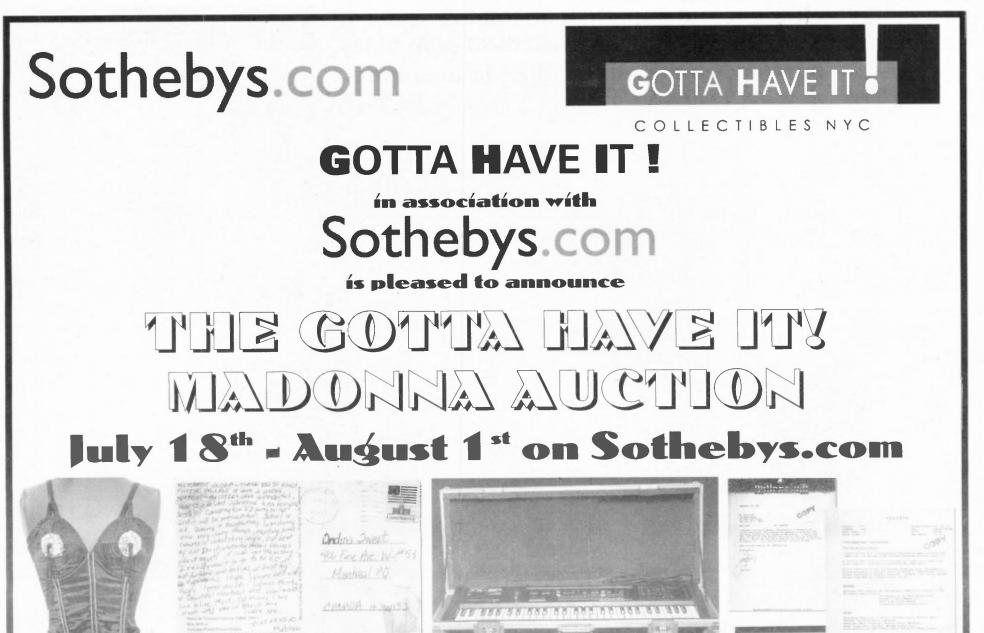
What advice would you give to someone just starting to collect 45s, especially a younger person?

Collect what you like. Even if your 45s aren't in perfect shape, and even if they aren't truly rare, they'll still give you enjoyment when you put them on your turntable. Very few people ever get rich collecting records; even big-ticket items are not that big compared to many other areas of collecting.

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August 10, 2001

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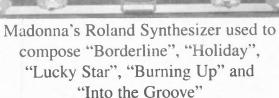


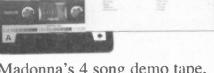
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"If you like current pop, R&B or country and a 45 exists of that title, get it. They cost \$2-\$3 each today, but they won't cost that little in the future." — Tim Neely

(45s from page 48)

One piece of advice, though: If you like current pop, R&B or country and a 45 exists of that title, get it. They cost \$2-\$3 each today, but they won't cost that little in the future. Oh yes, another recommendation: Get the best condition you can afford.

Any final thoughts on the book, your research or the 45 market?

For the first time, the 3rd Edition of the Goldmine Price Guide To 45 RPM Records has an eight-page color section in it, including many rare and unusual picture sleeves, some colored vinyl 45s plus a color label identifying guide for one of the major labels — Capitol. We hope to publish an identification guide to at least one label in each new edition — a good reason to save them once a new edition comes out!

of LEONARDO DAVINCI

Goldmine Price Guide To 45 RPM Records, 3rd Edition, by Tim Neely is available directly from the publisher (1-800-258-0929; www.goldminemag.com) and at many fine book and record stores nationwide.

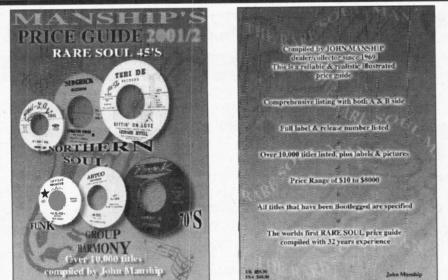
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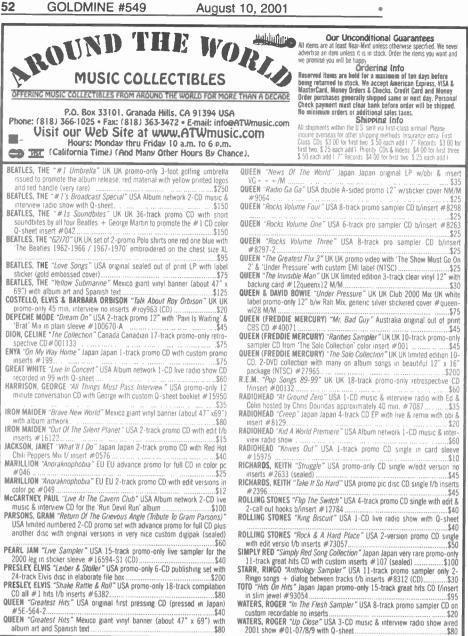
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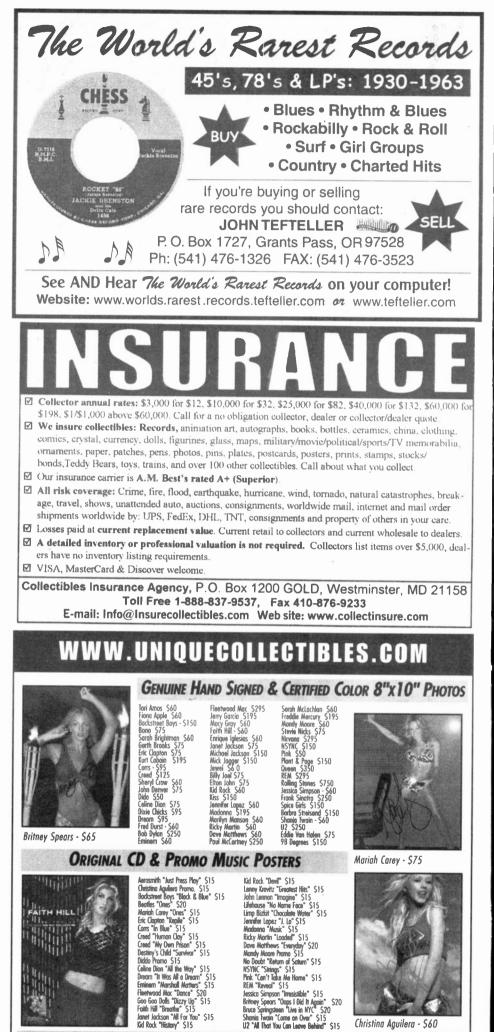
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(Cub Koda from page 34)

me musically. Hey, it's pretty obvious that I believe in what I do. I'm really proud of my solo stuff. I'm thinking of doing a jazz record and a hillbilly record yet. That's *hillbilly*, not country — I don't do country! What I like bears no resemblance to the crap Garth Brooks or Shania fuckin Twain does! I just find those two highly offensive. Garth has destroyed more country records than a raging warehouse fire!

I talked with Gaydos a while back, and he told me that compared to the first [Points] record, you loosened the reins a bit and gave the band some freedom as far as the production and stuff. He mentioned that since your hospital stay, you seem to have mellowed a bit. A kinder, gentler Cubmaster? Was this one of those near-death life-changing things?

Oh yeah, very much so! I realized I didn't have to do everything myself. I had my guys to help me out, you know? Like I said, we're all on the same page musically. The Points are just another link in the long chain of Detroit rockers. We still live by the old saying, which reads, in its entirety, "Kick out the jams, motherfuckers, or we'll get someone up there that will!" And now that we're older, we seem to play with more abandon than ever. We don't try to hide, our age — we revel in it! The "gotta be cool" factor has been replaced with the "don't give a shit" factor! Some people will *never* get this music. Fuck 'em!

Thank God there are still a few bands keeping the Detroit sound alive!

Hey, the whole Detroit thing is about attitude. The [MC]5 didn't sound like the [Amboy] Dukes, SRC didn't sound like Frost, Third Power didn't sound like Brownsville, but they all shared the attitude. It was whoever rocked the house the hardest [who] was the best until another band came along and could do it better. It was a very competitive scene, yet we all supported each other.

You've had quite a career: musician, writer, producer, historian.

Hey Phil, I've been blessed! I've lived a charmed life! I've never had to get a "real" job. I've had the opportunity to do exactly what I want. The way I look at it is, hey, every day is a gift. I've realized after all this time, that what I do affects a lot of people and that a lot of people really enjoy what I do! I have an extremely devoted bunch of fans.

Many of whom live in Fremont, Mich.!

Yeah, I never could figure that out! I could show up there with nothing but a piano and a Schick™ electric razor, and they would still come out to see me! God bless 'em! You know, I just kinda realized lately, that there are people who look at me the same way that I look at someone like Link Wray or Jerry Lee [Lewis], people who really dig what I do, and I'm amazed! I guess I just never pictured myself that way. It's something that makes me want to do the best quality music I can do, ya know? Ya gotta play from the heart anything less and you're cheating the audience.

It doesn't sound like you're slowing down any. No, I just wanna keep doing what I do and do it as well as I can. I may not have a million dollars in the bank, but I think I've done some damn good things over my



Cub Koda

career, and doing this thing with Joe, Pete, and Fred was real important to me. And after this last year, I've come to realize that a lot of people care about me. I was really touched at the support I had. I write for the All Music Guide on the Web. I have the respect of my peers, the freedom to play what I want. I've got my toys [gestures to the many guitars hanging on the walls], been married to the same woman for 25 years — I couldn't be happier! And looking back, if I made someone happy, just made 'em forget their problems for a while by playing guitar and singing, then I did good. I did all right.

....

Just a few short months after sitting for this interview, the first he had given in a long time, my good friend Cub Koda was gone. I had known him for 20 years and was numb when I heard the sad news. I had talked with him just days before his death, and he was upbeat and anxious to get back on stage again. Eerily though, the day after the interview. Cub e-mailed me and asked me to add that he had always hoped to be remembered like one of his idols, Carl Perkins, one of the most humble and genuinely nice guys in the business. He told me that he always had difficulty reconciling his humble "Carl" side with his egotistical "Jerry Lee" side, but he was working on it. I can't help but think that somehow, he "knew." As an inexperienced writer for a local music paper, his advice to me was invaluable. Koda always told me to write from the heart and try to find positive things to say - it's much too easy to tear something down. During the interview, I had a sense that he was desperately worried about how he would be remembered after he was gone. After attending his funeral and reading the numerous testimonials written in the trade publications, I can honestly say that he'd had nothing to worry about. I am truly honored that Koda considered me a friend, and I am gratified that I provided him with an outlet to say what he felt needed to be said. Shortly after this interview, Koda told Gaydos that it was the best interview he had ever done. I hope it gives those who didn't know him a little glimpse of the man his friends knew as The Cubmaster. We will all miss him very much.

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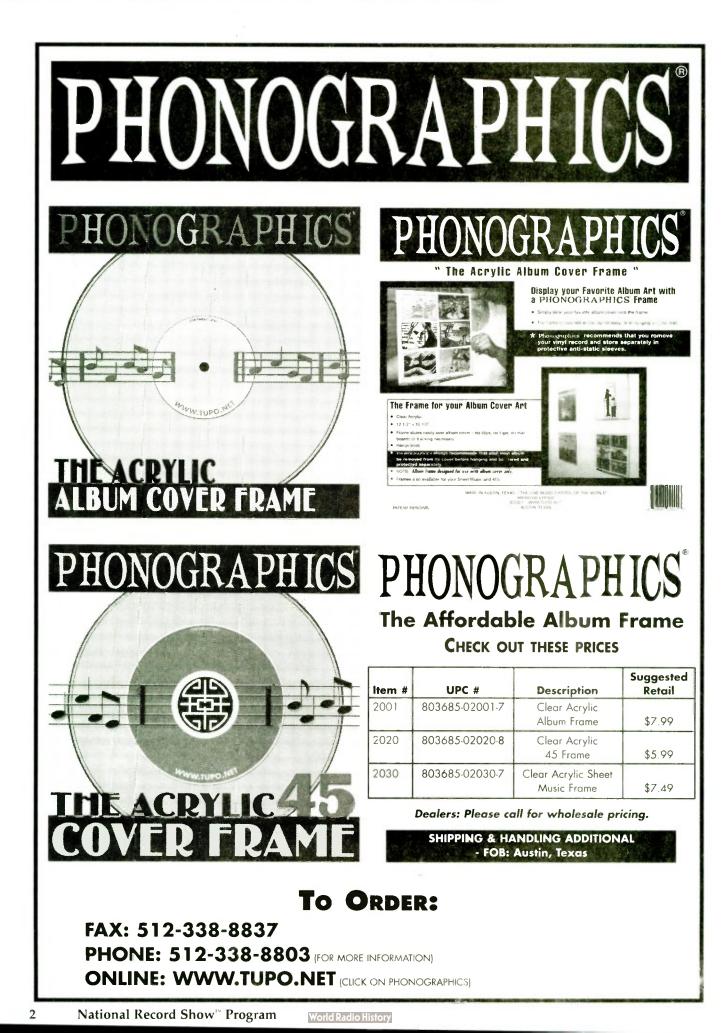
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National Record Show[™] Program

3

Welcome to the National Record Show[™] 2001



Wayne Youngblood, publisher of *Goldmine* magazine.

world of music collecting, the second annual National Record Show has something for you.

With some of the best dealers from around the U.S. and Canada exhibiting, culled from *Goldmine* magazine's broad advertisers base, The National Record Show helps you add to your collection, whether it's already massive or you're just starting out. Vintage 78s, 45s, LPs, EPs, CDs, music memorabilia and collecting supplies are all available at the dealer booths in the National Record ShowTM.

The partnership of *Goldmine* magazine and The Rock And Roll Hall Of Fame to produce this event makes a lot of sense. We share common interests in collecting and preserving popular musical artifacts: *Goldmine* readers buy and sell records, CDs and music memorabilia to build personal collections, and The Rock And Roll Hall Of Fame archives and publicly displays similar musical treasures in an exciting, interactive museum atmosphere.

During your visit with us, be sure to take in all there is to offer both at the National Record ShowTM and The Rock And Roll Hall Of Fame. Hang on to this program as a reference for future contact with the show's exhibitors. Have fun!



Terry Stewart, president & CEO of The Rock And Roll Hall Of <u>Fame.</u>

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The Rock And Roll Hall Of Fame www.rockhall.com

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5

World Radio History

National Record Show[™] Program

<u>National Record Show presenters</u> **Talking about record collecting, rock concert and movie poster collecting and The Beatles**



Mitch Axelrod A Beatles fan since age two, Mitch Axelrod of Long Island, N.Y.. is the author of the book Beatletoons, a historical look at The Beatles' cartoon series from the 1960s. He spent the past five years researching and interviewing many of the creative forces behind The Beatles' cartoon series, naveling several times to London, where he visited Apple Corps., Ltd. and TVC, the animation studio behind the cartoon series



<u>Morris Everett</u>

Morris Everett Jr. of Cleveland's The Last Moving Picture Co. has been collecting movie posters for the past 40 years, with the goal of amassing a poster from every movie ever made. As it stands, he has the largest single collection of movie posters in the world; he's been selling posters since 1987 and has three shops, one in Washington, D.C., one in Hollywood, and one in Kirtland, Ohio, just to take care of his duplicate material. He is also a consultant to the American Movie Classics channel.



Dennis Hickey

Dr. Dennis Hickey of Springfield, Mo., isan authority on concert posters, having been collecting them for two decades. His articles on the subject have appeared in numerous publications, including Goldmine, Antique Trader Weekly and American Country Collectibles. He buys and sells posters. relating to almost all music forms and has supplied posters to America's foremost collectors and musicrelated museums.



Chuck Miller

Chuck Miller of Albany, N.Y., has written for Goldmine since 1997. He is the voice behind Goldmine's monthly Collectormania! column, and his first book, Warmans American Records 1950-2000: An Identification And Price Guide, is just back from the printer. A music collector for more than 30 years. Chuck has interviewed artists such as Styx; Earth, Wind & Fire; Boston; The Manhattan Transfer; Grandmaster Flash; Ronnie Spector; and "Weird Al" Yankovic



Tim Neely Tim Neely is book editor and research director of Goldmine magazine and the author of more than a dozen record price guides, including two editions of the landmark Standard Catalog Of* American Records 1950-1975 A record collector for almost 30 years, Neely's collection contains tens of thousands of items. One of his speciality areas is in the realm of Christmas records. and he has written a price guide on that topic as well.



Bruce Spizer

Bruce Spizer is a firstgeneration Beatles fan and a well-known Beatles author/historian. He is considered the leading expert on the group's North American record releases and is creditcd in the booklet to the phenomenally successful Beatles 1 CD. He is the author of The Beatles Records On Vee-Jay and The Featles' Story On Capitol Records, Parts One & Two - all three tomes were each named by Goldmine as Best Beatles Book Of The Year in the year published.

Schedule of events

Presentations location: All presentations are located in the 4th Floor Theater. (Paid admission to The Rock And Roll Hall Of Fame is required.)

Saturday, Aug. 4

11 a.m. — acoustic concert, Old 97's

1 p.m. — Bruce Spizer: The Beatles' story on Capitol Records 2:30 p.m. — Mitch Axelrod: *Beatletoons* video and audio presentation

4 p.m. — Bruce Spizer: The Beatles on Vee-Jay

6 p.m. — Tim Neely and Chuck Miller: beginner's guide to record collecting and current market trends

7 p.m. — Bruce Spizer: The story behind The Beatles' Butcher Cover Sunday, Aug. 5

Noon — Tim Neely and Chuck Miller: beginner's guide to record collecting and current market trends

1 p.m. — Bruce Spizer: The Beatles' story on Capitol Records 2 p.m. — Dennis Hickey and Morris Everett Jr.: collecting rock 'n' roll concert and movie posters

3 p.m. — Bruce Spizer: The story behind The Beatles' Butcher Cover

Whatzit DayTM If you have items in your collection about which you need more information or have acquired recordings from family or friends, bring them (a reasonable number, anyway) to the *Goldmine* booth and *Goldmine* price guide editor Tim Neely will provide you with help on identifying and valuing them.

Whatzit Day™ Hours:

Saturday, Aug. 4, 10 a.m. – 1 p.m. (Goldmine booth) Sunday, Aug. 5, 1 p.m. – 3 p.m. (Goldmine booth)

World Radio History

The voice that helped launch a generation...



His music has been a staple of FM radio since 1969: Greg Lake, the singer, songwriter, musician and co-founder of both King Crimson and Emerson, Lake & Palmer, acclaimed solo artist, and former

member of Asia. Now, Greg Lake's greatest material is available in a single catalog of 5 CDs, including rare and never-before-released recordings. Featuring Gary Moore, Clarence Clemmons and the members of Toto, it's all here (and not yet in stores). Discover for yourself the majesty and magic of the music that is

Greg Lake

See Greg Lake on tour this summer with **Ringo Starr & His** All Starr Band!

These titles are available at the new, interactive official GREG LAKE website: www.greglake.com or ... Order Toll Free: 1-800-820-4068 Outside US & Canada: 716-454-5916

Greg Lake (1981) and Manoeuvres (1983). Lake's two acclaimed solo albums. Available on CD for the first time. Featuring Gary Moore; Clarence Clemmons, and members of Toto. Digitally

remastered. \$14.95 each plus s & h NOT IN STORES!



recordings w/ ShyLimbs, The Shame, King Crimson, ELP, ELPowell, Asia and solo. These recordings are not found anywhere else! Remastered. \$19.95 plus s & h NOT IN STORES!

and the origins of Progressive Rock!

Legendary guitarist Peter Banks, known for his work with YES and Flash, tells his story of their struggles to win success and comments frankly on his contemporary peers such as ELP, King Crimson and Genesis.

YBS

This new book chronicles Peter Banks' musical history and provides an insider's view of the formative vears of YES and development of 'progressive rock.'

COMING Jan. '02 -"A Dream Goes On Forever" The continuing story of Todd Rundgren by Billy James. Available exclusively from Golden Treasures Publishing

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World Radio History

the formative

tten by Peter Banks

with Billy James

years of



Everything from 45 and album covers to sheet music, magazines and the records themselves have easyto-use framing products that allow for quick changes. Left: Phonographics' products. Right, Rock Art Picture Show's 45 and album sleeve frames come with mattes.

Don't store your albums, frame them!

Ibums, 45 sleeves and sheet music are more than just treasured memorabilia or forgotten items gathering dust in the basement. They can make great wall displays as well. We all have at least one album cover (probably many) we like because of its historical significance in our personal lives or the fact that it's a rare "trophy" item such as The Beatles Butcher Cover album. It doesn't matter if the albums are worth \$1 or \$5,000 — seeing them framed on the wall beats having them in a box somewhere.

Many recording artists and record labels spend a lot of time designing their sleeves and use fine artists to produce lasting works of art. Examples of artists who employ great artwork include The Moody Blues, Yes, Passport and others. Head shots of solo artists also make great framed wall displays. Fans can even place copies of all of a favorite artists albums in chronological order on a wall, giving viewers an idea of how an artist has progressed (or in some cases, regressed!) over the years. Picture discs are always fun to display, whether they are Vogue Records picture discs of the 1940s, heavy-metal discs from the '80s or anything inbetween.

While exploring the various framing

options available in this article, keep in mind where you would like to place your albums, how much you are willing to spend and how permanent you want the framing to be.

Many of the newer framing products make it easy to switch items, unlike conventional framing where there is no turning back after the item is framed.

One record company executive called Goldmine recently, asking advice on his label's plans to frame all the albums the label has released so kar, which in this case was several hundred. He also wanted to have some of its

If you're not sure how you want items framed, maybe buy one each of several different types of frames and then decide which ones fit your needs. gold records displayed, and those obviously needed a more upscale look. The way to go when displaying a lot of albums, sleeves or sheet music is to purchase the less-expensive models made of acrylic or the more moderately priced frames discussed in this article. Go the high-end route only when you have something of extreme value (and have the money to pay for the framing!).

One note before you frame your items: take the records out before framing the covers. Buy some generic white cardboard sleeves from used record stores or mail-order dealers such as Bags Unlimited (see their ad on page 3 of this program) to place the records in for safekeeping while the covers are on display.

There is a wide range of framing products available to collectors and music fans, ranging from inexpensive (from \$6-\$25), to expensive (up to \$70) to extravagant (\$200 and up for custom framing with archival-quality matte board). Be aware that some of the less expensive models do not have enough room for thicker double and gatefold album covers.

If you're not sure how you want items framed, maybe buy one each of several differ-

(Please see Frames page 19)

BUDDY HOLLY EP Auction

DECCA ED-2575 "That'll Be The Day" (VG + +/M-)[MB \$1000] - seam split on top edge, professionally repaired; back jacket has liner notes. BRUNSWICK EB-71036 "The Chirping Crickets" (M-/M-) [MB \$500] BRUNSWICK EB-71038 "The Sound of the Crickets" (M-/M-)[MB \$500] CORAL EC-81169 "Listen To Me" (M-/M-) [MB \$350] CORAL EC-81182 "The Buddy Holly Story" (M-/M-) [MB \$150] CORAL EC-81191 "Peggy Sue Got Married" (M-/M-) [MB \$100] - cutout hole.

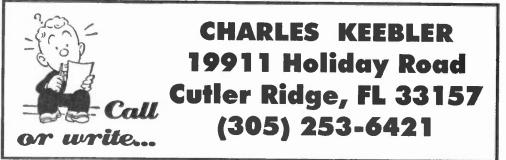
CORAL EC-81192 "Baby My Heart" (Crickets)(M-/M-) [MB \$100) - Holly on one cut.

PRISM 001 "Stay Close To Me" (M-) [MB \$50]
Rare Australian bootleg, 6 cuts. Paper sleeve.
PRISM 002 "The Great Tragedy" (M-) [MB \$50]
Rare Australian bootleg, 6 cuts. Paper sleeve.
PRISM 003 "We'll Always Remember" (M-) [MB \$50]
Rare Australian bootleg, 6 cuts. Paper sleeve.
ROCKET (88) 002 "The Great Tragedy" (M-) [MB \$50]
Same as PRISM 002.

EP 400 "Buddy Holly Live" (M-/M-) [MB \$50] Picture disc. No label name on recording. NOTE: CUTOUT HOLES ARE IN JACKETS ONLY.



LIST AVAILABLE OF ADDITIONAL SINGLES, LP's, COLLECTORS' PHOTOS & MEMORABILIA



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9

A guide to the dealers and what they're selling at the National Record Show

ALL THE BEST (Tables #66-69) KEN BARKER

4495 Academy St. Acworth GA 30101 Phone: 770-917-0141 Fax: 770-917-9526 E-mail: kbarker511@aol.com *Product at the show*: We specialize in Beatles rarities, records and memorabilia and rare Japanese pressings, also tour books, magazines, autographs and other rarities.

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BAGS UNLIMITED, INC. (5-6) 7 Canal St.

Rochester NY 14608 Phone: 800-767-2247 Fax: 716-328-8526

Web: www.bagsunlimited.com E-mail: info@bagsunlimited.com *Product at the show:* We will have vinyl and CD storage products such as plastic and paper sleeves, storage boxes and record cleaning supplies as well as catalogs with our full line of products for CDs, posters, records, comics, VHS, DVD, magazines, etc.

Price range: All of our prices are very reasonable. We've been in business for more than 25 years by providing many user-friendly and affordable storage/ display systems for collectibles.

Unique items: We've recently developed our own record cleaning fluid, "Groovy Cleaner," in two different varieties — one for deep- cleaning regular vinyl records and another that doesn't contain alcohol for cleaning the older shellac 78s. We also have new plastic corrugated record and CD storage boxes that are completely acid-free, UV-resistant, waterproof, anti-static and super strong boxes designed to keep your collection in pristine condition.

• • •

B-BOP RECORDS (60-61) PO Box 2449

Toledo OH 43606 Phone: 419-535-1234 Fax: 419-535-1234 Web: www.bboprecords.com *Product at the show*: New and used LPs, CDs, 45s, magazines, books, rare sheet music from the 1930s to 1960s, music and pop culture memorabilia from the 1940s to 2001. Quality condition, rare, collectible rock, pop, soul, R&B, funk, jazz, blues, industrial, electronic, ambient, progressive rock, psychedelic, garage, audiophile, avant-garde, punk, reggae, ska, rap, hip-hop, gospel, Zydeco, gothic, heavy metal, soundtracks, spoken-word, Latin, world music, country and bluegrass. Focusing in on non-commercial and artistically viable music.

Price range: Middle to high-end, ranging from \$10 to \$1,300. No bargain-bin stuff.

Unique items: A personally handsigned and authenticated 8- by 10inch photograph of Irving Berlin from 1940 accompanied with original Irving Berlin Inc. office letter with letterhead and the 1940 postmarked envelope it came in.

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AARON BENNEIAN (14-15)

PO Box 820545 Dallas TX 75382 Phone: 214-987-4748 Fax: 810-277-4319 E-mail: abcollects@aol.com *Product at the show*: Elvis Presley memorabilia from the '50s (programs, tickets, photos, autographs, etc.). *Price range*: Across the board and many high-end items. *Unique items*: Concert ticket to Elvis' first-ever advertised show in July 1954.

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BLUE MEANNIE (37-39, 41-42) 2080 Harrison St. Suite D Batesville AR 72501 Phone: 870-698-9234 Fax: 870-698-9778 Web: www.bluemeannie.com E-mail: info@bluemeannie.com Product at the show: We have a wide selection of import 45s, EPs and LPs with picture sleeves from the 1950s to the present.

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BLUE NOTE RECORDS (51-52) BOB PERRY 16401 NE 15 Ave.

North Miami Beach FL 33162 Phone: 305-940-3394 Fax: 305-948-3523 E-mail: bluenote@netrox.net Product at the show: Blues, jazz, rock 'n' roll from the '50s, '60s soul and funk, some rare 45s, Latin, and also some '50s blues and R&B 78s. *Price range:* Across the board. *Unique items:* 1 will have specialty promo radio shows (live) on CD and oddball sci-fi soundtracks, TV shows and cheesecake stag records.

• • •

BOJO (35-36) BOB GOTTUSO PO Box 1403

Cranberry Twp PA 16066 Phone: 724-776-0621 E-mail: bojo@zbzoom.net *Product at the show:* '50s through '90s rock 'n' roll memorabilia such as original toys, dolls, jewelry, games, licensed items from The Beatles, Kiss, The Monkees, Elvis Presley and more! *Price range:* Across the board. *Unique items:* Beatles record player, Elvis U.K. guitar, Monkees dolls, Kiss colorforms and radio, among many other pieces.

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BONUS TRAX (29) PO Box 770631

Lakewood OH 44107-0031 Phone: 216-227-9170 Fax: 216-227-9175 Web: www.bonus-trax.com E-mail: bonustrax@aol.com Product at the show: We specialize in import CDs from the U.K., Europe, Australia and Japan, CD singles, out-of-print CDs, radio shows and tour programs. Price range: Across the board, from \$5 to \$50.

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AL CAMPBELL (30-32) PO Box 277

Warren MI 48090 Phone: 810-759-5133 *Product at the show:* '50s and '60s pop, rock, R&ZB, 45s, LPs and memorabilia. 1 am also interested in buying 1950s rock 'n' roll memorabilia: Elvis, Rick Nelson, and Jack Scott posters, records, programs, tickets, etc. *Price range:* Across the board.

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CVC COLLECTABLES (58-59) GREGG BIGGS PO Box 507 Celina OH 45822 Phone: 419-586-6636

Fax: 419-586-6763

E-mail: biggscvc@aol.com Product at the show: Classic rock and progressive rock from the 1960s to today. We specialize in imports, radio shows, books, CDs and vinyl. Price range: Across the board from \$5 to a couple hundred most in the \$15 to \$50 range. Unique items: Radio shows and imported books, CDs and LPs. We also have a lot of imported audiophile LPs as well.

. . .

SHELDON FRYMERMAN (20) 2892 Inlake Court Mississauga Ontario L5N 2A5 Canada Phone: 905-821-4203 Fax: 905-508-7626 E-mail: candies@sympatico.ca Product at the show: Posters and cardboard displays. Always looking to buy all kinds of music collectibles and toys. Price range: Across the board.

e range: Across the boar

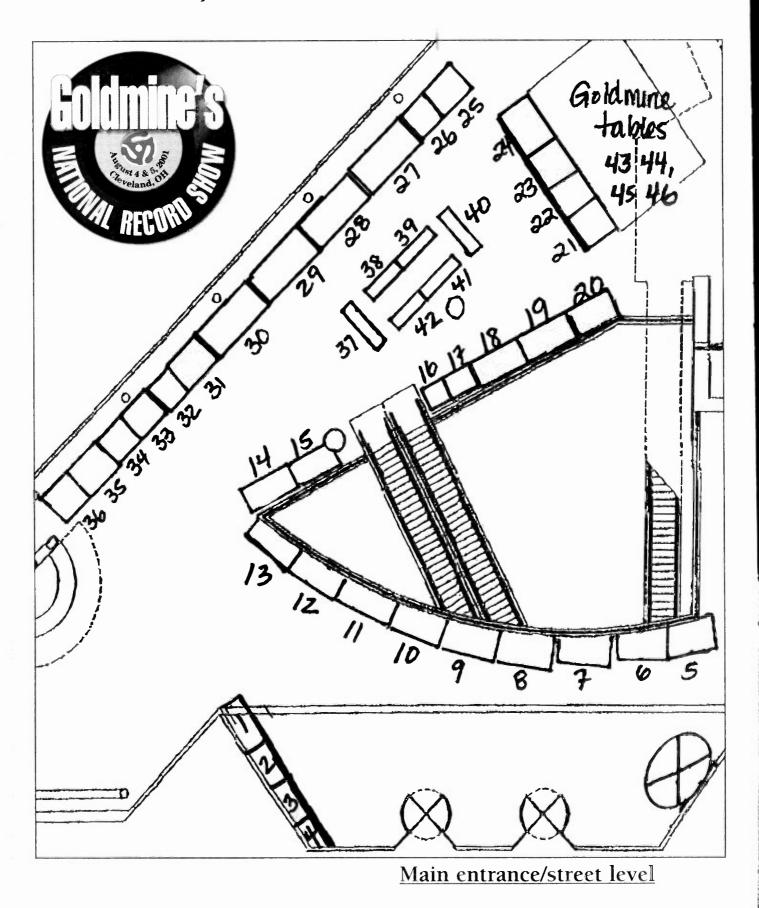
GOLDMINE MAGAZINE (43-46) 700 E. State St. Iola WI 54990 Phone: 715-445-2214 Fax: 715-445-4087 Web: www.goldminemag.com Product at the show: Free copies of Goldmine. Special National Record Show subscription package. Price guides and music reference books including the new Goldmine Record Album Price Guide, 2nd Edition, by Tim Neely, and Warman's American Records, 1950-2000, by Chuck Miller. All National Record Show presenters who are book authors will also have their products for sale at the Goldmine booth.

GROOVY PRODUCTIONS (63) IRA FREUND 742 Rt. 18 East Brunswick NJ 08816 Phone: 732-257-3888 Fax: 732-257-2366 E-mail: groovyproductions@aol.com

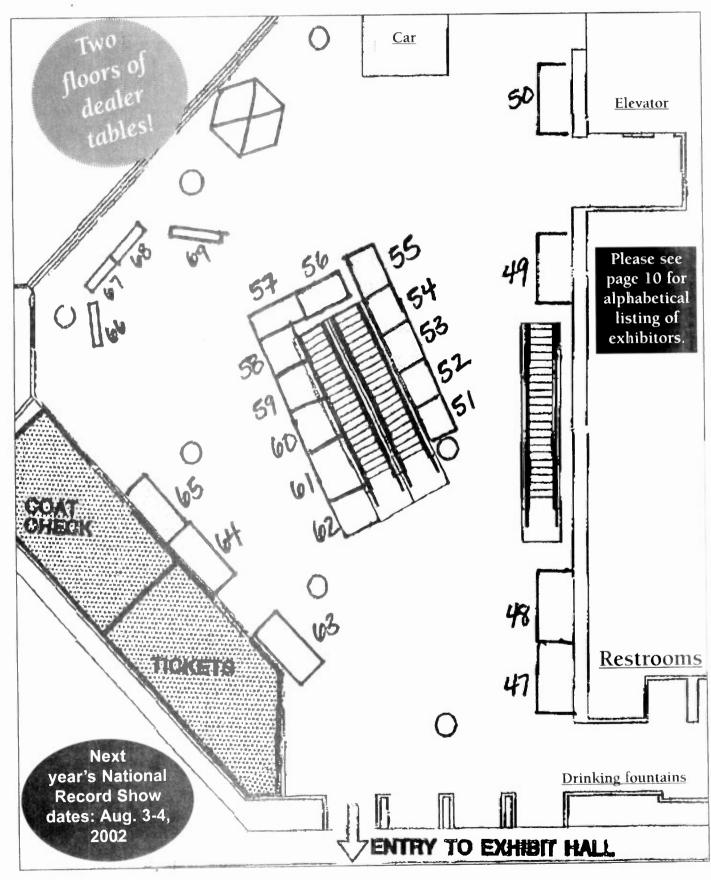


World Radio History

Plaza Lobby — The Rock And Roll Hall Of Fame



Promenade Level (downstairs)



Dealer guide (continued)

(Exhibitors from page 10)

DENNIS HICKEY (62)

1019 East Linwood Circle Springfield MO 65807 Phone: 417-862-4559 Fax: 417-836-6655 E-mail: dvh804f@smsu.edu Product at the show: Vintage rock concert posters. Price range: \$10 to \$2,000. Unique items: Rare 1950s "boxing style" posters and Texas psychedelic posters and handbills from the 1960s.

• • •

IT'S ONLY ROCK 'N' ROLL (21-22) 223 Wall St. PMB 187 Huntington NY 11743 Phone: 631-385-1306 E-mail: info@itsonlyrocknroll.com

• • •

DICK IVANCIC (40) PO Box 216 Berea OH 44017 Phone: 440-243-5226 Fax: 440-243-5227 Product at the show: General rock 'n' roll, surf, punk, R&B and soul '50s, '60s and '70s 45s and albums. Price range: \$1 to \$300. 1 have a bargain bin section and higherend collectibles as well. Unique items: Many rare surf 45 rpm and many near mint promo albums.

LAST MOVING PICTURE CO. (11-13) MORRIS EVERETT JR. 10535 Chillicothe Rd Kirtland OH 44094 Phone: 440-256-3660 Fax: 440-256-3431 Web: www.vintagefilmposters.com E-mail: Lastmo@aol.com Product at the show: Original movie

and rock 'n' roll posters and photos. Price range: Across the board — \$5 photos up to \$1.000 for highend posters. Unique items: Japanese, Polish,

Italian, French and American rock 'n' roll movie posters.

MOTOWNJC (47-48) JAMES C. HALL JR. 1066 47th Ave #10 Oakland CA 94601

Phone: 510-536-5668

E-mail: jchalljr@earthlink.net Product at the show: CDs, vintage rock posters, flyers, tickets, passes and handbills. I grew up in Detroit and am an internationally recognized expert in Midwestern rock 'n' roll memorabilia, especially anything from Michigan. 10 percent off any item in my eBay auctions with mention of the program or show. Price range: Across the board.

...

MUSICANDVIDEO.COM (27-28) BOB IULIUCCI One Surrey Lane Allendale NJ 07401 Phone: 201-236-9107 Fax: 201-236-2916 E-mail: riulin6832@aol.com

. . .

MUSIC MACHINE (3-4) HOWIE HOROWITZ 11459 Cronhill Dr. Ste. O Owings Mills MD 21117 Phone: 410-356-4567 Fax: 410-356-4693 Web: www.musicmachine.com E-mail: musimac@aol.com Product at the show: Material from the Beatles era to present. Vinyl, CDs, seven-inch singles, 12-inch singles from '60s on. Price range: \$2 to \$1,000 and everything in between. Unique items: An impressive selection of rare Japanese albums.

•••

NOVAK ENTERPRISES (23-24) MARTIN NOVAK 5205 Cruwtong Dr. #102

5205 Greystone Dr. #103 Inner Grove Heights MN 55077 Phone: 651-453-1586 Fax: 651-453-1587 E-mail: novakent@aol.com

OFFBEAT RECORDS (33-34) ALAN ROSS

937 S. State Rd. 7 Ft. Lauderdale F1. 33317 Phone: 954-316-9084 Fax: 954-316-9391 E-mail: offbeatrecords@aol.com

RPM MUSIC COLLECTIBLES (16-17) KEVIN PHILLIPS PO Box 1124 Livermore CA 94550 Phone: 925-784-6700 E-mail: kevinphillipsrpm@aol.com

PRIMEAUMUSIC.COM (64-65) SCOTT PRIMEAU 916 Oxford Street West

London, Ontario N6H IV3 Canada Phone: 519-657-4433 Web: www.primeaumusic.com *Product at the show*: We are bringing rock 'n' roll, R&B and blues 78 rpm records. Prices and conditions are across the board, but there will be many high-end selections available. We have recently made a major purchase of unpicked 78s, and our stock for this show represents a very small percentage of this acquisition.

• • •

PURPLE MOON DESIGN (50) Rob Cohn PO Box 5112 Lexington NC 27293

•••

RERUN RECORDS (25-26) ROD BRANHAM PO Box 148 Chelsea MI 48118 Phone: 734-475-1006 Fax: 734-475-1006 Web: members.aol.com/rerun45 E-mail: rerun45@aol.com Product at the show: 1 have a great selection of '50s and '60s rock 'n' roll, doo-wop, group, R&B, blues, garage, teeners, girl groups, pic-

(Please see Exhibitors page 16)

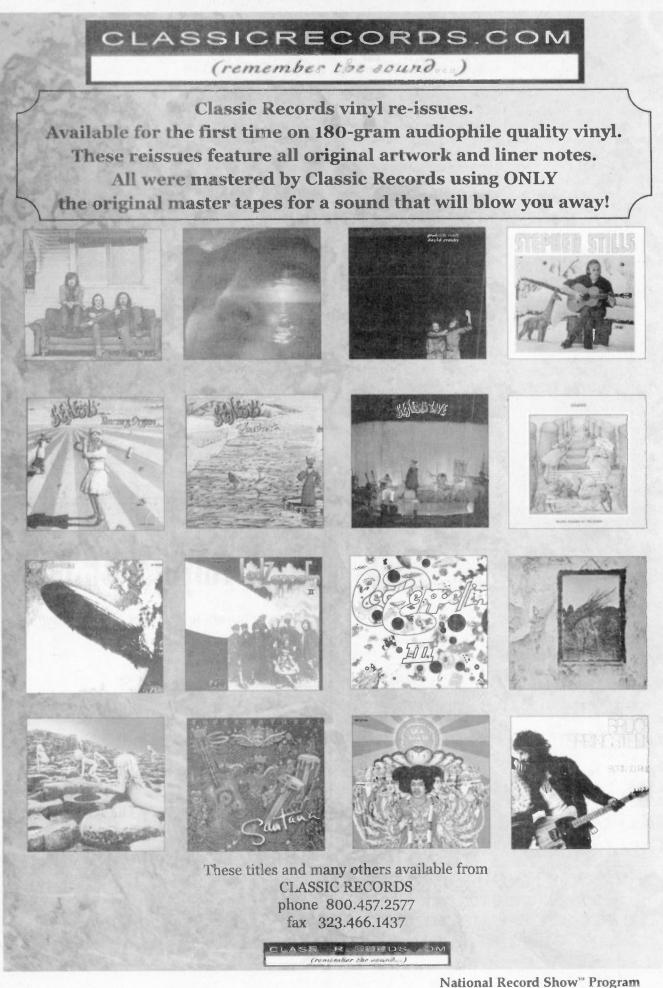
ture sleeves and Motown in 45s,

Quick reference — dealers

Alphabetical listing

All The Best - 66-69 Bags Unlimited, Inc. - 5-6 B-Bop Records - 60-61 Aaron Benneian - 14-15 Blue Note Records - 51-52 Blue Meannie - 37-39, 41-42 Bojo - 35-36 Bonus Trax - 29 Al Campbell - 30-32 CVC Collectables - 58-59 Sheldon Frymerman - 20 Goldmine magazine - 43-46 Groovy Productions - 63 Dennis Hickey — 62 lt's Only Rock 'N' Roll - 21-22 Dick Ivancic - 40 Last Moving Picture Co. - 11-13 Motownjc - 47-48 MusicAndVideo.com — 27-28 Music Machine — 3-4 Novak Enterprises- 23-24 Offbeat Records - 33-34 Primeaumusic.com - 64-65 Purple Moon Design - 50 Rerun Records - 25-26 John M. Riley - 18-19 Rockaway Records --- 7-8 Rockit Collectibles --- 55-57 Rock Solid International - 1-2 Rocky's Records - 53-54 RPM Music Collectibles - 16-17 Southland CD - 9-10 Dennis Szymanski - 14-15

Table number listing 1-2 - Rock Solid International 3-4 — Music Machine 5-6 - Bags Unlimited 7-8 --- Rockaway Records 9-10 - Southland CD 11-13 - Last Moving Picture Co. 14-15 - Aaron Benneian/ Dennis Szymanski 16-17 - RPM Music Collectibles 18-19 — John M. Riley 20 — Sheldon Frymerman 21-22- It's Only Rock & Roll 23-24 — Novak Enterprises 25-26 - Rerun Records 27-28 — MusicAndVideo.com 29 - Bonus Trax 30-32 — Al Campbell 33-34 --- Offbeat Records 35-36 — Војо 37-39 - Blue Meannie 40 - Dick Ivancic 41-42 - Blue Meannie 43-46 — Goldmine magazine 47-48 - Motownjc 49 - radio station remote 50 - Purple Moon Design 51-52 — Blue Note Records 53-54 — Rocky's Records 55-57 - Rockit Collectibles 58-59 - CVC Collectables 60-61 - B-Bop Records 62 - Dennis Hickey 63 — Groovy Productions 64-65 - Primeaumusic.com 66-69 --- All The Best



World Radio History

Dealer guide (continued)

World Radio History

(Exhibitors from page 14)

EPs and LPs!

Price range: My prices range from \$5 to \$1,200.

Unique items: 1 have some great '50s rock 'n' roll EPs, some very rare LPs such as Dale Hawkins' Suzy Q and Marvin Gaye's first and second LP, a super rare Castells LP in stereo and some other less expensive rare '50s LPs!

• • •

JOHN M.RILEY (18-19) 19067 Quail Hollow Dr. Strongsville OH 44136 Phone: 440-238-5691 E-mail: rockinjr@msn.com

ROCKAWAY RECORDS (7-8) 2395-B Glendale Blvd Los Angeles CA 90039 Phone: 323-664-3232 Fax: 323-664-0956 Web: www.rockaway.com E-mail: sales@rockaway.com Product at the show: We have a sample/cross-section of the merchandise that is on our Web site at the show. This includes collectible vinyl, memorabilia, posters, handbills, tickets, etc. by '60s and '70s rock, jazz and R&rB artists as well as The Beatles, The Rolling Stones, Jimi Hendrix, Led Zeppelin, etc. as well as psych aand prog LPs and '70s/80s punk rock 45s. We also sell new and used CDs and many more collectibles (including low-end) in our retail store. We buy rare items.

. . .

ROCKIT COLLECTIBLES (55-57) WILL SIMMONS 1600 Thompson Ave Santa Cruz CA 95062 Phone: 831-476-2694 Fax: 831-476-2699 E-mail: rockit1@jps.net

. . .

ROCK SOLID INT'L (1-2) PO Box 104 Perry Hall MD 21128 Phone: 410-529-3753 Web: www.rockso.com E-mail: rocksolid@iname.com ROCKY'S RECORDS (53-54) ROCKY KRUEGEL 6814 W Highland Rd. Mequon WI 53092 Phone: 262-236-4391 Product at the show: Specializes in 45s of the '50s through '70s.

...

SOUTHLAND CD (9-10) MARK AREVALO/OWNER PO Box 3005

Redondo Beach CA 90277-1005 Phone: 310-379-6300 Fax: 310-379-3055 (24 hours) E-mail: sales@slcd.com Web: www.slcd.com Product at the show: Collectible import and promo CDs, LPs and

Import and promo CDs, LPs and memorabilia from around the world. *Price range:* \$5 to \$1,500. Unique items: We will be featuring

an excellent selection of Queen collectibles in conjunction with the annual fan club meeting in Cleveland. We are interested in buying all types of music collectibles including CDs, 45s, LPs, autographs, concert posters, handbills, tickets and T-shirts as well as promotional music posters.

...

DENNIS SZYMANSKI (14-15) 5913 Windermere Dr. Palm Harbor FL 34685 Phone: 727-789-5501 E-mail: dszyman546@aol.com Product at the show: Concert tickets and stubs: The Beatles, The Rolling Stones, Elvis Presley, etc. plus unique autographed items, programs, handbills and much misc. Price range: A few bucks to several thousand — more in the higher price range.

Unique items: A full Beatles concert ticket from February 1962 signed by all four; it may be the earliest Beatles ticket known to exist! Also an unpublished signed photo of Elvis while he was in Germany in 1959.







Common terms used in record collecting

In addition to the letters used to designate a record's grade, it's not uncommon to see other abbreviations used in dealer advertisements and catalogs. Knowing the more common ones



vent confusion. Here are some of the more c o m m o n l y used terms:

helps to pre-

7" — standard 45 rpm record

- 10[®] —10-inch vinyl LP 12[°] — 12-inch single
- 12 12-inch single
- bb bb hole in cover
- boot bootleg (illegal pressing)
- cc cut corner
- CD compact disc

CD-R — recordable CD (usually homemade and illegitimate, but not always)

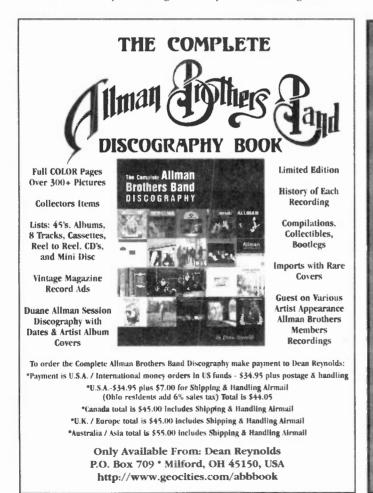
CD3 — three-inch compact disc single CD5 — five-inch compact disc single

coh - cut-out hole cov. cv. cvr — cover demo - demonstration record (synonym for promo, this is the more common term overseas) dh — drill hole dj --- disc jockey (promotional) record EP - extended play (can be used for both 45s and LPs) gf --- gatefold (cover) imp - import ins - insert lbl -- label lp — 12-inch vinyl album m. mo - monaural (mono) (Note: check the context, as "m" can also mean "mint," a grading condition.) m/s - mono/stereo (usually used to describe a promo single that has the same song on both sides, with the only difference in the type of sound) nap - (does) not affect play noc — number on cover nol - number on label non-lp --- not on full-length LP or CD

co — cutout

obi - not actually an abbreviation, "obi" is the Japanese word for "sash" and is used to describe the strip of paper usually wrapped around Japanese (and occasionally U.S.) pressings of LPs oc - original cast recording orig - original ost - original soundtrack pc - picture cover (12-inch and CDs) pi - picture insert (CD singles) pr, pro, promo - promotional record ps — picture sleeve (the cover that appears with some 45s and most seven-inch, extended-play singles) q. quad - quadraphonic re — reissue rec - record repro - reproduction ri — reissue rpm - revolutions per minute rw - ring wear s — stereo sl --- slight sm - saw mark sm spl — seam split

soc - sticker on cover sol --- sticker on label ss - still sealed s/t --- self-titled st — stereo sw --- shrink wrap tc --- title cover (12-inch and CDs) ti - title insert (CD singles) toc - tape on cover tol - tape on label ts - taped seam UK - United Kingdom (British import) US - United States (domestic pressing) va — various artists w/ --- with wlp --- white label promo wobc - writing on back cover woc - writing on cover wofe --- writing on front cover wol -- writing on label wr — wear wrp — warp xol — "x" on label For more information on record collecting, visit www.goldminemag.com.



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Tim Neely, author, Goldmine Price Guide, Record Album Price Guide, Standard Catalog of American Records, 1950-1975, and (Fall, 2001 release) Standard Catalog of American Records, 1976-2000.

Chuck Miller, author, *Goldmine's Collectormania*, *Warman's American Records*.

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700 E. State Street, Iola, WI 54990-0001 email: goldmine@krause.com





National Record Show[™] Program

(Frames from page 8)

ent types of frames and then decide which ones fit your needs. You may find that a mixture of frame styles is the way to go. Contact info for each company is listed at the end of this article.

Two of the least-expensive frame styles come from Phonographics and Rock Art Picture Frames. Both companies' products are made of heavy-duty acrylic. Phonographics makes 45, LP and sheet music frames, while Rock Art Picture Frame has 45 and LP frames.

With the Phonographics frames, items slide into place from the side. The frames feature a nifty computer-routed mount centered on the back that makes it easy to hang up on the wall, and it can be taken off the wall quickly to change the piece in the frame. The pre-cut mount just needs to hang from a small nail. Phonographics' retail prices range from \$5.99 for the 45 sleeve frame, \$6.99 for the sheet music frame and \$7.99 for the album cover frame.

Rock Art Picture Show's frames come with a black mat (unless requested otherwise — white and gray are also available), a packet of acrylic polish and an Album Trivia Card. Like Phonographics' frames, Rock Art's frames also have side-openings to slide in the item to be framed. The firm's album frames (\$17.98 retail) work for album covers as well as 10-inch and 12-inch picture discs. Its 45 frames (\$11.98) fit both 45 sleeves and seven-inch picture discs. Gary Frieberg, the coowner of Rock Art Picture Frame, has a patent for his firm's frames, which were originally designed on a paper napkin. His company's

(Please see Frames page 21)

Thousands of original photographs source d Stewart & memorabilia oung 02 The Who Yes Neil Young ZZ Top Bryan Adams Aerosmith Bowie Bob Dylan Phil Collins John Mellencamp Genesis Michael Jackson Elton John Kiss Lennon & Yoko Ono Madonna Bob Marley Metallica Rolling Stones Pink Floyd Queen REM Rolling Stones Pat Benatar Tina Stevie Cohen Ray Va www.musicfoto.com Phil C Davis Bob Dylan Peter Gabriel Genesis Madonna John Lennon Bob Marley Metallica Ozzy Osbourne Pink Floyd Robert Plant Rush Simon & Garfunkel Paul Simon Bruce Springsteen Rod Stewart Sting Tina Turner Stevie Ray Vaughan The Who Yes Neil Young ZZ Top Heart Santana Aerosmith U2 Mellencamp Miles Davis Bob Dylan Peter Gabriel Genesis Michael Jackson Elton John John Lennon Rolling Stones Madonna Bob Marley Metallica Ozzy Osbourne Pink Floyd Bowie



Monarch Frame Corp.'s new LP frame has an easy-to-remove acrylic holder that album covers slide into. The acrylic holder then sets into a wooden frame, which can be hung easily with one nail. It retails for \$29.95.

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ROCK-PICS, PO BOX 4, HAVERHILL, CB9 0JQ, ENGLAND.

iotos by Goldmine

19



(Frames from page 19)

frames were selected by the new Orlando Hard Rock Hotel and the Smithsonian Institute for exhibit purposes. They are also sold at the gift shops at Graceland and The Rock And Roll Hall Of Fame.

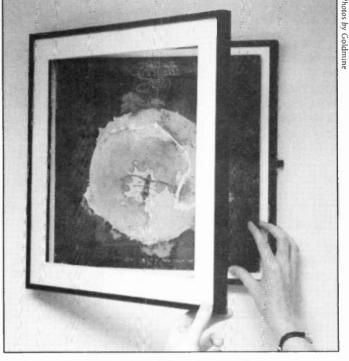
Monarch Frame Corp. has come up with a concept that, retailing for \$29.95, is priced in between the less-expensive models and the higher-end wood and metal frames. The firm's record album frame (it also has a comic-book frame) is a wooden frame with an acrylic insert. The insert can be removed in seconds, and collectors can quickly replace one album with another in the acrylic portion of the frame. Album covers slide into the acrylic sleeve. The frame just needs a nail to hang from the wall.

"Top-loaders" are a new development in the album framing business. These frames are more moderately priced, and they provide a higherclass look compared to the less-expensive acrylic frames. The instantaccess concept makes these styles of frames a nice alternative to framing's higher-priced products. Displayframe.com has top-loading LP frames that range from \$24.95 for the basic black anodized metal frames, to \$34.95 for silver anodized metal, \$39.95 for cherrywood and \$39.95 for blackwood and mahagony.

Before going the full-blown framing route, which is expensive and should be reserved for archival-quality framing only, there is one final step collectors can take. The Cadillac of easy-access frames are displayframes.com's Swingframe products.

The nicer features of displayframes.com's products include the ease

(Please see Frames page 22)



The front part of this frame is on a hinge so collectors can easily switch albums. The front snaps tight when closed, and the frame is permanently <u>screwed into the wall.</u>





National Record Show[™] Program 21

(Frames from page 21)

of changing items, real glass rather than acrylic and the higher-end look of the metal frames. The front of the Swingframe (see picture on page 21) swings open and a new item can be quickly inserted and the frame closed shut in seconds. These frames are screwed into the wall, so they don't have the portability of the less-expensive models. There is a locking option (for more money, of course) available for these frames as well to keep sticky fingers from swiping your valuables.

The range of products in this lineup, which originally were limited to 45 sleeve and album cover frames, has expanded greatly. LP and 45 "spindle" shadowbox frames allow collectors to place their precious

Framing companies contact info

Note: Dealer discounts and quantity discounts for consumers are available from all four companies. More information on each firm's products is also available on its Web sites.

Displayframes.com: 631-757-2771, www.displayframes.com Monarch Frame Corp: 1-800-280-0219, www.monarchframe.com Phonographics: 512-338-8803, info@tupo.net Rock Art Picture Show: 1-888-644-4567, www.rockartpictureshow.com

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MAN - TURNER		GRETSAY TRIBUTES"		
	CROWBAR /CAT		MADRIGAL/MANDALA	PLATINUM BLONDE. KEN TOBIA
-MARKS	BURTON CUMMINGS	JOEY GREGORASH	MARITIMES GROUPS	POPPY FAMILY TOROWTO GROUP
ULL BAKER	COLORED VINYL45s	THE GUESS WHO	HER, MEND, MAINLINE	POWDER BLUES TRILOGY / TROOPE
	BOREY CURTOLA	PATSY GALLANT		PROVINCIAL SONGS TAN ASYLY, TYSO
Y BLACK	THE DIAMONDS	RONNIE HAWKINS	MARTHA & MUFFINS	PETER PRINGLE P. TRUDEAU TRUBUTE
	DOCTOR MUSIC	HALIFAX GROUPS	JONI MITCHELL	PRISM /RED RIDER SHARL ULRIC
	DOWNCHILD BLUES	KEITH HAMPSHIRE	D. MESSER+ISLANDRS	QUEBEC/FRENCH45s UGLY DUCKLING
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DIAN BRASS		HARLEQUEN	NO O CO /HONGRELS	WAYNE ROSTADI(T. V) GINO VANNELL
		TOMMY HUNTER	MODS /HOOHQUAKE	RUSH /ROUGH TRADE VALDY /WARPI
	LES EPIMERSON			SAGA /JACK SCOTT WENNEPEG GROUP
	49TH PARALLEL	SUSAW/TERRY JACKS	NOTHERLODE	SASKATOON GROUPS UPROAR /TRIUMP
HELSTHAS45s	FIVE D (Ottawe)	ANDY KIN /KLAATU	ANNE HURRAY	BUFFY ST. HARIE MEDNESDA
TTY SONGS	FLUDD /FERGUS	KENSINGTON MARKET	TOP NORTHCOTT	HANK SHOW /SPRING NEIL YOUN
Y BROWN	FAMILY BROWN	GORDON LIGHTFOOT	ONE-HIT WONDERS	JANE SIBERRY
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TS - EAS	SY TO FIND YOU	FAVOURITE GRO	UP/ARTISTS. T	HIS LARGER CATALOC CAN BE
IS AN INT	ORMATION & PI	RICE GUIDE TO C	ANADIAN POP/RO	CK MUSIC. YOU'LL SEE MANY
is of rare	ILY SEEN RECORD	CABELS & SLEE	VES. WE	ARE A MATL-ORDER WARPHOUSE
ATION WITH	THOUSANDS & 1	THOUSANDS OF OR	IGINAL VINYL 4	SRPM RECORDS. MANY STILL
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vinyl in a swinged frame. "Combo" frames for 45s and albums display both a sleeve and the actual record (on a spindle).

There are also frames for magazines, including tabloid-sized ones to hold magazines such as Goldmine. If your favorite band made the cover of a music magazine over the years, why not display the magazine rather than keeping it boxed up in the attic. Displayframes.com carries a magazine frame with a similar swing-opening frame as it has for albums and 45s. These frames retail for \$69.95.

Don't be daunted by all of these options in frames. Take your time to research which ones will work best in your situation. Cost, style, longevity, and accessibility all play a part in the purchase of frames. Also keep in mind the possibility of adding more items to your office or home walls in the future. Buying extra frames now means you'll have the same style for future expansion, unless you don't mind the mix 'n' match look. Regardless of how you approach your framing project, the important thing is you are making use of your record collection for both audio and visual reasons.

Greg Loescher



from Displayframes.com is a less-expensive alternative to the swing frames the firm also sells. Frames are avail-



able in anodized black or silver metal, cherrywood, blackwood and mahagony. The top side of the frame easily pulls off for access to the album cover, which can be changed quickly. Glass is used here rather than the acrylic used in most of the lessexpensive frames.

Promotional and Rare CDs, 45s, LPs, Record Awards, Rare Limited Edition and Signed Guitars, Memorabilia, Sheet Music, Christmas Flexis, Rock Books, Rare Concert Tickets, Promotional Posters, Magazines, Pins, Guitar Picks, Rock Music Laser Discs (over 400 titles), Movies on Laser Disc and VHS, Paper Goods, Original Press Photos from the UK and Rare Framed Items.

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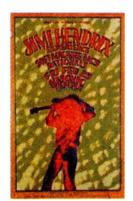
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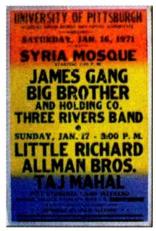
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Deluxe reissues include many previously unreleased bonus tracks (including the long-lost original <u>Soft White Underbelly</u> demo sessions), printed lyrics, new liner notes by Lenny Kaye and many unpublished photos.

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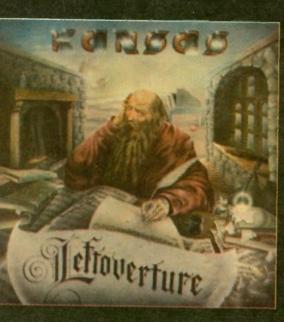
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WHAT ARE UNIT SPACE ADS?

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

- The two types of ads are: 1. Set Sale - Items are sold at the price listed.
- 2. Auction Items are sold to the highest bidder.
- FOR A BETTER UNIT SPACE AD . . .

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 tees.
- 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

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

AUCTION GUIDELINES FOR SELLERS

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

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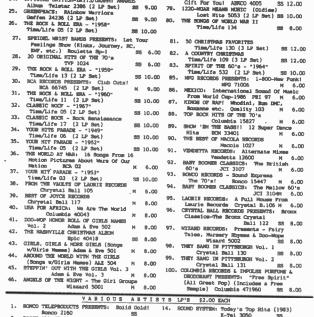
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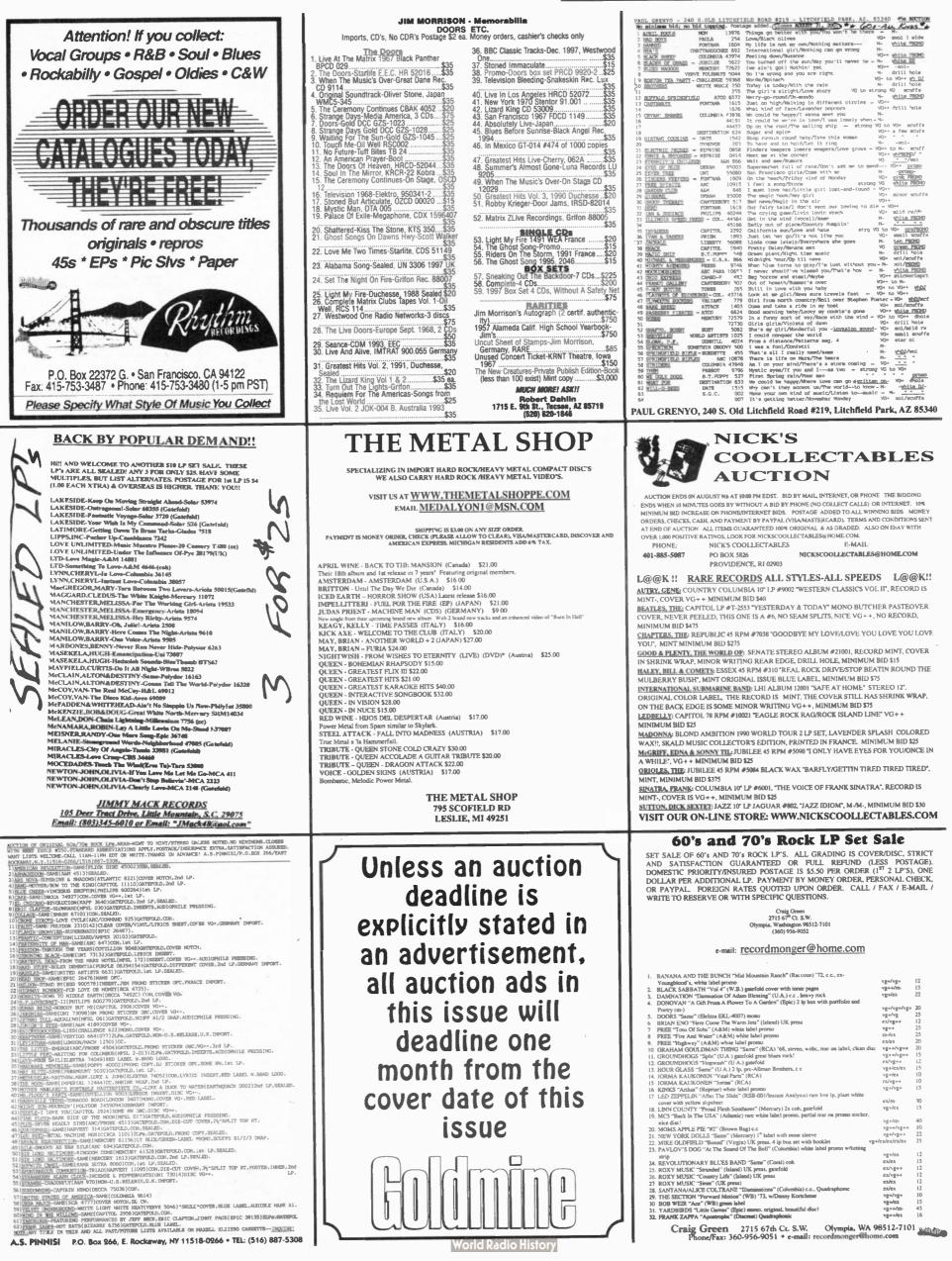
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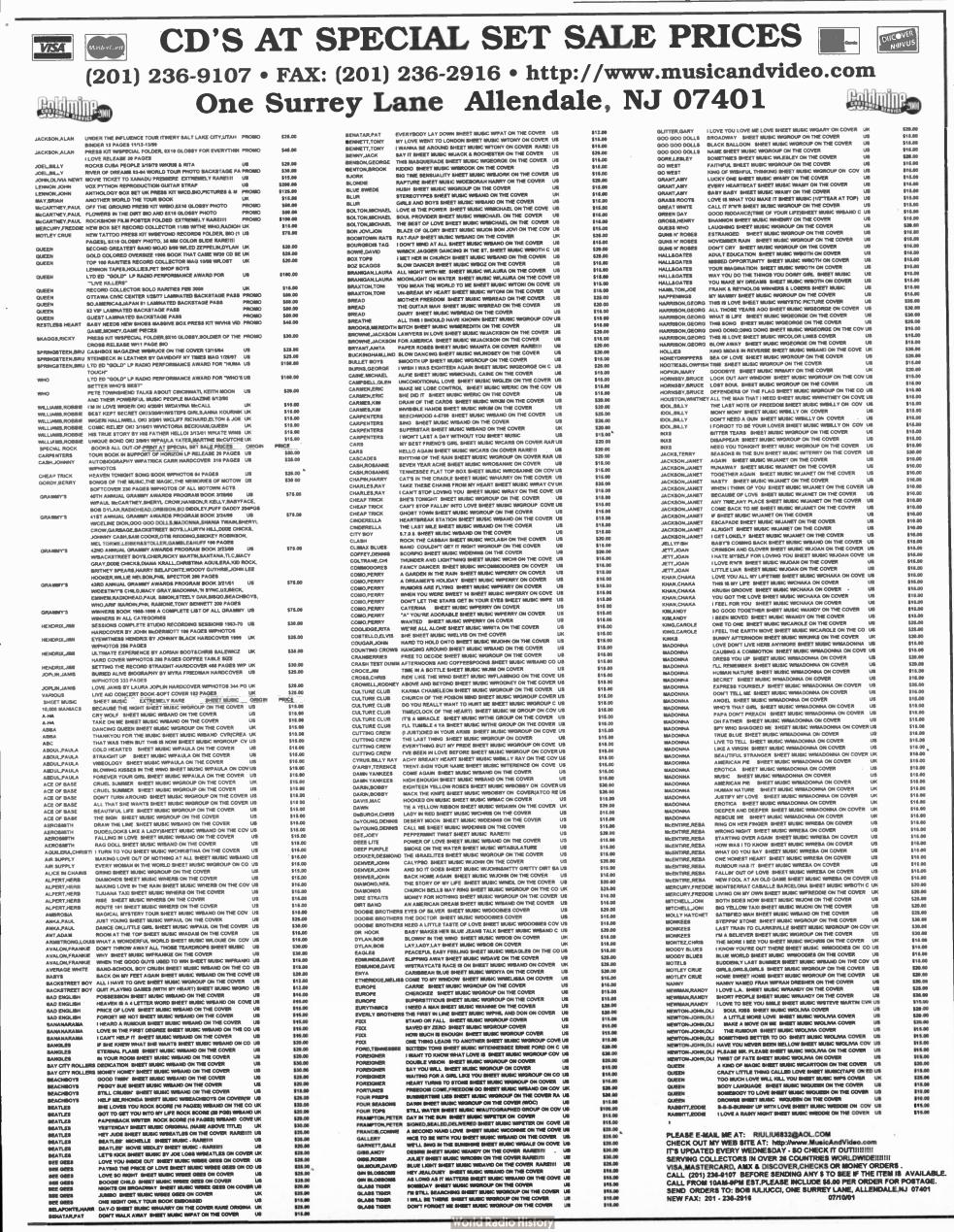


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DYLAN,BOB ROYAL ALBERT HALL 2 CD PROMO DYLAN,BOB MILLION MILES LIVE RECORDINGS 107-104 TRACK PROMO PRO	NIC \$59.00	ARTISTS SUPER SEBSION VI WIBELINDA CARLISLE, GRACE SLICI GORE, BRENDA LEE, RONNIE SPECTOR, MARY WELLS 59 ARTISTS THE 50'S WIELVIS, SUDDY HOLLY, FATS, BO DIDDLEY, PL	MINS TTERS, JAPAN \$66,00	MANILOW,BARRI MANILOW,BARRI MANILOW,BARRI	Y HE DOESN'T CAREATTS ALL BEHIND US W/PS WHITE LABEL Y COPACABANA/COPACABANA W/PS WHITE LABEL PROMO	PRO JAPAN PR JAPAN JAPAN	\$40.00 \$40.00 \$40.00
DYLAN,BOB BOOTLEG SERIES SAMPLER - 12 CUTS PHO DYLAN,BOB SPECIAL ADVANCE SAMPLER - 42 COUSTIC TRACKS PRO ELO SECRET MESSAGES 14 TRACK ADVANCE CO PRO GARBAGE INDEFENDENT ACCESS TRACK ADVANCE OF PROF.	MO \$25.00 VARIOUS	CHUCK BERRY,EVERLYS,FLAMINGOS,RITCHIE VALENS ARTIBTS SUPER SESSION IX WALES PAUL, RITA COLLINDGE,DAVII CARLY SMON,STRAY CATS,EDDIE VAN HALEN,B.B.KING	O GILM JAPAN \$75.00	MANILOW,BARRY MANILOW,BARRY MANILOW,BARRY	Y READ 'EM AND WEEP/ONE VOICE WIP'S WHITE LABEL PROV DAYBREAKJUMP SHOUT BOOGIE WIP'S	JAPAN	\$40.00 \$40.00 \$25.00
HARRISON, GEORG ALL THINGS MUST PASS-8 TRACK ADVANCE SAMPLER PROMO PRO JOHN, ELTON SONGS OF ELTON AND BERNIE-1974-83 2 CD BET PRO	MO \$40.00 VARIOUS MO \$80.00 VARIOUS	ARTISTS SOUL TO SOUL 1990 LIVE FROM BRIXTON ACADEMY 89 ARTISTS STEPS A HEAD WHINKE MAINIERI, MICHAEL BRECKER, DA JONES, MIKE STERN, STEVE SMITH 82 MINIS ARTISTS VIDEO SHEETNETAL 1 WIBLACK CROWES, DEATH ANGE	ARRYL JAPAN \$75.00	MANILOW,BARRY MANLOW,BARRY MANLOW,BARRY	Y IN SEARCH OF LOVEAT THE DANCE W/PS WHITE LABEL P	APAN JAPAN	\$40.00 \$40.00 \$25.00
JOHN, ELTON EL DORADO COVER OF CD BOOKLET AUTOGRAPHED BY ELTO EU JOHN, ELTON LA MUSTRALIA LTD ED 27248 BEALED BOX SET WIBLUE RUBB UK JOHN, ELTON ROAD TO ELDORADO.3 TRACK WYNDEO GATEFOLD PROMO MEX	\$126.00 \$126.00 VARIOUS	ADDICTION, PANTERA, SONIC YOUTH, SOUL ASYLUM, SOU ARTISTS A VISION SHARED WIERUCE, U2, DYLAN, MELLENCAMP, A	INDGARDEN RLO 72 JAPAN \$65.00	MANILOW,BARRY MANILOW,BARRY MANILOW,BARRY	LET'S HANG OWNO OTHER LOVE WIPS WHITE LABEL PRO OLD SOMGS/DON'T FALL IN LOVE WIPS WHITE LABEL PRO	MG JAPAN MG JAPAN	\$40.00 \$40.00 \$40.08
JOHN, ELTON CELEBRATINO ELTON'S 99TH BRITHDAY PROMOC CD PRO KING, CAROLE EXPANDED AND ENHANCED BANERER -11 TRACKS PROMO KINKS SUPERITAR CONCERT FOX THEATRE ST LOUIS 2 CD'S 1998 KINKS GOD SAVF THE KINES-10 TBALINE RESMAIN JEEN PRO-	MO \$20.00 VARIOUS	ARTISTS R'N'R GREATEST YEARS 1964 WIKINKS,ANM,ALS,WARM MOODY BLUES,ORBISON,SUPREMES.ZOMBIESAMORE S ARTISTS R'N'R GREATEST YEARS 1964 WIYOUR TOPS,SMALL FAC	EALEDII CEB, JAPAN \$46.00	MANLOW,BARRY MANLOW,BARRY MANLOW,BARRY	SHIPS/THEY GAVE IN TO THE BLUES WIPS WHITE LABEL PR YOU'RE LOOKIN' HOT TONIGHT/HEAVEN WIPS WHITE LABE	ON JAPAN	\$25.00 \$40.00 \$40.00
MAY,BRIAN LAS HORIZON (3 VERBIONB)-WE WILL ROCK YOU- POP UP CO UK MICCARTNEY,PAUL LIVERPOOL SOUND COLLAGE LABELED PROMO PRO	\$15.00 VARIOUS MO \$15.00 VARIOUS	LOVIN' SPOONFUL, SIMON&GARFUNKEL, STEVIE WONDE ARTISTS R'N'R GREATEST YEARS 1867 W/HENDRIX, SMALL FACES FLOYD, FOUR TOPS, SAM&DAVE, OTIS, PROCOL HARUM, S ARTISTS R'N'R GREATEST YEARS 1967VOL 2 WWWNG, KINKS, JAMAN	I,PINK JAPAN \$65.00 TONES	MANILOW,BARRY MANILOW,BARRY MONTROSE	SOMEWHERE IN THE NIGHT/LEAVIN' W/PS WHITE LABEL PF JUMP ON IT/MUSIC MAN W/PS WHITE LABEL PROMO	IN JAPAN JAPAN	\$25.00 \$40.00 \$25.00
MICGARTNEY-PAUL OOBU JOOBU JCOLOGY PROMO SEALED CD PRO MICGARTNEY-PAUL WINGBPAN IS TRACK PROMO WIPAUL'S BPOKEN WORD FROM PRO OASIS GO LIEBCE/MITER/NEW WULVE VERSION & VIDEO SC LITD ED OASIS GO LIET IT OUT STRACK S'CD ON A 'S OBIC AUST	MO \$85.00 VARIOUS MO \$35.00 VARIOUS	ARTISTS IN IN GREATEST TEARS THUTYOL 2 WWWIO, KINKS, MAMU HENDRUK, TRAFFIC, DONOVAN, ARETHA, SPENCER DAVIS ARTISTS R'N'R GREATEST YEARS 1988 WISEACHBO'S, SMALL FA HOLLJES, MARY HOPKIN, MARC BOLAN, SIMON&GARFUN	SEALEDH CES, JAPAN \$86.00	MONTROSE MONTROSE QUEEN QUEEN	MATRIARCH/TWENTY FLIGHT ROCK WIPS WHITE LABEL PR TOWN WITHOUT PITY/HEADS UP W/PS WHITE LABEL PROM I WANT IT ALL/HANG ON IN THERE WIPS	IAPAN UK	\$25.00 \$25.00 \$15.00
OA545 GO LET IT OUT-ONE TRACK PROMO PRO QUEEN BEST SELECTION 18 TRACK PROMO VC-3024 UK	NO \$20.00 VARIOUS \$35.00	ARTISTS R'N'R GREATEST YEARS 1969 WIBEACHBOYS, JANIS JOF STONES, FLEETWOOD MAC, LEON RUSSELL, BOWE, STEV ARTISTS R'N'R GREATEST YEARS 1970 WIBEACHBOYS, HENDRIL,	PLIN,WH JAPAN \$65.00 NE WONDER	QUEEN QUEEN QUEEN	SHOW MUST GO ON/KEEP YOURSELF ALIVE W/PS SPREAD YOUR WINGS/SHEAR HEART ATTACK W/PS PLAY THE GAME/A HUMAN BODY W/PS	UK JAPAN	\$15.00 \$15.00 \$30.00
QUEEN UNDER PRESSURE/BOHEMAN RNAPSOV/THANK GOD IT'S XM UK QUEEN LET WE LIVE/BICYCLE RACE/FAT BOTTOMED GIRLS,DON'T STO UK	\$15 00 VARIOUS	ARTISTS RYR GRATEST YEARS 1919 WIREACHBOTS, HERDRAL, FACES, DEEP PURPLE, JAMES BROWN, SHOCKING BLUE, ARTISTS RYR GRATEST YEARS 1971 WRINGO STARR, KINKS, EL DAWN, ROD STEWART, STONES, T. REX, SLADE, GL, BERT O	CARPENTERS VIS.W JAPAN \$65.00	QUEEN QUEEN QUEEN	BODY LANGUAGE/LIFE IS REAL (SONG FOR LENNON) W/PS YOU DON'T FOOL ME-4 VERSIONS US WHITE LABEL 12" A KIND OF MAGIC-2 TRACK 12" W/SPECIAL SLEEVE	US UK	\$30.00 \$20.00 \$15.00
NUSH DIFFERENT STAGES SAMPLER WID TRACKS PROJ SANTANA SELECTIONS FROM SUPERNATURAL STRACKS PROJ SANTANA SACRED FIRE RADIO SHOW INTERVIEWINGSC PROJ TEARS FOR FEARS EVERYBOOV WANTS TO RULE THE WORLD CD VIDEO WA AUDI US	NO \$18.00 VARIOUS NO \$30.00	ARTISTS PAVAROTTI & FRIENDS FOR LIBERIA WIJON BON JOVI,C NATALIE COLE,CELINE DION,SPICE GIRLS,STEVIE WOND YEARWOOD,ZUCCHERO LIVE 105 MINS 6/8/98 MODENA 1	OORS, JAPAN \$65.00 ER,TRISHA	QUEEN QUEEN QUEEN	ONE VISION-2 TRACK 12" WISPECIAL SLEEVE CRAZY LITTLETHING CALLED LOVE/WE WILL ROCK WIPS IT'S A HARD LIFE/IS THIS THE WORLD WIPICTURE SLEEVE	UK UK	\$15.00 \$15.00 \$20.00
TURNER, TINA TWENTY FOUR SEVEN PROMOCO ELI NA CATEFOLD PARCAGE PRO UZ SUMMER RAIN PROMO CD SINGLE PRO VARIOUS CEFFEN RECORDS à MUSICAL HISTORY OF THE DECADE 4 CD PRO	0 \$10.00	ARTISTS THE YEAR PUNK BROKE-1991 WISONIC YOUTH LIVE NRI GUMBALL, RAMONES, DIMOSAUR JR., BABES IN TOYLAND ARTISTS BEAT CLUB W/RASCALS, BEEGEES, WHO, SANTANA, ZAGI	VANA, JAPAN \$125.00 SEALEDII	QUEEN QUEEN QUEEN	NO ONE BUT YOU/THE YOUR MOTHER DOWN PICTURE DISC THE MIRACLE WIHOLIGRAM PICTURE SLEEVE (MINT) LET ME LIVE PICTURE DISC WINBERT EARTHRISE WIBRIAN MAY SOTHERS WIPICTURE SLEEVE	UK UK	\$25.00 \$45.00 \$25.00
BOX SET 1980 1990 W/JOHN LENNON, EL TON JOHN, MEL YOUNG, CHERJON MITCHELL BERLINGUNS YR ROBES, BEROSMITH ETC VARIOUS BEST OF BROADDE 1942-1948 GATFFCIO WYDOB DYLAN PHIL RROI BEST OF BROADDE 1942-1943	VARIOUS	ARTISTS BRITISH INVASION VOL 1 WANMALS, HOLLES, BEEGEES KINKS EASYBEATS, MOODY BLUES, FLEETWOOD MAC, M ARTISTS CALIF SCREAMINVOL4 WEAGLES, NEWMAN, MILLER, PO	WHO. JAPAN \$85.00 DVE	QUEEN	FIRST EP WIPICTURE SLEEVE UNDER PRESSURE/BOHEMIAN RHAPSODY PICTURE DISC THANK GOD IT'S CHRISTMAS WIPICTURE SLEEVE	UK	\$30.00 \$45.00 \$25.00 \$40.00
OCHS JANIS IAN PETE SEEGER, MALVINA REYNOLDS 11 TRACKS VARIOUS NOBODY'S CHILD W HARRISON, MILBURYS, RINGO, ELTON BEEG US	\$25.00 VENTURE:		EBUCKLEY DITT JAPAN \$75.00	QUEEN	TOO MUCH LOVE WILL KILL YOU+2 WIPICTURE SLEEVE PIN		\$25.00
SPECIAL SECTION RECORD AWARDS *** RECORD AWARDS *** RECORD AWARDS CRANBERRIES CRANBERRIES COLD* AWARD RIAG CERTIFIED PRESENTED TO CRANBERRIES	SIN PRICE WINGER \$300.00 SPECIAL S ABBA	N THE HEART OF THE YOUNG-PART 2 STEREO 30 MINS	JAPAN \$50.00 ORIGIN PRICE	QUEEN QUEEN QUEEN	RADIO GA GA I GO CRAZY WIPICTURE SLEEVE BODY LANGUAGE/LIFE IS REAL WICONTROVERSAL PIC SLE SOMEBODY "O LOVE/WHITE MAN WIRARE PICTURE SLEEVE	EV UK	\$15.00 \$25.00 \$40.00
OHN ELTON PART TIME LOVE SILVER 45 AWARD PRESENTED TO JOHN REI JK OHN ELTON SLAND GIRL-GOLD 45 AWARD PRESENTED TO JOHN HEID RIA JS RAITT BOHNIE I ONGING IN THI TH FRATS MULTI PLATINUM CASSETTE & CO. US	\$750.00 ABBA \$1.000.00 ABBA \$450.00 AMBROSIJ	ON AND ON THE PIPER WIPS SUMMER NIGHT CITY MEDLEY WIPS BIGGEST PART OF MEINO BIG DEAL WIPS WHITE - ABEL P	APAN \$25.00 APAN \$25.00 HOMI JAPAN \$25.00	QUEEN QUEEN QUEEN	HAMMER TO FALL/TEAR IT UP W/PICTURE SLEEVE RED VIN BREAKTHRU SHAPED PICTURE DISC W/INSERT I WANT TO BREAK FREE(EXTENDED MIX)12" W/PICTURE SLE	UK UK	\$40 00 \$60 00 \$25 00
AWARD RIAA CERTIFIC PRESENTED TO AN INDUSTRY COMPANY SAMBORA RICHIE NEW JERSEY IN HOUSE CO AWARD PRESENTED TO RICHIF IR JS J N BON JOYI	BEATLES S500 00 BEATLES BEATLES BEATLES	HEY JUDE/REVOLUTION W/PS RED WAX RARE' (YESTERDAY ACT NATURALLY W/PS STARS ON 45 BEATLES MEDLEY STONES MEDLEY W/PS	JAPAN 550 00 APAN \$25 00	QUEEN QUEEN	RAD O GA GA EXTENDED VERSION/12"W/PICTURE SLEEVE ANOTHER ONE BITES THE DUST PIC SLEEVE SIGNED BY QU ONE VISION W/PS & INSERT	FE UK S	\$25.00 \$3~5.00 \$15.00
SEGER 8:38 FIRE INSIDE MULTI PLATHVIM CASSETTE & CD AWARD RIAA US R*FIED PRESEVED TO BOB SEGER WILD CHERRY PLAN THAT FUNKY MUSIC GOLD 43 AWARD WHITE MATTE RIAA US	\$450.00 0FA*LES BEA*LES \$450.00 BEATLES	HAPPY USTTO DANCE WITH YOU'TELL MEDEN WHY WIPS WR MOONLIGHT WHAT YOU RE DOING WIPS EP WI HELP TICKET *O RIDER & DOWNDIZZY WISS IZZY W	JAPAN \$30 00	QUEEN	FIRST FP SIGNED BY ALL 4 EXTREMELY RAREIT 1.1 WATTED AND PROFESSIONALLY FRAMED FLASH FOOTBALL FIGHT W PIC SLEEVE	UK S	\$12.00
LERTIFIED PRESENTED TO RECORD COMPANY EXECUTIVE SPECIAL SETION LASER DISCS SET SALE SPECIAL SECTION LASER DISCS ORIG	IN PRICE BEATLES	PLEASE WR POSTMAN/MONEY W PS HELLO GOODBYF/LAM THE WALRUS W/PS	JAPAN \$10.00 JAPAN \$30.00	SLADE SLADE SMYTH PATTY	CUDBUY T JANE/I WON T LET WIPS WHITE LABE PROMO LOOK WOT YOU DUNCANDIDATE WIPS WHITE LABEL PROM DOWN TOWN TRAIN/TOUGH LOVE WIPS	JAPAN NAPAL Ö	\$30 00 \$30 00
ARMATRADING JOA TRACK RECORD 9' MINS OUT-OF-PRINT SEALED ' JAPAN BACKSTREET BOY LIVE N CONCERT SEALEDII 'ONG	\$65 00 3FATLES KON \$50 00 BEATLES	COLLECTION SINGLES 1962 1973 FLEX DISC PROMO AIN T SHE SWEET/F YOU LOVE ME BABY W PS EXTREMEL WAGICAL MEDLEY 20 YEARS AFTER HOUSE DANCE MIX W	PS UK \$25.00	SOUTHER J.D. STEWART,AL STEWART ROD	GO AHEAD AND RAIN ALL I WANT W PS WHITE LABEL PROM ON THE BORDER FLYING SORCERY WIPS WHITE LABEL PRO INFATUATION THREE IME LOSER W PS WHITE LABEL PROM	O JAPAN M APAN	\$ 25 00 \$ 30 00 \$ 30 00
BAND C ASSIC ALBUWS THE BAND 75 MINS STEREO JAPAN BEATLES STORY LIFETIME BIOGRAPHY 60 MINS OUT OF PRINT JAPAN	\$75 00 BEATLES \$65 00 BEATLES	HELTER SKELTER MONDISTERED WHITE LABEL PROMOR 1964 FAN CLUB CHRISTMAS FLEXI WIPS AND NEWSLETTE CAN'T BUY ME LOVE/YOU CAN T DO THAT PICTURE DISC	R UK \$250.00 UK \$30.00	STEWART ROD STEWART ROD STEWART ROD	HEART IS ON THE LINETORA TORA W/PS WHITE LABEL PRO GUESS TLL ALWAYS LOVE YOU PLINSOUL W/PS WHITE LBL LOST IN YOU/A MOST ILLEGAL W/PS WHITE LAHEL PROMO	MO JAPAN PR JAPAN	\$30 00 \$30 00
BEE GEFS LIVE ONE FOR ALL TOUR 108 MINS OUT OF-PRINT JAPAN HEF GEFS ONE NIGHT ONLY WICEL NE DION 110 MINS OUT-OF PRINT JAPAN	\$60.00 BEATLES \$60.00 BEATLES	1969 FAN CLUB CHRISTMAS FLEXI TEST PRESSING W'PS PLEASE PLEASE ME ASK WE WHY PICTURE DISC WY BONNE THE SAINTS VERY RARE POLYDOR W POLYDO	UK \$175.00 UK \$30.00 R SL GERMANY \$150.00	STEWART ROD WILDE K M WOLF PETER	GI WE WINGS SOMEBOOY SPECIAL W//S WHITE LABEL PRO DANCING IN THE DARK/BACK STREET DRIVER W PS WHITE L COME AS YOU ARE THICK AS THEVES WIPS WHITE LABEL P	NO JAPAN 1 BL JAPAN 1	\$30 00 \$30 00 \$25 00
BON OV DESTINATION ANYWHERE 62 MINS OUT OF PRINT SEALEDIIII JAPAN BOWNE DAVID LOVE YOU TILL TUESDAY STEREO 30 MINS SEALEDIIII JAPAN	\$65 DO BEATLES	"WIST& PLEASE PLEASE/HOLD YOUR HAND/SHE LOVES W ALL YOU NEED IS LOVE/BABY YOU RE A RICH MAN WISLV A HARD DAYS NIGHT KNOWN BETTER RECORS VG SLV MII	JAPAN \$45.00	WRIGHT GARY WRIGHT GARY	PHANTON WRITER/CHILD OF LIGHT W/PS WHITE LABEL PRO WATER SIGN EMPTY INSIDE WIPS WHITE LABEL PROMO	V JAPAN 1 JAPAN 1	\$25 00 \$30 00 \$30 00
BULLET BOYS PIGS IN MUD-STEREO 34 MINS OUT OF PRINT JAPAN CARPENTERS YESTERDAY ONCE MORE-STEREO 56 MINS OUT OF PRINT JAPAN	\$65.00 BEATLES \$50.00 BEATLES \$65.00 BEATLES	WE CAN WORK IT OUT DAY TRIPPER W/PS (VG++) PAPERBACK WRITER/RAIN W/PS (RING) WALLS ICE CREAM EP W/PS W/HOPKIN,LOMAX TAYLOR,IV)	US \$80.00 US \$89.00 EYS UK \$175.00	SPECIAL SECTION BADFINGER	BBC IN CONCERT 1972-3 GAREFOLD 2 RECORD SET	ORIGIN PR	\$30.00 RICE \$45.00
CINDERELLA HEARTBREAK 3TA TION VIDEO COLLECTION-22 NUNS RARE'IIII' JAPAN CLAPTON ERIC CONCERT BIRAIMAGHAM UK JULY 1968 60 MINS SEALED RAREII JAPAN COLLINS PHIL NO JACKET REQUIRED EP-STEREO 28 MINS OUT-OF PRIIT JAPAN	\$75.00 BEATLES \$75.00 BEATLES \$50.00 BEATLES	EIGHT DAYS A WEEK/I DON'T WANT TO SPOIL W/PS (SLIGH ALL YOU NEED IS LOVE/RICH MAN W/PS(SLIGHT RING) LADY MADONNA/INNER LIGHT W/PS(RING)	T RI US \$95.00 US \$65.00 US \$99.00	BEATLES BEATLES BEATLES	YELLOW SUBMARINE SONGTRACK YELLOW VINY! GATEFOL BEATLES 1967 1970 BLUE VINY! A TASTE OF HONEY	UK S	\$45.00 \$60.00 \$35.00
COLLINS, PMIL SINGLES COLLECTION-STEREO 64 MINS OUT-OF-PRINT JAPAN CORYELL LARRY LIVE FROM BAHLA STEREO 57 MINS OUT-OF-PRINT CARLES IN PAR'S TI/309 STEREO 75 MINS OUT-OF-PRINT RAREITI JAPAN DAVIS MILES MILES IN PAR'S TI/309 STEREO 75 MINS OUT-OF-PRINT RAREITI JAPAN	\$65.00 BEATLES \$65.00 BEATLES \$75.00 DEATLES	STRAWBERRY FIELDS/PENNY LANE W/PS VG++ DO YOU WANT TO KNOW SECRET/THANKYOU GIRL W/PS V REAL LOVE/BABY'S IN BLACK LIMITED EDITION PIC DISC	US \$125.00	BEATLES BEATLES BEATLES	BEATLES 1962-1966 RED VINYL BEATLES 1962-1966 RED VINYL BEATLES 1967-1970 BLUE VINYL	CANADA \$	\$60 00 \$60 00 \$60 00
DAVIS MILES LIVE IN DINGO-STEREO 108 MINS OUT-OF-PRINT SEALEDIII JAPAN DAVIS.MILES LIVE IN MONTREAL STEREO 59 MINS OUT-OF-PRINT SEALEDIII JAPAN DAVIS JR., SAMNY MEMORIES THE GOLDEN YEARS-40 MINS EXTREMELY RAPRITI JAPAN	\$65.00 BEE GEES \$80.00 BEE GEES \$75.00 BENETAR,P	TRAGEDY/UNTIL WIPS ESP/OVERNIGHT WIPS WHITE LABEL PROMO	JAPAN \$20.00 JAPAN \$25.00	BEATLES	LET IT BE BOX SET W/BOOK RED APPLE LABEL BOX COVER HAS A SLIGHT TEAR ON THE LEFT SIDE SGT PEPPERS MARBLE VINYL LIMITED EDITION	UK \$4	450.00
DEPECHE MODE STRANGE TOO. 30 MINS STEREO INCREDIBLE SQUND RAREII JAPAN DOOBIE BROS FAREWELL 1982 CONCERT-STEREO 50 MINS QUT-OF-PRINT RA JAPAN EARTH, WINDAFIRE LIVE IN JAPAN 1990-STEREO 50 MINS QUT-OF-PRINT JAPAN	\$50.00 BENETAR P \$75.00 BENETAR P \$65.00 BENETAR P	AT FIRE AND ICE/HARD TO BELIEVE W/PS WHITE LABEL PROW AT VICTIM/SHADOWS OF THE NIGHT W/PS WHITE LABEL PROW	O JAPAN \$25.00 O JAPAN \$25.00	BREAD CARPENTERS CARPENTERS	LOST WITHOUT YOUR LOVE-GATEFOLD W/OBI WHITE LABEL LIVE IN JAPAN-GATEFOLD 2 RECORD SET W/BOOKLET A SONG FOR YOU WHITE LABEL PROMO W/LYRICS SHEET	JAPAN S	\$85.00 \$75.00 \$12.00
EARTH, WIND&FIRE \$4000000000000000000000000000000000000	\$75.00 BENETAR P \$75.00 BENETAR P \$75.00 BLONDIE	VE BELONG/SUBURBAN KING W/PS WHITE LABEL PROMO	JAPAN \$25.00 IO JAPAN \$25.00	HARRISON, GEORG	I'M IN YOU WIOBI& BOOKLEY WHITE LABEL PROMO JEANSWEAR 40 SECOND LP: 30 SECOND COMMERCIALS WI 1 ARTISTS INCLUDING HARRISON.BADFINGER.BEACHBOYS	JAPAN S 8 PROMO \$1	\$75.00 100.00
FOURPLAY AN EVENING OF VOL.1 WIDOB JAMESLEE RITENOUR, NATHAN JAPAN EAST, HARVEY MASON OUT-OF-PREISLEE RITENOUR, NATHAN JAPAN FOURPLAY AN EVENING OF VOL.2 WIDOB JAMES, LEE RITENOUR, NATHAN JAPAN	\$50.00 BOONTOW	RATS DIAMOND SMILES/LATE LAST NIGHT W/PS WHITE LABEL P/ RATS I DON'T LIKE MONDAYS/IT'S ALL THE RAGE W/PS LONG TIME/LET ME TAKE YOU HOWE W/PS	ROM JAPAN \$25.00 JAPAN \$20.00	HARRISON, GEORG	ALL THINGS MUST PASS- REMASTERED 3 RECORD SET SEAL PRINCE'S TRUST 1967 WESTWOOD ONE SUPERSTAR CONCE SERIES BOX SET- 3 RECORDS WITH CUES RAREIT!!	EUK S RTPROMO \$1	\$45.00 100.00
EAST.HARVEY MASON OUT-OF-PRINT BEALEOIII FOUR TOPS LIVE AT THE SECOND CHANCE OUT-OF-PRINT RAREIIII JAPAN	BOSTON \$75.00 BOSTON	WE'RE READY/THE LAUNCH W/PS CAN'TCHA SAY(YOU BELIEVE IN MEYCOOL THE ENGINES W	JAPAN \$20.00	LENNON JOHN	A PERSONAL MUSIC DIALOGUE AT 33 1/3 HAPPY XMAS PROMO W/RARE DJ SLEEVE #1148/2000 WHITE STRAWBERRIES OCEAN SHIPS FOREST UK NO.604 PROMO	/I PROMO \$2	560.00 275.00 150.00
GIBSON,DEBBIE LIVE ARCUND THE WORLD-STEREO 90 MINS OUT-OF-PRINT SE JAPAN GUNS TN ROSES MAKING OF ESTRANGED-STEREO 96 MINS OUT-OF-PRINT SEAL JAPAN HAMMER HERE COMES THE HAMMINRAKING OF INFERVIEW 8" DISCS RA JAPAN	565.00 CARNES,KM 565.00 CARPENTER 535.00 CARS		JAPAN \$20.00		LIVE AT LAST-GATEFOLD 2 RECORD SET WOBI & LYRICS WHITE LABEL PROMO - EXTREMELY RAREI!!!!	JAPAN ST	75.00
MAPPY MONDAYS CALL THE COPS-STEREO S& MINS EXTREMELY RAREIIII JAPAN HARRISON, GEORG WONDERWALL THE MOVIE WIJANE BURUN BEALED DIBICIIII JAPAN HAWKWIND LIVE LEGENDS-STEREO S& MINS OUT-OF-PRINT SEALEDIIII JAPAN	\$75.00 CARS \$80.00 COMO.PERR \$65.00	DOUBLE LIFE/CANDY O W/PS WHITE LABEL PROMO	JAPAN \$25.00	QUEEN	AFTER THE PEARL WILVISC SLEEVE MINT- RAREHININ THE MIRACLE ALBUM COVER(NO RECORD)SIGNED BY THE BA MATTED AND PROFESSIONALLY FRAMEDIN	UK \$62	25.00 25.00
IMURA,TARA AYERS ROCK-SOUND INN OCT 30-NOV 2,1964 RAREIII JAPAN INXS THE GRAST VIDEO EXPERIENCE STERED 81 MINS OUT-OF-PRIN JAPAN ISAAK CHRIS WICKED GAME STERED 20 MINS OUT-OF-PRINT RAREIII SEALE JAPAN	\$65.00 CROSBY,STI \$100.00 CROSBY,STI \$50.00 DENVERJO	LS.NA SUITE JUDY BLUE EYES/LONG TIME GONE W/PS WHITE LAB LS.NA WOODSTOCK/HELPLESS W/PS	JAPAN \$20.00	, ROLLING STONES	THE MIRACLE LP INNER SLEEVE SIGNED BY THE BAND MATTED AND PROFESSIONALLY FRAMEDIII GOLDEN ALBUM PROTURE DISC SLC 184 LONDON RECS JAPA	N JAPAN \$12	25.00
JOHN OLIVIA NEWT DOWN UNDER-STERED 60 MINIS EXTREMELY RAREIIII JAPAN KITARO LA. GUNS LOVE/PEACE AND GESES-STERED 39 MINIS OUT-OF-PRINT RAR JAPAN	\$125.00 DENVER.JO \$60.00 DENVER.JO \$65.00 DENVER.JO	N WINDSONG/LOOKING FOR SPACE W/PS WHITE LABEL PRO N COUNTRY ROADS/SUNSHINE ON MY SHOULDERS W/PS WHI	MO JAPAN \$25.00 TE JAPAN \$25.00	U2 VARIOUS	LONG MAY YOU RUN W/OBI & LYRICS WHITE LABEL PROMO ALL THAT YOU CAN'T LEAVE BEHIND W/BOOKLET AMERICAN HIT TUNES 1996 YOL.7 W/ELO.STONES, BANGLES.	UK \$4 JAPAN \$6	75 00 45 00 65 00
LENNON,JOHN HOW I WON THE WAR-EXTREMELY RAREIIIII JAPAN LENNON,JOHN MAGINE THE FILMWHITE PLANOJ 60 MINS OUT-OF-PRINT SEAL JAPAN LEWIS,HUEY VIDEO HITS-STEREO 46 MINS OUT-OF-PRINT RAREIII JAPAN	\$95.00 DENVER, JOH \$45.00 DIAMOND, NE \$49.00 DIAMOND, NE	N SOMEDAYS ARE DIAMONDS/COUNTRY LOVE W/PS WHITE LI SONG SUNG BLUE/GITCHY GOOMY W/PS	BL P JAPAN \$25.00 JAPAN \$20.00	VARIOUS	JOURNEY, GTR.LOGGINS, CARLISLE, BILLY JOEL, BERL, M, TOTO LOVERBOY - SPECIAL PROMO LP W/PROMO COVER AMERICAN HIT TUMES OCT. 1996 VOL.5 WILOGGINS, LOVERBO		\$5.00
LEWIS.HUEY FORE AND MORE-STEREO 48 MINS OUT-OF-PRINT RAREIIII JAPAN LEWIS HUEY FOUR CHORDS AND SEVERAL YEARS AGO-CONCERT & BANNS MCCARTNEY.PAUL PAUL IS LIVE IN CONCERT-STEREO 67 MINS OUT-OF-PRINT JAPAN	\$75.00 DIAMOND,NE \$85.00 DIAMOND,NE \$85.00 EURYTHING	L AMERICA/SONG OF LIFE W/PS WHITE LABEL PROMO L BE/FLIGHT OF THE GULL W/PS	JAPAN \$25.00 JAPAN \$20.00		BERLIN, JOURNEY, BILLY JOEL, TOTO, EDDIE MONEY, REM SPECIAL PROMO LP W/PROMO COVER WEA TOP HITS FEB 1989 W/ENYA, 3KUD ROW, GNR, 5MPLY RED	JAPAN \$5	55 00
MCCARTNEY.PAUL INTRODUCTION TO GET BACK-EXTREMELY RARE SEALEDIIII JAPAN MORTHENY.PAT MORE TRAVELS-STEREO 70 MMNS OUT-OF-PRINT RAREIII JAPAN MRLLER.GLENN LIVY IN JAPAN - STEREO 53 MMNS SEALEDIII	\$75.00 EURYTHINC \$65.00 EURYTHINC \$65.00 EURYTHINC	ANGEL/ANGEL W/PS WHITE LABEL PROMO DON'T ASK ME WHY/RICH GIRL W/PS WHITE LABEL PROMO	JAPAN \$20.00 JAPAN \$25.00 JAPAN \$25.00	VARIOUS	TRAVELING WILBURYS, REM. ELVIS COSTELLO, DIANA ROSS, TE DEBBIE GIBSON, KIM WILDE, DOKKEN SPECIAL PROMO LPA CO WEA TOP HITS NOV 1988 WITHFANY, TRAVELING WILBURYS, G	VER	55 00
MINOGUE, KYLIE LETS GET TOTHE YIDEGOS-STEREO 30 MINS OUT-OF-PRINT JAPAN MODERN JAZZ OUARTET-AGAIN-STEREO 36 MINS OUT-OF-PRINT RAREIIIII JAPAN MONK, THELONIOUS MUSIC IN MONK TIME-STEREO 36 MINS OUT-OF-PRINT RAREIIII JAPAN	\$75.00 EURYTHING \$75.00 EURYTHING \$75.00 EURYTHING \$100.00 FIXX	SISTERS WARETHA/BALL AND CHAIN W/PS WHITE LABEL P	JAPAN \$25.00	SPECIAL OFFER O	RATT, CHAKA KAHN, GLENN FREY, BEACHBOYS, A-HA, SHEENA EASTON, ROBERTA FLACK SPECIAL PROMOLIP & COVER RARE PAPER MEMORABILIA **** RARE PAPER MEMORABILU	ORIGIN PRICE	
MONKEES 33 13 REVOLUTIONS PER MONKEE: OUT-OF-PRINT SEALEDHI JAPAN MOTORHEAD LIVE IN TOROMTO-STEREO 85 MINS OUT-OF-PRINT RAREI SEAL JAPAN NICO VELVET ME MORES-STEREO 54 MINS EXTREMELY RAREI SEAL JAPAN	\$75.00 GO WEST \$65.00 GO WEST \$125.00 GO WEST	TRUE COLOURS/XL 5 W/PS WHITE LABEL PROMO CALL ME/MAN IN THE MIRROR W/PS WHITE LABEL PROMO	JAPAN \$25.00 JAPAN \$25.00 JAPAN \$25.00	BEE GEES BILLBOARD	ONE NIGHT ONLY TOUR BOOK EMBOSSED CASHBOX MAG WIGROUP & ERIC CLAPTON ON COVER 12/20/7 NOV-17,1978 WIELVIS,GLEN CAMPBELL&MELISSA MANCHESTI	5 US \$11 E US \$11	15.00 15.00 10.00
NYLONS IN TOKYO LOW SLEEPS TOMGAT-STEREO 51 MINS OUT-OF-PRI JAPAN OLDFIELD.MINK TUBULAR BELLS-STEREO 56 MINS OUT-OF-PRINT RAREIIII JAPAN PAGE, TOMMY ILL BE YOUR EVERYTMING-23 MINS OUT-OF-PRINT SEALED JIAPAN	\$65.00 GO WEST \$55.00 HALL AND O	WE CLOSE OUR EYES/MISSING PERSONS W/PS WHITE LABE I WANT TO HEAR FROM YOU/CROSSFIRE W/PS WHITE LABE TES DOWNTOWN LIFE-2MIXES W/PS WHITE LABEL PROMO TES ARRULD LIFE-MIXES W/PS CHORE LABEL PROMO	P JAPAN \$28.00 JAPAN \$25.00	BILLBOARD BILLBOARD BILLBOARD	DEC 16,1978 W/BLUES BROTHERS,BATTLESTAR GALACTICA MAR.8,1980 W/ELVIS COSTELLO,DAWN OF THE DICKIES JUNE 28,1980 W/DIRT BAND,CHARLEY PRIDE,SAN FRANCISCO	US \$10	10.00 10.00 10.00
PALIMER,ROBERT LIVE-STEREO 35 MINS OUT-OF-PRINT RAREIIII JAPAN PALIMER,ROBERT SUPER NOVA-STEREO 30 MINS OUT-OF-PRINT RAREIIII JAPAN PNIK FLOYD DELICATE SOUND OF THUMDER- 90 MINS SUTTERMELY RAREIIII JAPAN	S50.00 HARRISON,G S66.00 HARRISON,G	TES APOLLO LIVE W/PS WHITE LABEL PROMO ORG YOU/WORLD OF STONE W/PS ORG MY SWEET LORD/AV SWEET LORD(2009) W/PRO PS	JAPAN \$25.00 JAPAN \$20.00 PROMO \$76.00	SALBOARD BILLBOARD BILLBOARD	JAN.10,1981 W/STEVE CROPPER,WINTER CES SHOW NOV 21,1981 W/SINATRA,L,T,D.,ITAL Y DEC 5,1981 W/BOBBY&MIDNITES,1981 ANNUAL YEAR-END AW/	US \$10 US \$10	0 00 0 00 15 00
POP IGGY KISS MY BLOOD-L/NE AT OLYMPIA, PARIS 1991-SEALEDIII JAPAN PRINCE SIGN O THE TIMES-STEREO 64 MINIS OUT-OF-PRINT RARELIMI JAPAN PRINCE LIVE J3085 CARRIER DOME, SYRACUSE OUT-OF-PRINT RAREL JAPAN	\$65.00 HARRISON,G \$100.00	CORG BLOW AWAYLOVE COMES TO EVERYONE WHARDCOVER P CORG MY SWEET LORD/ISN'T IT A PITY WHARDCOVER DANCE FOR EVER PICTURE SLEEVE - EXTREMELY RAREHII	S FRANCE \$25.00 R FRANCE \$30.00	BILLBOARD BILLBOARD CHER	DEC 19,1981 W/POLICE.SPINNERS INTERNATIONAL TALENT DIRECTORY AUGUST 23,1980 W/GENE SIMMONS HER NEW FLAME PEOPLE MAG 4/10/78	US \$10 US \$11 US \$15	0 00 5 00 5 00
PRINCE GET OFF-STEREO 31 MINS OUT-OF-PRINT RAREITII SAARA JAAN OUEEN QUEEN LICKS 3 15 RARE TRACKS 71 MINS SEALEDITI JAPAN	\$65.00 HARRISON,G \$90.00 IAN,JANIS	ORG FASTER/YOUR LOVE IS FOREVER PICTURE DISC ORG DING DONG/ DON'T CARE ANYMORE W/SLV BRIDGE/THAT GRAND ILLUSION W/PS WHITE LABEL PROMO	JK \$60.00 JAPAN \$25.00 JAPAN \$25.00	CHER	WIGENE SIMMONS BARE THEIR LIFE TOGETHER PEOPLE 10/22 FIRST LADY OF FLASH MOVES TO MANHATTAN PEOPLE 1/25/8 PEOPLE MAGAZINE AS GLAM AS IT GETS 4/0/98	/US \$15	5 00 5.00
QUEEN GREATEST FLIX-STERED SA MM/S OUT-OF-PRINT RAREINI LASER QJEEN WE WILL ROCK YOU- 90 MINS OUT-OF PRINT REMASTERED LASER	\$40.00 INXS \$60.00 INXS \$35.00 INXS	LISTEN LIKE THIEVES/SIX KNOTS/ONE THING W/PS WHITE LE DEVIL INSIDE/ON THE ROCKS W/PS WHITE LABEL PROMO NEW SENSATION/GUNS IN THE SKY W/PS WHITE LABEL PRO	L JAPAN \$25.00 JAPAN \$25.00 MO JAPAN \$25.00	CHER	PEOPLE MAGAZINE AS GLAM AS IT GETS 4038 PEOPLE MAGAZINE CHER UNCENSORED 5/25/98 PEOPLE MAGAZINE BEST & WORST DRESSED '99 9/26/99 PEOPLE MAGAZINE 1/25/98	US \$15 US \$15	5 00 5.00 5 00
REDDING,OTIS REMEMBERING OTIS W/SAMEDAVE,BOOKER T & NG'S SEALED JAPAN REED,LOU NEW YORK ALBUM-STEREO 78 MINB EXTREMELY RAREIIII JAPAN	\$46.00 NVXS \$45.00 INXS \$80.00 IVXS	I SEND A MESSAGE/MECHANICAL W/PS WHITE LABEL PROM NEED YOU TONIGHT/I'M COMING W/PS WHITE LABEL PROMO DON'T CHANGE/GO WEST W/PS WHITE LABEL PROMO	0 JAPAN \$25 00	GOLLINS, PHIL	FORCE WAGACINE 1/2008 FRAMED AUTOGRAPHED "TAKE ME HOME" EXTENDED MIX VINYL 12" WIRASS PLATE "PHIL COLLINS" A TRIP INTO THE LIGHT 1997 TOUR BOOK		0 00
RITENOURLEE GUITAR SECRETS-STEREO 65 MINS OUT-OF-PRINT RAREIII JAPAN ROBINSON, SMOKE IN CONCERT SWID BALLY'S ATLANTIC CITY, NJ 69 MINS RAREIII JAPAN	\$68.00 INXS \$75.00 JOEL,BILLY \$86.00 JOEL,BILLY	IN VAIN/ORIGINAL SIN W/PS WHITE LABEL PROMO ALWAYS A WOMAN/GOOD DIE YOUNG W/PS WHITE LABEL PI DON'T ASKE ME WHY/C'ETAIT TO! W/PS WHITE LABEL PROM	JAPAN \$25.00 RO JAPAN \$25.00 IO JAPAN \$25.00	COLLINS, PHIL COUNTRY STARS	SERIOUS TOUR 1990 TOUR BOOK	UK \$15 UK \$15 UK \$125	
ROLLING STORES 2345-2 OSC SET 30 MINS OUT-OF-PRINT RAREIIII JAPAN ROLLING STORES ROLLING WITH THE STORE-STEREO ST MINS RAREIIII JAPAN SAMBORN, GAVID LOVEA HAPPINEES-LIVE SIR STUDIOS NYC 41 MINS OUT-OF-PRI JAPAN SEX PISTOLS WINTERLAND COMERTIANTS BAN FRANCISCO SO MINS RARE JAPAN	\$75.00 JOEL,BILLY \$70.06 JOEL,BILLY \$46.00 JOEL,BILLY	STRANGER/ANTHONY'S SONG W/PS WHITE LABEL PROMO WE DIDN'T START THE FIRE/HOUSE OF BLUE LIGHT W/PS HONESTY/ROOT BEER RAG W/PS WHITE LABEL PROMO	JAPAN \$25.00 JAPAN \$20.00 JAPAN \$20.00	DIAMOND, NEIL DIAMOND, NEIL	INLESIDERS, CURRENE SINI H, SREETEN DAVIS, NAT STUCKEY US TOUR PROGRAM 1980 30 PAGES OVERSIZE EUROPE 1999 TOUR PROGRAM TOUR PROGRAM EDITION 659 W/GIBSON GUITAR		5.00 5.00
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2140 BARDARLANS,THE ARE YOU A BOY OR. LAURE-6326 small wol up 5 2161 BARDARLANS,THE HEY LITTLE BIRD JOY-280 WAP to JOY strengt std. mt+ 3	OWNRSTWE NBGMT TIBLE ALAMO ALDBO-rod RARE TIDAS GARAGE = 2 S III-10 Overlands, the Balay Sand For Me III-0-0905 Will Weit Garage = 40 Overlands linds vite Tidas' strates' who Pou Thunderbox -201 support SUDTY GARAGE = 75	11183 Downhamin, the Pain Trail-1206 Term Garage = 15 11999 Drafts Herbin Brasin and Iron Barab Landor-10025 blue metri bl azd = 0
20 Berthals_Lohows & men. Samb Butter PBDGY SUE-8464 GEODELA CABAGE mp 5 21 Melocits Thet: Samtrata Sumptime PR25 I Mel durates, Samtrata Sumptime PR25 I <	2271 CHEQUES THE COOL, INT DESIDE HI2F-0014 Distance flag	11943 Drills, Lenny w (
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21 Bootine (encloses man Pourgbooses Allevater sect APPLE-1854 VBY Matter +	5747 CHOCOLATE WATCH BMP/BD WAY CUT TONES-373 DBP NDD WUP m 150 11150 Chub. the It's Cold Cupation I'w Casar H Roubite-4738 cnast 2-salare+ 15	18945 Dylan, Bob Harmin's Sourialinatic X Rap-6771 Rane, Brause with stores == 150 19852 Dylan, Bob Harmin's Sourialinatic X Controllon-48256 10833 Dylan, Bob Harmin Sale Alaway Controllon == 8 10833 Dylan, Bob Harmin Sale Sale Sale Sale Sale Sale Sale Sale
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4/A7 IEUU BROWELS Linn Wilden Down to Houry AF 218 kU S Sancar # stanp at ~ 10 2100 IEUU BROWELS Linn Wilden Down to Houry W-7079 KU B and ~ 8 5779 IEUU BROWELS COM COV MAY MODURING WILS W 8-9613 P AVX5 + ~ 8	6015 CARREDAVE 5 YOU OUT WHAT IT TAKES BPIC-10144 OR, YELLOW LAREL 19- 5 5012 CLARE, DAVE 5 YOU HUST HAVE BEEN A BEAU BPIC-10179 19- 5	2152 ELASTIC BAND,THE IN A FAMILY THEE KAPP 965 WLP data stamp of 111 5 2153 ELASTIC BAND,THE SIGN72 ATCO-6537 WLP CLASSEC divis 50
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21A3 IREL CANTO'S FEEL AN RIGHT DOWNLY-128 IF 15 32 RELIES, DICK HOLLYWOOD HUDDLE BELLOOR HOT GLITTAR IREAK VP 5	11921 CONSTRUMERS, THE NO MOON COSTLENS HARCOLD AND FAST WORLD	2380 ELECTIONS,THE DI THE NUDITE HOUR DATE-1575 WLP good Genoo ** 10 5285 ELETTORE LOUISMAN TEADOROPS WORLD-ALEFIC 7931 ** 5 - 11190 FROLEmen A Annue Lea Lutte Lue Louis Content-9570 windton Rocker rave-up vtv*
1.1099 Bencher, Fer Now By Gone Davlet-443 strong Fuzz Canage spi+ 4 d0 11122 Bitation Served L. Life the Roway Net-647 01 cood! spi+ 10 11122 Bita Brother F S P AM American's 738 means Canadi Di vo 34	2292 COLD ILCOOD YOU COT HE HUMMINI SAN FRANCISCO-60 m 5 11150 Cote & the Emours Hey Get Star Treb-1220 wto Generac/Ordan crude He+ 12	166 ELVSIAN FRELD KOND OF HAAN SIMPERIAL 66318 D) ゆ 8 10088 Etymon Flats Structure Charman Briptimel 66387 d1 や 5
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34 BIG INNERS DO YOU WONDER PANDRAMA 16 GARAGEN 10* 5 4554 BINA and the Kad Shut Down Again Disco-31951 # 0	10063 Collectors, the the Collectors Radio souls. Will-sno-282 wild Promo only n= 15 8034 COLLEGETHE TRAVUET THE ROAD SHEEK 116-002 Hearty Face Generation on pro-75 11159 Colley, cettin Scanew Challmann-She wild "Schill Back" n=+ 5	111915 Emptry Set, the Tomorrow Ia a Long Tene Contel 52406 et Dytan storp into 12 etc P [−] 12 11992 End, the Bad teacht Ensatematic-11007 Fairbas mover™ Viol • etc • • • • • • • 0 11993 End, the Conte On Is To my Viond • Stancaster-1007 • Mathematic-Stater Contel • • • • • • • 0
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10/4/2 Black And Blass the Carne to MADRe Bee Bady UA-582H6 tude 2-stater Garage dh	100 Columbus, Ray & wrodom: SHES_BACK. KAGAIR PHILIPS-4023.6 stotater ol. dh -p- 7 2294 COLLIMIUS RAY WE WART & BEAT COLLSTAR-1002 Haatild - ALISSEE (Artist p- 15 11919 Combinamiumus, the Wing Tachs Group Do Los JUDI wink too stateve & lute: stin -q+ 30	10090 English, John B. Lamondr. Just Davi's Consultan Maanatow-5011 #7Preachers* Hot carrole マロド・40 11955 Epica, the アウイズ G, Humanic Duality's Hamatich Lave-678312 are Prun bandarawatch Gr. マードド 100
11127 Blackboot, J.D. Exittatin For a Haad Phillos-40625 who haavy 1 op + 15 11908 Backstonau, the w/P5 Chicatoo City Team Turnel 101 Newage 60c parage marks m/m 5	2295 CORRINARCHES, THE MESSED InCUR. LOVIDIF HIGHORY 1264 Uit best garage movier ™ 15 11160 Commune q + 40 10100 Commune q + 40 10101 Company. Unt With Ministry 10101 Little garage q + 75	10092 Ers; 6 the Organismon You Dan't Went MY Lowna Kame-777 wat, Great Garage,hot on visite P* 75
10033 Blashey Lindv & Lavella Papa com-mow Space-0005 Rocker: m 20 11994 Blockbusters Gonte Made Entrete 106 mp Rel/denter m 25	11911 Concuston Bubvicm Bubvicm Perflaction 1001 use Bit HEAVY ep 10 22% Cont Even Ave Av	2346 ESBC AFFAIR + HOMBING DULL FIRES H197C107 72887 + 48m aim/tow, Air, Ho +4+ 35 2371 ESQUIRES SETTL DOWN SCHATCH+1235 coal-moody-againe № 25 11194 Exemusit ten / N-Inemarcians Sim the Maine CPP-2854 Strong, Norder JR Garlage Divit 75
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2392 RULES MACODS // INVAINA IN THEIRE **ENCLIWY 72797	2304 COUNT VICTORS, THE ADAD RUIHNER CORAL-62356 DJ inti stamp of -9+ 5 11922 Country Gentlemen, the Suburdey Mark Brent-705 who wild Rave-upt -9- 30	11957 Poverst, Kulhi Conscientidad Obiolobi Trino Tring 118 cool ami-seolanti dariade e 8 8 2376 EVENGREEN BULES DONT MESS UP NY MINIO ABC-11198 wit P m 5 10031 Evenpanant Fullman Darity You can Coart on Ne Weda Witaba 248 di col 4* 5
41 BULES MAGOOS ONE BY CINE MERICURY 72692	11926 Countity Jos & Faih Harry Go Agen Vanguerd-35090 vilo % 8 11927 Countity Jos & Paih Halt De, It's Centeria Vanguerd-35133 di longyshart ellevela * 8	2370 fvorgressent Fullness YEAM eventTE WMALE 246 DJ 9 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
42 BLUESMEN RPVLE SP1bl THE BOTTLE COLUMBIA-44499 WLP GODD GAMAGE bpl ← 15 2197 Bbb Blas Showmann ALUGHT COLLER 113 Taf H15 Gamage ⊕ 40 43 Bbb and Gamage The Dama To Bab H16 bbb The Bob Coll - 449 Bbb	11928 Country Lore & Felt , Junis , Vangaret-3059 , vito s/1 , Vito & T 11924 Country Lore & Felt , Rock and Soul Music , Vangaret-35686 , alcock label , Rock & B 5740 COUNTRY DSE RTSH , PEBL LINE (2008) 170 DDE RAG RAG RAG RAGK-1001 R Ranz, Lat EP	2360 EXCENTRICS, the What Can 1 Co, What Can 1 Say GLO LITE-97 great Carage mover (* 40 1) 2100 EXCENTRICS, the automatic can 1 Con Carage Annual Carage Mover (* 5)
2199 BOBBY & LAURUE TROUBLE IN HIMD LTD-401 grant Autory Headbaux 19+ 15	0031 Country los & the fight in light 50 Soviet Martha Lorveine Viki0ulet 35552 VIUP P [−] 6 1(1925 Country lise McDimate) James James (Other Vianguint+3514) vito P [−] 8 10051 Country IN-186 SovietMart 40 Dime+1526 Country vito P ⁺⁺ 8	11962 Exchangums in There Some Gin Boom-115 that Bender-Lins Anton Development and Anton Gine 9 40 11995 Executives, the Boo Resolution of the UN-S0201 with Garange Gine 9 5 11995 Executives and the Method Book Constraints and Task Technological and Anton Social Soc
44 BON2O DOG BAND I'm the Union Seasonatin InvERIAL-46345 DJ nr 5	2307 COWSBLLS,THE BI MEED OF A FRIEND HGH-13909 DJ same Rb => 5 4253 COWSBLLS,THE The Rain, site Park, 8 Other Th HGH-13010 dh => 5	11199 Even of Blue Assoche 199 CL 4 ⁴ Marcure-72911 who with Blo Insent 4* 7 172 E2BAS DEMYY GOLD CUEEN MARY 5/14/2 JAMBE 13/7 who Gambar Hower/hat dir 4*+ 15
95 Buucher Bassluster The Boarden EPEC-9748 we gesteen revear-ties op- 13 1998 Boarden , Bor They Call free West Marian Aller Al	2306 CHARY BLEPHANT DARK PART OF HY HOND BILL-163 HEAVYN Cool well-well II- 7 2309 CHARY BLEPHANT UNDROVER 9BLL 475 dh II- 5	8870 FABLES,THE HEARTUREAK ANDOW -117 gursea/organ,Int Gir Brk. vs. 40 173 Fablous King Pris FOR WHAT IT'S WORTH 865 107-565 Bull Sama song Wala # 5
2202 BOWE DAVID 100 THE LAUCHING CHONE LORDON LORDON 20079 DJ Entry BOWE = 9 5 11900 Bows & Arrows, Itin I Davit Balana Than GBP-Checkmath: 304 Berlandth 306 Berlandth 306 Berlandth 306 Berlandth 307 BLUES LIVING CHILD - VARDAN-530 event senses.methatras 9+ 23	11930 Creation Phil Bodous Allow-6668 white table promo Im 15 2310 Creation CREAM CREAM ADO26668 dh Im 5 USIS ORGAN CREAM ATDO-6668 ATDO-6649 dh Im 5	11/2019 Fallowise, Conditionantias Laite Gail Conv. CD-9007 carrage Rocher: Bit off crit. vtp- 15 11/2019 Fallowise Conversion Dayt Measure Areament Liberty-53795 cli thrit. https://conversion.com/
10856 Boys Blue Ves Gick Mithel I Ways ABC-Pare-10658 Pot FreeMabaet* nr 15 A	106 CRE6M PRESSED RAT & WARTHOG ATCO-13632 WRITE LABEL RICHO P 15 4686 CREAM Summers Of Yoar Love ATCO-4644 dh 中 8 0 11160 Overlieth, the Heat-Time Permit-116 with preset 中 40	281 Assorp, Elkanden 6. ND PLACE TO ARTHEAK BL Life 55027 Di alm Hall Liceoval m 13 11820 Frankunk Ministram-HO weite Lieuell Geschraft Hall m 13 11820 Frankunk Ministram-HO Weite Lieuell Geschraft Hall m 73 11820 Frankunk Ministram-HO Dublike stratege withun m 73 11820 Frankunk Ministrame KA Disconstrate KA m 74
2385 BRAINICK CONNY MAAI ELEKTRA-56573 DJ * 6	10167 Creation, the Pasteller Fault Bill Ranue Pour Plante 119 vtb British 60s Legends? 19++ 40 11166 Creation, the Alademarkar of 1stark tea lands. Decca-32195 dl. circuit. vtr 35	11200 formular
1113.00 mil 6 Terry Basis Aver 25 / 200 BUTEN WALKESS BAD Linformating 000 / 0	11934 Creations Discuss → F re-chaolat Anderscapen Daven-309 of 108m gantaget # 200 11180 Creations.the State Yaug Scabolan Jet Sel-1004 with great DC gantage cov +0 25 2314 CULTIPESTHE MIL (DEDIMIN) YAU 6/0/07/06 vi++ 5	11205 Fortkennick Wild One Potenti-401 cost break re++ 25 11976 Rentastic Dee-Jeyn, Ittel Love is Tuff Stame-44 dx-rg 20
BOLY BITTER WALKERS THE GBL, CAPT VELP IT CHARGES 100 Separ Senger Mover' Ibu => 40 T Dam State In Dam Captime=79316 with Indust Zimmak, Inter Dam State In Dam Captime=79316 with Indust Zimmak, Inter Dam State In Dam Captime=79316 vel Indust Sin Control Dam State Sin Sin Control Dam State Sin Control Dam State Sin Sin Control Dam State Sin S	11170 Grownwidt, Lonk, Critery Life a Fast: Hollewood-1107 wide early Lienny Kove や 15 15 1001 TOLOSS TOMM TRAVIDU, SkulCole wide Matter All ASS 100 603, HOM/Y	1/4 FARED ABADDON ALGENDE-114*9 Imany Face damage 1/2 11/917 Armit, Pet & Businews Bad Honnan Diamond-23/9 Bild Honnan 2/0 2301 Ferrari, Pet & Businews GOTTA Filler Alt Diamond-23/9 Bild Honnan 1/2 2301 Ferrari, Pet & Businews GOTTA Filler Alt Diamond-23/9 Bild Honnan 1/2
10038 Brothers and Solaton And 1 throw Tomer 262 Killer Gardaul We In 75 C 49 Brown, Roy & Wassers DEVOTED TO YOU Productor/461 we great UK Build, brok In 15	1/3/5 Convert Status Convert Status Convert Status Vert Status	8073 FALM YES TH REALY LONGLY GARGAR-RDS we war-fundous flucture w ¹ 1973 Fanourits Sens, We X The Drives Bas/Hellow Messary we 911 (and lattic Frantibus, 2-adam - P 150 175 FALNE TLL GO CARAYY TMARSACTION with game available m 15
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952 Beach boys (trooms) GOOD VIBRATIONS /// PYE-71015 WEP mono startan vg+ 5 //	12136 Cascades, the Chervity Golt/ Howse Arwin-132 ar- 10 12357 Caseneve, Don Outside Of My Dream World ASC_Herre-9927 Team vg+ 5	12313 Satelflark. If you want the Over The Rainbow Const-61708 di Group detect m B / 12303 Self, Ronne Rop-A-Lene Columbio-41101 Rocker/ #ol m 15 e
10971 Basch Bors (v d. Parte) The Easte and Ne VIV	12140 Canik, Johnvy Gussa Transa Juat Haopan That Suit-295 onlight + ++++++++++++++++++++++++++++++++++	12311 Sentementalis, the Two Different Worlds Const 62172 di) Group IP 12 12310 Sentemen, Pat You're So Witz Decca-30566 di) Rocteer Hot zwedi, dol IP 20
453 Beach Dowl (wheether) SCHOOL IS A DIAG WE 5180 with Wilson & Usher ve++ 75	12130 Cavello, Jammy & Acuster Churry Pile Corel-61919 d) pop group datatol n= 8 12136 Cavello, Jammy & Houser Och-Velse Corel-61787 d) Rocker datatol n= 15	12317 Stor, Jonniny The Tennesseems Rollin Rythan Decore-J0012 of Benotes and the International Inte
955 BEAMLWINL SCUL BLUES SCUL-23 and view of Brit Volumentary 10 11309 Deck Brothers Bits Rockey Mills West 883 activities and Brits with Press and	12137 Convetion. Nerverse & houseavors Vo- Yo Bastor. Const-61.0948 de Naccheur dateaunt	12306 Senth, Red What Bow Contra 4312 (1990) 1990 1990 1990 1990 1990 1990 1990
956 IRE, ABIS, THE HIR, NOTO ARVEE-5834 all time SURF but, CLAS == 25 10868 Rei-Ans Kame-Kate Triumph-54 grant surf rativu == 100 s. /	12837 Chuch & Joe Hantein Studie / I web vou Decca-31871 d/i pro br G Usher onest e 6	12307 Souries, the Willy Del You Lanve Decca-30974 d) Group re-S 12329 Stacy, Clyde Dream Boy Candidityle-1038 II, Nation shelt Teen stilled re- 10 (
3306 BELLKAY & TUPPS SUMPERS STOMP D07-16304 9-0 // 3507 BENE,ONUCK & MICE THE CLE MOLSE WIR 2 COL43625 WLP STRANGE BIST 40-4 5 956 EEWYS BLED MICS THE MATLE BIAT CICP BIT 1000 - 5	12119 Orach-4-Judid, the fim Hospitaliand Over You War Bros-5234 Group e 5 12121 Claud, Yamon Bater's Game Dizon-36692 Robotivity of datacid pan m edu 12120 Clavidor, Jamy The Relat Monstein Big Th-101 holt red Robate genet m rg 5	12110 Stamily, Ray Mariat Place Contained 1979 In. Analos fair ten set of the 10 12100 Stamily, Ray Mariat Place Sameone Decce 39730 dl Group dated ne 15 12000 Stamily, dated ne 15
960 INETTERS, HAROLD TWIST AND SHOUT GATEWAY 755 INSTITUD +9++ 5 11312 Illiq Beats Count Down Tel-1012 Reckey Read but, +9+ 20	12117 Clovers, the B* Could B+ Loved B+ You Allantic=1073 Yellow B- bBLIdt. Micel vg+ 20 12118 Counters, the Appen Came Jones Alico-6141 Children Brow 15	12/342 Solar, Andry Do It Ridoh Hone Kaper 190 Rechair Bed with 25 12/13 Solarvan, Main More and More Brunnwick-35095 d) Graus steamp doi m 15 12/209 Solarmines, the You Two Kenny Alan Brunnwick-S5042 d) Group datad m 20
9574 BIG GADDY & Ins tho	12143 Oxofman, Editale Crean EveryNorder- Liberty-55166 Nacual vp++ 25 12144 Coortman, Editale Heave Welver The Mad 1216 Coort, Write A, Back State T, State Stat	12321 Summurs, Gime & Robel of Rock 1/
10977 Blackwood, Billy w/PS Meve Geseal Druins. BIRV Blackwood-69121 Druins & quiller, rodon' in vig+/m- 12035 Blame, Hal Geer Stribsev BCA-8262 vig++ 10	12135 Colver, Al Let's Do IX Again Decca-30490 di hot Bopper dateoi m 20 12134 Colver, Sandy Hounty Tonit Freeze Discos-30534 di hiti Che instrumental m 25	12322 7 % conflictory Proportional Ware lows 333 d1 Term with online m 6 12332 7 % conflictory Proportional Ware lows 333 d1 Term with online m 50 12335 7 morest, the regularization of the regulari
941 BLEDSON, STEVE & Buban 1 Medie THREY BLUES / VEN 2227 orbit Blues-quiter, nut of vig 5 3513 BLCKRUSTERS, THE GOBLLA WALK of ULE ENTITÉE: 106 we Reading Intel. bot quite = 25 3514 BLCKRUSTERS, THE SOUL CARAVA / / / / / / / / / / / / / / / / / /	12114-Colline Kda, the Hop, Salo and Jumo Columbia-40921 Rodulably Bot up pn 15 12141. Colline r, Kenny A Love For A Love Olympia: 1370 Diraminy Teaner vp B o 121240-Collineations the Web Dit? Birutiset-65326 dd grant Private Hondre Hyndre Hyndre 14	12323 Thompson, Chuck & Roc DW Tand of Fooling Around Granite-561 Rockability hot gir breas. vg++ 25
11683 Blue Bullis, the Blue Bell Bounce (Carl Bruton 101) great tradministratif in 40 11994 Blue Echoan Blue Bull Bounce/ Ibair wells. Binatol-101 great Bret, 1et, white in 35	12129 Conv. Tonv Like Wow Decca-30813 Rocker dl deteol = 20 12122 Conv. Tonv Run Rabot Run Decca-30806 dt dateol Rocker villear - 25	12129 Torolu, Mitchell & Sweet Beenroze Decce 20661 dl Bocper datase no 5 121310 Torolu, Mitchell & Tuane Raic Light, Green Light Decce 20663 dl Rocks delaro no 10 12131 Trefer Chorde, Iher Turma Decce 20105 dl Group no 50
944 BLUES JEWIS THE MODAI HIST SOLWHORD 1007 CODU_NODOY DIST == 20 1316 Bob & the Massangers Soluth Down Ruut-3049 with code "feldea" sound i == 15 1315 Bob & the Constateurs Nep & Roo Demond Nev 200 outber Reformer Intervit Xot == 15	12133 Connell. Dom Stops in the Balconv Contel-61811 of addie cochran covered ← 5 /	12332 Treater, Gany & accents Team Balby Rev 1507 Team staps and the II 12535 Troy, Tomy Dancar on the Sand Corat-62458 dt Team the II 12535 Troy. Tomy Dancar on the Sand
NS BORD_JOHRNY X-15 REPUBLIC-2008 CODI CAR RACE SONG? # 8 12038 Bondemen, the Wook Out V6 Dawn-303 blaz was m e0	12131 Curry, Ed Ya' Gotta Give Love a Trv Brunnetick-55013 (h) R3B balled dateor (* a 12123 Curtin, Ken Sudar Lips Detck-30676 (h) Tean (* 12	1224*108b, Emist Tehrb Davie Decc.#29731 di Bochar datted ~ 15 1222*102b, Emist Cado Good Gooden Woo Decc.#29731 di Bochar datted ~ 10 1238 Throms, Per V N, W Brok Down, Beby Decc.#20091 di Group Weig ~ 15 1238 Stransm.thr V N, Bochar Down, Beby Decc.#20091 di Group Weig ~ 15
11317 Boorear-Willis, the Sar Date Ferminip 7000 strong, marks fast Galais v(r) 40 3517 BOORWOINK, THE DIFTO-INF TTTAN-1714 web cost Galater/sin time 20 567 BOORE, PAT LITTLE FORDA DIFT-1660 pro 15 Terry Medicine Grag reg 25	12359 Deliny, Jinvey & dinoy-e & Bongo Rock. Discos-36532 dij Rocke dataol mr. 15 12355 Deliny, Jinvey & Brock, Preter Balav Discos-30163 drj. delatod mr. 12 12352 Delink, Jinvester Marco Econo La die Grand Tim. Discos-10100 dri Nervour mr. 4	, L2334 Van Dyles. Ihe Better Convertients To Me Dence-31036 di enous ** 25
11314 Bowman, Blly Coouette Decce-30477 dl geod Pedal Steel Inst. m 8 12053 Bowman, Blly Hidnicht Is Old Aversito Decce-30477 dl audoi alead water wat m 8	12152 Duries, Janvaier Wein'n Garmal Luit the Gand Tias Dacoz-31008 d) Bopper P- 5 12167 Daan, Ritchiel Schazone/ Amar Canel Anzan-400 w/o dreat Team/ P- 15 12355 Duclimory, Weinit Bell Leadur To Bell Vol. REV-1534 Team P- 5	12236 Van Dykas, the VIII Come On Baby Decce 30762 dl Group dataset paincil e 75 L2335 Van Dykas, the Dataset VIII Come On Baby Decce 30854 dl Group dataset paincil e 75 L2337 Van Dykas, new Dataset VIII Come On Baby Decce 30854 dl Group dataset paincil e 75
969 BOYD, DOMRE B, phanto: WAGGLE PT.1 DART-1006 laped flate: Cuducatine ro: vp+ 25 C 11318 Brailwork, Owan Bio Guater Discos-30544 dl limit: with vp+ 25 C 970 Breitwerkstrike Bio Guater Discos-30544 dl limit: with vp+ 25 C 970 Breitwerkstrike Subtrike Travelow PM/VET-14 VpLDM VMA vp< 5	12159 Cella Rhythm Boys Bullovian Decca-29528 dt dateol in 12 12157 Cella Rhythm Boys Mood Indiao Decca-295273 dt dateol vp+ B	12349 Walkely, Jerniny Slow Down Disca-29925 dl pop Rocker delete e 7
10979 Break-dulls, the The Chema Solitery-711 Radden' Instro vp 25 12031 Bruce & Tony Pour Strong Whyle, Calumpile-4370 W/P vp 5	12139 Datis Review Boys That's Aget the Way That I Paul Decce-29582 di detecol vp++ 10 ⁽²⁾ 12166 Dirug Darca, the Now We're Chet Burdswick-55073 di Group dateci = 50 12140 Docoumi, Ray It Hunts the Chet Whe Longs 100 Dirus 20056 di Riccadelle dateci	12350 Walk, Sover Box Mooto Carl Lune-4007 and Ferner v 12340 Walking Wayne After the Box Gats the Carl Court-62026 et Team datace m 8 12354 Walking, Box Sandhora Of Lone A Balled 10001 rate Group v (hm + q)
19980 Bruze & Tenny Summer Means Fuel Columbia-13055 WLP dega of m-15 12033 Bruce And Tenny Custom Machana Columbia-13055 WLP dega of mo-15 a. 12934 Bruce and Tenny Lower You Model "T Columbia-13056 well end attack tablet m-13	12154 Dollas Dickens Quintet Verme Rock Trie Manner Decce-2990 di datasi no 5 12164 Dontey, Inniny Came Along Decce-30308 di Rocker de breat-i Daffi el no 15	12343 Welson, Romence Come A Libbr Closer Covel-62133 di Group pop e-1 12346 Welsoner, Katro & Sonosti See of Love Discrete 200445 de Unitedimensione e-15
12032 Bruce and Yorky Thereik Yesi, Baby Columbia-13479 VILP vp 5 1/	12149 DonNey, Anniny EGotta, Go Decca-30519 di Rildi Rochar deteoi m- 10 + 12151 DonNey, Newny Hv Baby's Gone Decca-31116 di Rochar quete homai i m- 15 12153 DonNey, Ganny T Can Long Ennuel Discus 20311 di loco Rochar datted m- a	12343 Williams, Billy I Gauss TI'l Be On Hy Way Const-61.040 di tati o diabat m 12 a 12344 Williams, Billy Quintet Fedrar Me Const-61.1751 el group datast m 10 12424 Williams, Tim Laft's Go Republik
3522 BURTORLWILLAND BIACISLIDE PEACOCK-1903 DJ Cool Riblinh quitor/law IP- 7 971 BUTERA.SAM & WITHES CITY HE A ROVER PROMA-22282 WLP IP- 5	12165 Drucelius, Glavary Let It Roll Desca-29015 di Bopper datanci + 10 12163 Douglas, Glavary Lined Ub Love Desca-30119 di Bopper Datanci + 10	12345 Williams, Billy Quintet Stacoth Out Tanatht Carah-61961 dt Greup dataot m- 7 12346 Williams, Billy Quintat Dan't Let Go Carah-61932 dt Greup, dataot m- 7
1525 CALIPOINTA SUITS MASTED GRANITIN TOMOR UA-138 VILP up 199+ 5 973 CALIPOINTA SUITS MASTED GRANITIA INFORMA 46179	12147 Driftems, the Cole Way Love Abbrefs:2225 black & white bit fan == 8 ¹ 12146 Driftems, the III the Land of Heale Blatteve Abbrefs:2216 red & bit bit fan == 8 12145 Driftems, the Wite Gatas Sing Abbrefs:2310 black is white bit fan == 10 C	12331 Working, Willyma Rad Headad Worwan EEbratige 11016 wild Rocker* vp+ 75 12333 York Brokham, the Evended/k Tvyn ta Bu Ng Bab Decca 30x77 dt Rocker dateol panca v= 25 12345 zodaca, the Longitums Adante: 279 bb B. withe BJ Group Nr. vp+ 15
15127 CAMIRIDISGE STREINGS,T DESPENADO LONDON-15913 Indepry.Outer Space sound in 8 4 4 4 5 4 5 5 7 5 7 5 6 6 7 7 6 7 7 6 7	12168 Ducata, the Hew Woman Rock II: 200,186 great Rocker' Hot de brevà va p++ 73 12162 Duke, Roy Behave, Be Duket or Becone Discle-29962 di Rocketille her break re- 20	12/354 Zodilica, the Lonatinum Adantic-2159 bit & white Ed Group No. vp+ 15
3529 CAR LOT, THE GET THE PECTURE PRELLOC-2222 GOL INST 19-5) 11319 Carton, Con Road Runwar Waap-1217 WUP not low. no-5)	12361 Dullin, Roy Hard Heartad Meme Discus-30325 d) Rockability damiad = 15 12150 Duncam, Javiny Run Little John Discus-3055 d) Rockam of the mail Da = 25 12160 Dismannics, the Seen Little University Discus-31016 d) Great to 15	D Addapt Bits Indust decomplians and Monor SMG3 100 Proof Acad In Sout INDT EXCUSION LOVE TO SATES? WAX 6904 DJ In-S
SB34 Carrell Carly & contactini Stattstroned Bills. HEAVY-1001 III/F S. BLAE Wask III-III	12174 Estes, Don Planna Manna Decca-30386 dij Rockability datear = 15 12173 Evens,Ruativ & rock-a-bill Witeen (Twi Apre With You Brusewick-55031 dij Rockability dat brankt = 15	1720 A DIPHENENT BAG TRACK DOWN BAG-1001 PUNK DISTROL HOT # 15 1721 ARUDULUAH 1 COMMA ZIMBA ZIGI SOUA-38051 WLP s/F # 5
10216 Castly, Al Surfin' Hootsnavey Stocy-962 WUP - L0 979 CASEY, AL SURFIN HOOTSNAVEY STACY-962 WUP - 10	12169 (warvh Wordhans, the I) Chair Costa a Danie War Brou-5428 while bit promo m 8 12170 (warvh Brothans, the Theff Ber Bro Dav War Brou-5411 WLP & Intelle cover m 8 12171 (bashwar, the Davit Ber Joad Costrel-47175 d) Group m 35	6491.ALEXANDERLANTHUR TH CONTRI HONE/1TS HURTS. WH-7571 VU.P (* 5 1242): AMIN Stadu Bon-Go-Loo Infuh Stan-150 vrip (* 5 6492, AMIN/SSADOIS OF SOLI, COLU, STICIOS (#LAT OVICE-236 (* 5
15.15 CASEYLAL COMBO CHICKEN FEATHERS STACY-950 WLP BUST == 1.0 1514 CASEYLAL COMBO COOKON STACY-971 pro 8. writing Late humanin == 1.0	12172 Explorem, the Vision of Love Contri-62147 dl (Graup m 25 12178 Familier, Nm Criclest Call Decta-30098 dl Rectier dated m 20 4	5375 ANDERSONJUESSE HIGORY HIGHTY THOMAS-805 PUNK 2-Salar 49* 5
10982 Cavellant, the Blook's Smalle Galana-1277 Super Racker's Inst. op P++ 100 11321 Caretartes. The Analysismer Vitan/Barne, camber Carlton-348 dl. caretareur (not Carlton) ato up. ato	12175 Ferenanian, Johnny Last Datas Decca-39751 d) Team ↔ 8 122187 Ferenanian, Verv Proclaul Obles Klythner-4251 with mono/stando maxis ↔ 5 12184 Fere Saths, the Yos Are Love Kartister-1251 d) enconduitance mass ↔ 5	12410 Abbudes Swetart Summar Hunic Dahr Norme-10011 Avrig P - 5 12517 Auston, Partti 1 Wagwa Bu Lovad/ a most Contil-62471 di) Northern sound M - 5 12518 Austin, Part N Pr Lovadett AVT Conte, Name Candi-62450 di Grate 60s sind P - 5 / /
901. CENTURGES, THE THE OUTER LINETS CLEOPATIVA-2 who Read Weak Plane San't Im no. 75 902. CENTURYS, THE PAGADIDIDLE VELTOWE-104 ROCIDIN GUITRIV/SAX DIS 1/9+ 40	12177 Five Secrets, the See You Next Year Decca-30350 d) Group detect # 25	12522 Austin, Patt Samaanu's Gowa Grv Cover-62478 dt Marthew soul 11-5
L2057 Challengers, the Channel lane Value-1010 great and index re- 15 10964 Challengers, the EP- New from LIKLE + 5 Booling-Auditor rep Targ errors only (P = 40)	12381 Fortame, Eddle As Far As Trn Concerned Decca-30121 dl datast Fol ¹¹ (Prov 5 /	12530 Balane, Lanson One Monteev baby Bhruneidz-55293 dil oreat usbest tool = 5 6495 Balanch,EDDE LOVE OF A WORMUNARY VERVE-16608 WEP view 5 1272 Balance, VIII Olio, Carl Biger Sector
11324 Challengers, the K-39 Vinit-913 great Surf Agers m- 15 983 CHALLENGERS, THE THE CHALLENGERS RDF EP 1 the some ADVANCE PROM view 25	12180 Fontains, Edide Hew Mana, Rock with Her Discol-30338 dl, Rochability deleted per m- 10 12186 Fontunes, the How Clever of You Discol-30688 dl, deleted planct liter state m- 25 D	6486 BARRES,3.3 NOW SHE'S GONE NEVROV 216 PL 10 5377 BARRES,3ME'S & Appres A LAST GOLDEN HIT PRO-101 Nor Soul PL 10
941 CAMPESTHE CACTUS JUSC ONLIDEC 1919 writes to CAPUSCHE ** >>>>>>>>>>>>>>>>>>>>>>>>>>>>	12185 Porturnal, the tarnahead Angel Discza-30541 dk data cd m- 30 g 12534 Pozz Pannias, the You Have No Three To Loave Binderedick-55304 Di groups m- 8 12187 Production, Tommy Sundapen Coele-210 dd Groups m- 40 g/	12514 Berrons, the Some Kind OF Fool Support Dome-501 great Fund-I 4-bit V+ S 12513 Berry, Lan Trios Bear Double 2012 20254 di girost version + S 5144 BARTLEY_CARES THE SERVETTST THEIRS THE VIRIO-101 VLP + S
SOLU CHANTATS BEYORDY FILLION BLOCK BOTHEOUT COMMET-LUID GROUNT STAR MODELY III DI DICILI BIO BLOCK BOTHEOUT	12192 Gardner, Dave Hop Alena Rock. Decce-30548 dl Rocker deteol + 15 C 12191 Gent, the Contenand My Heart Decce-30988 dl Group - 7	5378 BASS, PONTELLA & 8 Mc DOWY JUMP CHEDGER-1111 dh 19* 10 1728 IBEACHMH, RUPUS (mr an TAKE IT EASY BAIRY SOEPTER 1214 19* 5 1
9961 CHARTAYS GREENZ/I code is the fourt. DOWNEY1-130 who Great Surf Inst. ~ 25 10986 Chartays, the Scatch Healty's wanazon Datt 16992 Great Inst. ~ 20 11332 Chartays, the Scatch Healty's Queries 116 code and Healty	12195 Genered, Jack Gonean Phod A Lower Them's Those Ray Star-7010 Rochar not pro-diaustroid +ge++ 15 År 12193 Genered, Han Phon Ref Ner & Phon Caraf-61313 di popordaim dettered m 10 12194 Gondren, Ner Schub, Schub, Schub, Caraf-643145 di popordaria detteral m n B	9904 Beattbactins /The CreliDire FLATED BLUES/THE & VEHICIEN 199 SOUL BIST. Pr. 5 6498 BEAVES_MODE SULY BIOT/JOLA-AUX OFECOBI-1102 dh m. 10 1/29 BEAVES_JOLACE HEY GINU SOUND STARE 7-3491 W/P monyNetmo m. 5 , 7
987 CHANTAYS, THE PEPELINE DOWNEY-104 SCANCE, PIEST Labor ve-pi+ 5 988 CHARJOTS, THE TIGER IN THE TANK RSWP-1105 rocker linking w/Tiger Gr == 15	12355 Genetik, Charlite Humy Up Bultancup Const-62073 dtj. Telem no g 12189 Gentem, Lou Wee Willie Brown Const-6191 dti. Bockabille Just de het, m Kb. //	S145 BEAVERS, MCICE SUBGING A PLIBLY SONG SOLITIC STADE 7- 150 Pr- 5
999 CHESSINEILTHE DAMIK EVES COULEE 1066 CULIE SUM DISTILO 19++ 100 13-40 CHEVELS,THE HEDRISCIAVILLE GASE-1001 GILEAT SUM PIOT. № 40 1910 CHEVES,THE TODI TOM WALAWIT 40.00 M/L HOT INSTILO 10+ 25	12186 Grammall Anady & thunder: F-8-1-Saary Assemble 20 gmail Lynical Racia vp+ 40 12190 Gram Droot, the Thwn Walae Me Const-621.31 of Group = 6 12121 Fredicatir, Veiler Show Review Brunnweid-Sts151 of grave Rocker = 100 Å	1732 BELLWILLIAM ELOBE/ONE PLUS ONE 5TAN-227 WAP ** 5 6602 BERMAND, CHUCK BIOLAN GAVER SATELTE-2005 SUPER CHECKOD SOLL ** 12 12418 Band, Bond, Bondon House, Chel / and costing. Date: 175 or CD litely In- IP- 5
992 CHIP AND DAVE SEVENTH NOUND SURE STAR-5005 small tol +0+ 5 9559 CIMINAAS, the CIA2Y TOH CYNIIAA, 001 playe fire date 20	12213/Hole, BBV Jack. Your Eves Dasca-30447 df Bopper desteol m 10	6605 BLAND, BOBY GOOD TIME CHARLE DURE 402 +9++ 5 / V 1734 BOBO NR SOLK HULCARBINET YO WAYT ADS OVIDE-352 m 5 5905 SOLW 15 PLBERT UBSL 101 (ADD 1002 m 5) / /
1112S Chriders, Ver Whed Up Pride-660 stering linet Guller1 Lile is vp 40 993 CLASSICS.THE PSUE_DIMETRIE NUM + 2 THE CLASSICS-mod guide, R00HTTVE Entrops m 40 3532 Culvers, R00H Burdle Aurobury Wall, TT DWMIC 00R1-1083 GLassics Vertication Prior m 50	12219 Hall, Roy Whole Latter Shaha' Gari On Decce-29697 d) Rockability dated my + 50 Li- 12220 Hammer, Jack Pootball Rock Discos-10109 d) Rockar deted m = 0 12212 Hamain, Rudy Just As Lono Discos-39094 d) Rockability rote scho m = 10 -4-	6507 BOOKER T & INGA ANY MEMORY STAX-131 PP 5 12382 Bottom & Company Do Yoy Wanno Do a Thing/ Bic. Holtown-1337 wto Funity PP 5
10963 Chee-Shays, the Downerstie / Hen From LBICLE Triumph-68 hot restar/ and instress: Physical 25 11328 Cali Last, July, the Jann & Jadie Horitowentern-2477 grant Guitter & san Inst. 5 vp. 25	12210 Heart, buddy Julie Decca-10973 dj. pop Recker	6568 807TC0H & COMPINIT TICKET TO THE INCOMPIDE F MOTOWIN-136.3 186.0 ペキャー 5 6599 80A021F1_MM TINESE TIBAIS OFEES1851 0h m 10 5905 80A0_01D & Com-Inter Inter In
3556 COLL_HERRY LIFE WILL GD CM CAPTOL-5285 ∞ 10 3555 COLL_HERRY MILTER WAT CAPTOL-5066 ∞ 10 997 COLLERRY MIRDER AGCING WAYES CAPTOL-2468 - 10	12221 the UNL from University of 13 U.D. Bachter on 64 months manyore = 15 B 12214 Hollhows, Bo Bachter on 13 U.D. Bachter on 64 months manyore data = 7 12201 Hollhow, Bachter on Hornhom Course-Molding back DJ labor = 7 R	6510 BRADY,808 HORE OF YOLIR LOVE ABAY 1382 19+ 5 6511 BRASS CONSTRUCTION SAMBO UN-921 1+ 5
3557 COLLEGIANS, THE PRIED'S BOCKET HBL/TDP-1866 readan qualitar/ongan CHIO 0 10 3556 CONFEDENTATES, THE BLACK BEAR BBI-6600 cost qualitar/ongan CHIO 0 10 3566 CONFEDENTATES, THE BLACK BEAR BBI-6600 cost qualitar/ongan CHIO 0 0 3566 CONFEDENTATES, THE BLACK BEAR BBI-6600 cost qualitar/ongan CHIO 0 0 3566 CONFEDENTATES, THE BLACK BEAR BLAL DQG-100 THE 0 7	12197 Melly, Buddy CUVV The Gamera Love You Too Comer 51947 orange stock tel or eg	1735 BRENDA & AUBRY TAURIK AUDUT LOVING YOU CUANAMA 1200 FUMX V9++ 15 6612 BREE RNOOUNTER TY SID SATSYRED SPUBITY SEVEN L23 ** 5 6613 BREED TY SID SOUNTY GROUPS (CTV-20) row 15 Saul
3611 COMBE & BELL HOPS SHOT ROO R-568 SUPER ROCKIN INST: - 20 9565 COMPAD and the HURRI HURRICANE ENA 3130 dt Super Instro - 25	1215% Heldy, Buddy HULL Pagary Sum Contri-61885 ormon moch dat - 40 N	12400 Burnett, Francis Blue Prelade Coral-62066 dl datatol II- 5 12402 Burnett, Francis Sie Was Tatato My Balyy Caral-62214 dl pre-MCITOWN / II- 5
5825 CONTINENTAL COURSIS PAGES PERIODADIT TWIST PALETITE-5022 VILP wai ep- 5 12054 Continuentalis, fram Pusary Car (pages) & 2) Steam-44 weld heat wyCat (screamed) m 40 11322 Cook Calden @Cat (bash) Contribut-2	12199 Holly, Buildy Thus Love Ways Contri-62210 blue Di tabei n= 150 7 12207 Holly, B (Holn) Frankle Frankanskein Cosal-62081 dli mild dash wang n= 150 k/	L2403 Butmett, Francis Seleti the Wheel Olacca 30571 dlj m- 5 1739 BUSH-CITE SQD HUCH LDVE CHA CHA-740 GREAT C-B(CAGO SOLL m- 5 5900 BUSH-CITES SDCLEV BI WITH A GOLD POCIT CHA CHA-746 m- 5
999 COCHER, GARNELL & Karl GREEK MORKEY 3062 COCHER, LES & worksche WOORLE EVEN.AST 5019 99 5	12200 Holly, B (s. curdis) table Adexa My Balavi Carel-82207 of of the Oricantin = 23 12200 Holly, B (curdinate) If it's 50 Early Binnamedic 5500H table DJ Bit date of white 100 T 12205 Holly, B (curdinate) Mover Than I Care Salv Carel-82109 table DJ Bit date of white 3 50 C	L2411 Budler, Freidoy There Wee A Tarue Rapp-819 wip Jamacién mil 8 std 19+ 5 6524 BUTLER, JERRY HE WRLI BREAK YOUR HEART VEE JAY-354 10+ 5
3542 CORDIG,THE TEMPITES RADIG:101 GREAT BISTROY IP-25 J944 CONVELS,THE BEACHDURID GAMAX-201 IP-354 1000 CORVADIS,THE SOMETHING WILD CONTINUES OF STATE ADDRESS A DRESS A	12209 Holley, B (chichelles) Thinh II: Over Bharlandch-35072 Yellow (CJ tables) detect == 100 12205 Holley, B (chichelles) When You, Apt. About Love A. Bhuravitch-55153 yellow (CJ tables) == 40 //	174G C AND THE SHELLS PLINKY TANBORDHE ZANZZE-106 m- 5 12/317 Calable Ret The Theme I Need Oliver-001 web staanol Nontherm -9* 5 6625 CAMELLO.7011Y IN-XUAN. These here POLICIZE VOICARN AMA-1840 WEU mona/states m- 5
3967 CORV, ANDY LUNCY HOP SR VER BID 1023 NOCIDA BUT A BUT TO 50 3568 COTILLIONS, THE SAMARAY SURF TWIST ALLEY HOD BUT TO 57, 19+ 8	12216 Hollewood Reveals, the Pescev Decce-29285 dt Group dated ev 100 * 100 * 12221 Holeway, Eddler At Name	1741 CAMPRIELLY STREED DOORS/194 YOURS PEACOCK-1940 DJ 00 5 6 4422 CAMPTOLS, THE ZIG ZAGRIGH (OT TO KAREN-1525 attained m. 5
1002 COLIFETY OUDES, THE BURDLEBEE ATALEA 122 IN DRIVENT WILL AND A 14 TO 15 T	12213 Hustopins, love Where't You Stav Last Night Dezze-30054 di Bospair het gutar da in 15 12225 Bluatoria, the C The Letter Corel-62173 di Group in 35	5147 CANU, MARES SHEE TER, THAN YOLYTALK, GOLDMAA-119 194 5 5900 CANNOLL, PAT EXDER MY LOVE/TOR Y HAVE, INERT-7059 DJ 194 5
11329 Creativitiens, the Series Series Conversion of the Series S	12226 Inh Soula V The Best Bress In Life Are Pre Decca-30056 dl Group date of yer 8 d	6529 CARTER BROTHERS, THE L DORT CARE JEWEL760 (h) https://www.sci.us/sc
19213 Crucifordoas, the Butterfloams Teace-1097 kBer Surf Gutary IP 5 19213 Crucifordoas, the Butterfloams Teace-1097 kBer Surf Gutary IP-75	1222 minute of the second seco	1742 CARTER, CLARENCE STROIGHY ICHIIIAN-86 GREAT X-RATED LYRICS/ m- 5
12096 Crusselaws, the TD's Booste Wooste Campo 200 who has the 5 1006 Custal, KDRE & CURDETO VELOCITA REPRESE-287 who Weld surf lastro at 10	12234 Jeweny and Johnniv Sweatt Savaino Decidy Decce-29772 dl Rochutelly sclatch on vp+ 15 12230 Jeweny and Johnniv TV the End of the World Decce-29954 dl Rochutelly and the Savain Sava	4530 CASH, SHAROH SHRET SCUL STIGER PLAYBOY 50026 P 5 6335 CASTOR, JEWHY BATTLESHARE COMPASS 7019 PD 5
10867 Custor and the Surviver Pau Jacks DCK P(1.8.2 CURD-103 wild exitin, instrumental ve+ 15 April 2007 Custor and the Surviver Pau Jacks DCK April 2207 with Rectain that Hist brea = 10	12377 Janney and Johnny Wellardos Doly III Mile Decce-30410 dl Roccatally 2-develat no. 25 12393 Johnny & Jack Unice Johns Bannes Decce-31309 dl atox hibitily becamin no. 25 12395 Johnny and Bann At the Hwan Decce 3045 dl Tam official no. 4	653 CASTON, JUNICH LUTINER THE ANTHONOLO III CA-0/63 m- 5 6632 CASTOR, JIHMY BURICH TEORUTE TO JUNE: PURPLE NA IICA-0/633 m- 5
12063 Date, Dick & Dail Tamas Surf Bast DALL COUGAR-712 grant Surf Instro a 25	122333 Johnny and Berb At the Pran Diaco-30663 of great TEEN dated = 0 L 12235 Johnny Jana Movell Cr Lose It Correl+61552 of one of p 10 T	12397 Champion, Nickle Wait Good Am & the hurt. Number-9151 grant Upboot Soul m 5 (6536 CHANDLER, GENE MARE THE UPDIG WORTWARE CHESSING: 1001
9570 Conta, Unite distortional LET'S GO TREPHY 65 CAMPTOL-53399 date of 61 yeal vp 10 9570 Conta, CHICK & deletowas SLobe BEAT DELTONE-5020 Camaci vp+ 20 11332 Date, DICK & Del-terrem The Science and Camaci Valle Advance Camater Valle Advance Vadvance Valle Advance Valle Advance Valle Advance Va	12230 Juntion Broat Harvey Holdon Hooda Addinate-2002 No fan on labor vije 5 12230 Juntion Broat Va Va Ruby-476 Rectar Hot Breakt In- 50	1746 CHANGE OF ANCE BIRBING MY BUDDIES BACK STORE LADY 400 GREAT HED TENINO 19-5 1747 CHECK NATE, THE HEY MIS JOIRES ANY ESSAN 201 BIL 19-5 1740 CHICAGO CANTETIES GAMAGENES (COVE COLD PATE-1950 PAIRE 19-5
1007 DALE, DECK HIGHYT RIEDER CAPITOL-5086 KOLLER SURF INSTRUCT diving 10 1008 DALE, DECK SPANESH KOSS CAP-PRO 2626 (RVm "Surf Age" (P) ver+ eq	12244 Karver, Olvis Land of 1000 Derces Indiant 3252 nº 10 77 12242 Kar Dev No Swaat Baby Carat-63920 dl Season Rockey detect nº 23 0/	5900 CH4/CK & R/TA BARY WE GOT 17/THE MIDEST CH85-2065 0-5 1750 CDH0Y AND THE PLAYNA MON THAT STATUT IS THRU IAN MINI THE 117
1010 Darren, Dawny & Driftin., ROND SEDE RAG DINARGEN-360 COOKDIY GUITAR BIST. # 25	12240 Knoch, Bahar Just Auti a UBle Bit More Discus 30306 dt Rochar duttool nr 15 /// 12240 Knoch, Bahar Just Autin, Const-63132 dt Rochar hot Bready nr 20 A	12419 Callabora, the That Grid Of Name More 1227 (Callar) 6 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
1104 ISANELLIRLSTV THE BLAST BRENT TOOL MOVE UNIT 2 HERE 0 IN 40 1108 ITH/LCAS.THE NBCHAELS MADNESS VAL-6 BBCT III 5	12255 Languagements, size Affaie All Decca-195669 (1) Group deleter + 7 /	1751 CLAY,OTTS GOT TO FIND A WAY ONE CENTLA 4050 % 5 1752 CLAY,OTTS SHOW PLACE ONE CENTLA 4040 % 5
107 JACK & THE KUNCS Rocking Results: GOLDEN GATE-3 Scarce, Rockin retro-Guile vs 25 y/	12246 Lowell, Jamy Late Bin Blow Bully Salt-317 et 15	5910 CLAY, VERMA RAFE HR LOVES HE HE LOVES HE IN SURESHOT-5001 01 04 5 6442 CLIFFORD LIRIDA RUMANIN'I LOVE CLIFFORD/0-0138 DJ m-5 4823 CCION/IBLL GET YNUEL ESTINATOR ORAUGH-4820 0-
1112 JAN & DEAN (jun burry) Little Outerne ABM-1957 w/p mono/diterup date at vp++ 5	12251 Lohns, Jonry Los TI Sail Ny Shao Abane Sun-312 12247 Londs, Jonry Los Little Queene Sun-330 CORY LEE 15 A	12404 Coffley, Danina Thuming Rook Falling Via Drazon Subset 513 Furth vig+ 5 / /
11000 Jan & Daam (Jan barry) Tite Ustvania Collegii USA Addri 2029 DJ micro/stareo meass in 8 11008 Jan and Dean (Jan barry) Tite Ustvania Collegii USA Addri 2029 DJ micro/stareo meass in 8 11008 Jan and Dean Address (Jan Jan Jan Jan Jan Jan Jan Jan Jan Jan	12220 Linux Jury Line Citil Block Joe Sun-337 LC IN L7 - 19 LS In 15 T	1753 COLLIECULITY NO PATH, NO LOVE CHESS-1910 dh m- 10 1753 COLLIES, KZANYA YOU DONY OWN ME ITUC 103 Pr 5
1110 Jan and Daan A Surfava Dream Litter 753.97 01 statol 79 10 12094 Jan and Daan Bacov Panta Down Stato 753.07 5905 6 5	12246 Lewe, Jamy Lee Whole Lotte Shelun Gon On Sup-267	1754 COMINON PLEAS, THE RUBER'S LOOP TO GO THE COMING AND THE STATES AND THE SOLUTION OF THE S
12000 Jun and Daan Clawmartine Dave 539 P 20 11007 Jan and Daan Down Fib Junio Dave 539 P 20	12256 Lonzo and Cacar A Fellan Star Decca-38374 di Boppar daterd m 5 12262 Mack, Warner Baby Sontose Ne Decca-38374 di Boppar daterd m 5	1755 COMPLEXE SHUM BULNINGCODY FRETORE-017 GREAT PLANK VOCAL & 1 => 5 1756 CONQUEST, JUNE WHAT'S THISS I SEE CURTOM-0643 GREAT CHICAGO, IN SOUL => 5 1757 CONTENTING CONVENTION OF CONVENTION OF CONVENTION
9615 Jan and Daan 12080 Jan and Daan Froater (the anow man) Liberty 55522 D3 label 13 Jan 20 J	12261 Mach, Warner Too Bailthul Discor-30841 dl Tean Rochar m- 15 12271 Matalas, Gene Craxy Baby Discor-30387 df Rochar dataol m- 25	12526 Cooperations, the Don't Trust Him/ everythinds. Instrument-55209 d) soul drifs m 12 12524 Cooperations, the Grandove School Brumwidz-55296 d) soul drifs m 5
12093 Jan and Dean Gav Dove 311 means/stance means 1109 Jan and Dean Ag, Heart and Soul Child Price-14111	12267 Martine, Kenniny Lee The Rack Kennis Rollin' On Decca-30794 dt Rocher hot breakt mv 25 L 12266 Mathys Brothers Crans Strate Crans Strate	123/32 Demanus, the Rainwei Teambers Binzelexics-55284 oli Raine likerth and very bl? ** 5 6654 HOLLAND OX22ER DOINT LERVE HE/SAINE BINZETUS-59110 ** 5 1796 HOLLAND-CO2E BREEDA HYTTOME-1052 ** 5
12086 Jan and Deam ^T D 1 Know HV Nind ^{Wall Bros 7219 orean step3 label 19⁺⁺ 10 Uku Bros 7219 orean step3 label 19⁺⁺ 40 JAN 19⁺⁺ 40 JAN}	12263 McFedden, Boo Prentae & Joor et a R & R Party Brutaerick-55120 of Novelity p 10 22299 Herrit, Buddy Rock 'W' Roll Raby Caral-61649 di Rock (dr break stamo p 7 2	1798 HOLMAN,EDDLE RETURN TO HE PARKMAY-994 db m-5 6655 HOLMAN,EDDLE THIS CAN'T BE TRUE PARKMAY-960 m-5
12082 Jan and Dean 12082 Jan and Dean 12087 Jan and Dean Lote and Halav only a State of the S	12270 Hinn, Billy I Sam Har Park Decca-29853 dt Bopper dateo m- 10 £ 12259 Montalia, the Rana A Lund Lano Gobler Creat-582 DJ Gel Group organity 20 12260 Montacomenty, Bob Table of the Bluas	12383 Holmins, Richard Grouw Don't Nam Web Ne. Blue Hotar 1967 Funky m. 5 6656 HOPDINS, LIGHTIGH PLAY WITH YOUR POODLE JEWEL 807 WHITE LIE PROMO m. 5 1799 HOTI DOGS, THE SAY WHAT YOU REAM ARCENT 2000 D. JI PROMOSTEREO m. 5
12083 Jan and Dean Andrew Wild Sunt' Liberty 5274 United works wood as 50 12111 Jan and Dean Sector Liberty 55923 ROCKER: 0 5	12264 Maan, Michay A Kaas in the Schoonward Coral-62086 of Teen e- 6 12265 Means, Sandoe Gaode Guandrop Brutenich-55065 of chick Racher not alt b e- 25 (e	1800 HOT LINE JUICE IT UP RED CONCI-100 - 5 12431 Hor Reports, the New Orleans Surf See-Hom-101 dh vp++ 5
12001 Jan and Datan Suthini Laberty 55727 *** 8 36777 Jan and Datan Suthini Laberty 55727 *** 8 January Suthini Laberty 55727 *** 8	12537 Hellenov, Rock Yalle A Berlam Heller 1 Decce-12035 Pirk DJ label scarce* // 20 12274 Nino and the Ebb Tibles You Hale Ne Warva Rock & R. Records-405 Group // - 20 12273 Hollenov Limry Berla batty	1801. HUGHES, JUNY GOODYE MY LOVE GOODYE FAME 6407 m 5 12385 Humphray, Bobbi Lonib Tomi Lonib Tomi Multi Material Mile Material Mile Articlemental m 5
1013H Alen and Deam / Summersteine, Summersteine, Summersteine, Summersteine, Summersteine, Summersteine, Summersteine, Samo 120077 Jahr and Deam / Tennessee 120097 Jahr and	12533 Noterol, Terry There Wee A funcus Amona Lis Corel-62274 (I) beam rocker m- 20 12272 Nevesi, Jony The Corel: Book Hop Brunsmitz-55148 (I) Tean Rocker m- 10	12304 Humphrey, Bobb Spanish Harlem Blue Hole-1971 e- 5 6559 HUMPHREY, PAUL & KIS DETROIT 122AD-21006 e- 5
12088 Jan and Dean / V Weaked, One Grif Challange-9120 green flit Onginal // L5 12992 Jan and Dean We Go Together Dove-555 // In Congrigat	12277 Cintodia, the White You Touch He Data=31008 dt Gravap == 5 12276 Oraun, Gane Too Har To Handle Capital-2715 good Bapter == 15	6661 HUTCHINK, SAM IN TIRED OF PRETENDING AGP-105 and yp-+ 5 12434 Hytowar, Roy I Want Same Name * Aven 101 Uoteat RbB dancer Smt m* 5
12078 Jan and Daen Who Put the Bomo Liberty-5446 while bi prome pol rg+ 20 3675 Jan and Daen YELIOW BALLOON COL-44036 STICH PI Remember of col	12279 Page, Rudy Weak Wille Liberty-55094 garl Rocker and stool vp+ 10 12281 Parry Setters, New Black Highwear/ olivybox Docu-31006 d) garl Rocker me 10 12278 Parry, Frank C William Tab crant / Non stood di Eboc-9496 d) Research Team me 35	6662 JIPPALAS,THE WHITP IT ON ME BURIET-7762 IP- 15 6663 JIPPRESSIONS,THE LISTENSHORTY'S, BANDERA/2504 IP- 50 6667 JIROREDBURS,THE ALLOS ASJDDEN AUROARD/T-00017 IP- 5
12079 Jan and Dean You Ready Know to hurt a Liberte-55792 DJ tabel #+ 10	12280 Powers Jackie Chidry Play Discla-31002 di great Teen Ballad	6668 INCREDIBLES, THE FOOL FOOL FOOL AUDIO ARTS-60010 m- 5 6666 INCREDIBLES, THE 1 CANT GET OVER LOSING AUDIO ARTS-60010 m- 5
	12285 Gales, Andy Canton See Decce-30843 (I date or	6669 DIFENTTY REEP IT TO YOURGELF POUNTAIN-2102 d) 70 5



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Sat	istact	ΙΟΠ	Guarai	iteea:	Auction		3 36	pt. 10	
6706 JICHRISOR, SLY 6707 JORATHAN 6709 JORES, GLORIA	ode to solil han Tracion Heartheat	TWINIGHT-106 CATALYST-001 UPTOWN 712	GREAT PLANE box/36STRO	5 % 25 5	ID Avine 1915 AARDVARK SALTY		tabel ILLET-800 E	decertation con Early Ris hard rock and m	
12420 Jures, Little Wille 1810 JONES, BOBBY 6711 JONES, JONEY	You've Welcome to Try YOU'RE A DEVIL 39-21-4-SHAPE	VRC-115 EXPO-105 RELL-482	Mar and find data blird in	5 5 5	1916 ABACO DREAM CAT W 12441 Associativith Train I 1919 ALIMAN BROS BLACK	Keel a Rollin' K HEARTED WORAN	Columbia-10034 CAPRICORN-8003	WED FROM WHETE LABEL PROMO	n 15
1012 JONES, JOHNY	TIME AND CHANGES THENGS THE BEEN THIOLIGH W/LITTLE RICHARDAR PLACE	CONCHELLO 1 TURBO 24 REPRESE-2051	PUNK V0- NOI m	3	1010 ALLMAN BROK (AMPRO & MORE	IENG DEW THESS UP A GOOD THEM ING PECTURE	CAPRICORN 42 ATLANTIC-89086	DJ same file	
5157 LDREAMLSTEVE & Inden 1014 EARMEN,STEVE & BIG 0 6713 IEELY BROS THE	WOULD YOU MELIEVE	ARV-INT-5013 UA-50451 ENCELLO 2300	WUP TREPPT RAP ==		1923 ASHIALT JUNGLE W/PS PURPI	1.12 Heart 1 Blue 2 And Get It	APPLE-1844 APPLE-1815		
1815 KELLY, PALA 12422 Kandras, Hat & swans 5929 KENNEDY, HARRISON	GET SERV (do live) Haminud Potokoo SLINDAY HORNBIG PEOPLE	WB-PRO 606 Date: 5004 INVICTUS-9112	DJ "SPECIAL DESCO HDC" #	s ()	1924 BADFINGER DAY J 1929 Beating (HICARTNEY) HELE	AFTER CAY IN WHEELS	BCARDWALK-130	scarce STOCK tabel	
6716 KENT,AL 6715 KENT,AL	OCHI PRETTY LADY THE WAY YOU BEEN ACTING I WHERE DO 1 GO FROM HERE	REC TTC 1.33 L REC TTC-1.23 REC TTC-1.27	97 197 197	10 5 10	1930 00000 0000 0000 0000		Wer.Bros-7530 W8-7530	wip mono/stanto whate label promo mono/ org GREEN label	m 20 K
6714 ISBN AL 6717 ISBN GEORGE 6719 ISBN FLOYD	WHERE DD 1 OD FHOM HERE 3 MDRUTES 2-HEY GIRL ALL WHY DID SHE LEAVE HE Hy BID'Y LIR ME	ALL PLATINUM 23: ORG SHD 52 Caral-62363	16 m 19 d) Mcce 60s Hour 19	5	1915 BOORTOWR RATS W/PS SOME	EOMES LOOKING AT YOU	Privata Stack-45,097 EBSIGH-34 (eng) Mamman-caro-73	bowle live, 1980 4 songs	m 8 mm 4 m/m 10
12516 Cinq, Johnnie 5028 KING, ALBERT 5930 KING, ANRA	THUCKLOAD OF LOVINF HANG UP YOUR MONDYIF U DO BARY BARY BARY BARY	LITOPIA 1387	na m am wol dh *9 dh ve		1936 BOWIE,DAVED ALL 1 1937 BLCILEY, TBY WAA	THE HADHEN IDA LU NING LID Shill Hill	HERCURY-73173 DISCREET-1311 EHG-8285	()) mono /illimuo	n 10 n 10
1816 KDNG, AMMA-BOBBY BYR 1817 KDNG, BEN E 6721 KDNG, CLYDDE 50,29 KDNG, MARTIN LLITHER B	SUPERNATURAL THENG	ATLANTIC 3241 LIZARD-21007	n canala onom LO n 4,44 m vr 2 bilm	5 5 8	12453 Buth, Kale w/P5 EP-0 12453 Buth, Kale w/P5 The	On Stant Blo Slov IDW TOID	EMI-2991(uk) EMI-0327 TA-213	non LP track	m-/m- 15 (m-/m- 5 (v@+ 0
6723 KINGHT BROS ,THE 12407%/woht, Joan	THAT'LL GET 17/SHES A-1 What One Man Work Do And PHONEY PEOPLE	CMECKER 1123	Punky # GREAT UPIEAT b/w BALL VP	, S , S , gt+ S	1945 CAPTAIN BEEFHEART CLIC 1946 CAPTAIN BEEFHEART TOD	CK CLACK D MUCH TIME DH THE MY-O-MY	REPRISE-1068 REPRISE-1133 HERCURY-73494		m # ((
1854 PRIDE,LOU 5947 PRIDE,LOU 3782 Prince Valuant & InnaMa	YOUR LOVE WORT LET HE II BACK YARD GOT TO BE YOUR LOVER	E/ BLACK GOLD-105 ST CLARE 777 DUD-7449	LIPBEAT HOI "S cool soui trat "	25	1948 CHOSEN FEW, THE LOW 12473 Chepton, Ent: Well	E IS A HURTER THING	VBQNG 377 RSO-503 POLYDOR-15049	early 70s Southern rock white thi promo mono/41 (0.1 mono/ellento	= i A/
1855 PROFILES,THE 1856 PURJEY,JAMES & BOBEN 6790 PUTREY,MARK	DO UNITO NO TODAYS MAN/DON'T COME A Give Us Girv world of trouble	BELL-700 A OVIDE 237	dh woi via n dj Morthern seul	5	1951 COODERURY AVA 1953 COOPER-ALIKE ELE	ALABLE SPACE CTED EXGNTEEN	REPRISE-930 WB-7631 WD-0023	W.L.P mono/stereo GREEN tabel DJ mono/stereo missia	e 10 10 10
12523 Qualities, Convin 6791 QUOTATIONS, THE 1857 RADIANTS, THE	HAVIN A GOOD TIME CHOD CHOD CHOD CHOD CH GLAD IN THE LOSER/HO	DIVERSAL 66338 CHESS 2066	י ער ער	5 /	1952 COOPERALICE SHO	DE SALESMAN BYAGE LAMERT '74 BYAGE LAMERT'74	WB-7398 WB-7762 WB-7762	WLP rare, and y relation stock TREES label W LP monorat date of	vg++ 40 m 8 P 10
6792 BACKARTS, THE 1858 RANDALL RECITY 1242* Randy & the Ottens	DONESHA/JUST AS LONG Most Mr At the Pool Just As E Am/ demonds	PEACOCK 1942 Barry 1026 Fame 6409	DJ wip Futitiv vi	s 5 0 /	1957 COUGAR, JOHNNY W/PS U.S. 1960 DAMMED THE PRO	LMALE DOLEM CHILD EN MIDNE	GUUCHER-005 STIFF-LB Dangertshalle-29	ENG super 20s Purk!	m-700- 8 m-10 m-700- 40
1243H Ray, LORING 6795 REDDING, GENE A FURI 4045 REDDING, OTIS	TREAT HE GOOD/DO IT SHES ALL RIGHT	HOMEGROWN-69 PINER ARTS-2010 STAX-244		* 25 // * 5	1965 DEEP PURPLE DEEP HU	18041. BH / kantucky women ntucky Women	WB-7528 WB-7664 Tetragrammaton-155	WHET'E LEL PRONO grown "back to back hits" 1 0 white label oromo	m 20 m 8 m 12
1859 REDDING, OTIS & CARL 6796 REED, IDMMY 6799 REID, CLARENCE	DIS THE MAN DOWN THERE FUNCY PARTY	V3-602 ALSTON 4621 BARRY 1025	WLP	a 5 8 5	1967 DEEP PURPLE QURYL W		WB-7595 WB-7572 WB-7710	WHETE LIN, PROMO WHETE LIN, PROMO W/p long/short versions	m 20 m 20 m 20
6800: REID, BRENE 5396: RELATIONS, THE 5945: RJCE, MACK	OWE FOR MY BABY BACK TO THE BEACH THREE PEOPLE IN LOVE/BU	DEHAND-501	NED YEMPO DJ WLP & stamp of	9. 5 / L	1971 DEEP PURPLE STO 1970 DEEP PURPLE YO	ORMINERGER RJ CANT DO IT RIGHT ROYAL PHIL ORCH	W6-8069 W8-8049 W6-PNO-402	(C) mana/atamo (C)	m 15 m 8 m 100
1060 RUCE, SIR MACH 595C ROBERTA & SESTERS C 6001 ROBER, ROUND	THE ROUNDEST OF THEM A	DT KENG-6324		m- 5 µ++ 5 m 5	1974 Dents & The Deminis WH 1975 DIBDOGS,THE W/P5 CH	HY DOES LOVE HAVE WANGE IS GOMMA COME	RSO 400 PLUG IN SOCIET-7 Andum-11043	WHETE LEL DJ HONO/ST VASTLY UNDERRATED while bi promo mono/at	m 7 m/m 8 m 8
5162 ROBINSJIHHY 186: ROBINSON,ALVIN 6607 ROBINSON,SHOREY	I CANT PLEASE VOLVE PADI BOTTON OF MY SOLE SONGWORD COMPETITION	IILUE CAT 113	phas 5 other Artists	¢+ 5 ×9 5 ≈××0 5	12443 Dvtan, Bob Sol 1977 DVLAN, BOB TH	Ind Rock/ covenant woman ERES SOMETHING ABOUT	Columbia: \$1310 ps ASYLU94-11035 Big Liz:42473	d) stamp of Scarce Y0s Recs. Not guillar	m 7 vg+ 4 m 6
4046 ROBINSON, TED 12341 Rober & the Gypenes 586- ROGERS, LEE	THING CALLED LOVE Pass the batchet st1 & 2 BOSS LOVE	Seven 8-7001 DTOWN-1050 CONSTELLATION	cool 60s eoul metrumental	m 5 np 20 m 20	1979 EAGLES (shiloh) JER 12469 Familia (BBCRy) No	wd Of You MINDFER Infin	ANOS 140 ANOS 140 Pagarcy-974 (canad MAN-3600	pre EAGLES DJ to w/Don Hanky pre esigles SCARCE	m 15 vg 8 m 7
680+ ROLLS ROYCE & the # 680+ RON AND BILL 186+ RON and CARDY	IT / DON'T SAY GOOD IFYE PLASTIC SETUATION	ARGO \$350 DWIER C(TY-173	dh I FUNK	m- 20 vp= 15 mm vp 5	1981 EDWARD BEAR CLI	a Combin Home Lose Your Eyes W Facilia 7 A Song For Me	CAPTOL-3503 Rive-0 (eng) REPRISE-PRO-394	4 sons sp	v9++ 5 m-/m 7 m 70
1844 RONNEE & ROBYN 6807 ROSS_MCKIE 6808 ROSS_MCKIE	CRADLE OF LOVE/DREAMIN HASTE MAKES WASTE EVE GOT THE SIGLL	CHES5-1915 CHES5-1913	0h 0h 0h	↔ 10 ↔ 10 ↔ 10	1988 FLAMEN GROOVIES LC 1987 FLAMEN GROOVIES SH	LAN'T HEDE HAKE SOME ACTION	S2NE-731 S2NE-6078 (emp)	xol DJ mono/starreo	n 7 m 8 m 7s
6806 ROSS_JACKE 6831 SLY,SLICK, & WICKED 6837 SLY,SLICK, & WICKED	TARE HE FOR A LITTLE WE TONIGHTS THE HETE CONFESSEN A FEELING	BAD 80YS-1002 BAD 80YS-1001	un val P	m 25 % m 25 vo+ 5	1986 FLAMDY GROOVES VO L2470 Gen. K the L2464 Geordie Ak	DU TOBE HE DOWN In Davis Tapes Perfect his Int It Just Like A Womerv &	Bullaphon-18162 (g)		a- 76 a- 10 m-/m- 15 ve/ve+ 10
68.3.1 SMALL, ELLIOTT 595.1 SMITH, J L. 68.36 SOUL BROTHERS, THE	STAY IN MY HEART/GIRLS I YOUR LOVE JUST SETS HE HORSING AROUND	ON BLACKFOOT-976 NEWHESS-6003	io an '	να⊷ ⊃ να⊷ 5 π⊷ 5	12463 Golden Earning w/p6 Do 12457 Golden Earning w/p6 IF 12459 Golden Earning w/p6 In	an't Run Tao Fer/Winas You Leeve He want Postry/ from heaven.	International-036 (r International-036 (r Polydor 2001 518 (1	dut rw center place missing bel diff.piceure that garman p	vg/vg+ 10 vg/vg+ 10 m-/Mr 15 vg+/vg++ 10
68.35 SOUL BROTHERS, THE 68.37 SOUL CADETS 1888 SOUL INC	KEEP IT UP/I GOT A DREAD HEY LITTLE GIRL/HOUSE O PUNKY LADY	W S WORLD PAC-779 SOCK 1082	920 DJ RARE PURK	m 5 no. 40	1,2455 Golden Earring vi/pa Sh	at A Little Bit OF Peace 3x 1 ha Files On Strande White ons of Time/ love is a rodes	Pelydor-237 (UIK) Pelydor-2001 595 (r	CN DEN	vg+/vg+ 10 vg/vg+ 5 vg+/m- 15 m-/m- 15
64.38 SOLL MERCHANTS, TH JAND SOLA PROCEDURES, T 64.59 SOLI SEARCHERS	HE CAUTION/CAUTION 11 THERE WAS A 13HE	WEIS-3001 FTVE-0-505 AND-RAY-0213	COOL SCUL DW- INSTRO	194 S 10 N	1,2461 Golden Earrive w/pii Ra	oly Holy Life/ Intelia adar Love/ Suit But adart Postry/ from heavers	Palydor-2001 135 (Palydor-2121 335 (Palydor-2121 335 (EARRING	ny/my 13 ny/my 8 vg+/my 12 vg+/my 5
6840 SOUL TORBADDES 12520 Saul, Sharon 12519 Saul, Sharon	FUNKY THANG His Lave is Amendity to m Yes Poursi Po West Sont/		d) Northern soul di good 60s seul 7 Early 70s MD-TEMPO di	* \$ ()	1985 GRATEFUR DEAD	CNFY EASE ME IN CHINNY 8. GOODE	PREVATE STOCK-20 ARESTA-546 FELLHORE-7627	WLP mana/stareo meste	4944an 3 49 5 49 15 49 50
5954 SOULJONRY 6041 SOURDS POUR, THE 1884 SPECE	DARLING DAILING 1 LOVE A HENORY BEST PORIOTT SWEET NORMA JOHES	SOUND GEHS-1	GREAT DETRIDET SOLIL	20 10 5 1 1	1994 GRATEFUL DEAD TI 1996 GRATEFUL DEAD W/PS PC	aded spot for "Live orad Rucion Gollsh Heart	W.B7464 ARISTA-9899	WHETE LABEL PROHO	n- 15 m/m 5
12"-28 Spadullo, WW 24MB SPINNERS 24MB STAFLE SINGERS/C./F	Puttraid Out Of Itra Picture VESTERDAVTODAY & TOM BY SND THE LETS DO IT AGA	UN CURTADI-5005		vq+ 8 ((vq+ 8 (22474 Grateshi Deard, thir Di 2003 HAMISWEED 56	et & Rock Name's Dismond Bins CHIEC ATTACK	Rathroad-4504 War Bros 7324 NO LABEL NAME	(L) manta/aliana watatas Label promo CARE-SADED MILOMO	vg+ 5 m- 12 vg+ 30 vg+e/vg+ 10
1005 STANR, EDWIN 4020 STANR, EDWIN 6043 STANR, EDWIN	BACK STREET HET HE WETH YOUR LOVE STOP HER ON SEGNT (505	5) REC-TEC 109		vg+ 5 / m- 5 /	12465 Hundris, Jon w/ps m 2005 HUNS, THE W/PS G	'OLIR, LAST CHANCE at of the 45s 2LAD HES DEAD / bury tilds	FLICIGNIFE-214 Polydor 260-0001 GOD-001	tape stain obc. Nice eeti SLIPER 1979 TX.PLBK(*)	m-m 35 mp+/m 150
LODG STREDELLS, THE 1007 STREDE, BARRETT 9006 SUPERLATIVES, THE	MICK IT UP/L REPREPARER RD YES.NO.JOAYUE SO LONELY IN A CREWID/E DC	ANNA-1116 INT WESTIKOUND-1		m 5 /	2007 JETHINO TULL A 2008 JETHINO TULL T	all the way sh I passion play The wetches proprise	SSEDOL-667 CHRYSALIS-2012 REPRESE-099	YOU PROGRESSIVE HOT WHETE LOL PROMO OF WRP WRP ST.WATE SETMIC	n 5 n 7
LIBBA SUPPRIMES, THE GEVE SIMALIZEMPY 1987 SWEET CHERICES, TH	HES ALL 1 GOT LETTLE PINE HEALTHY TH E LOVE IS WHAT YOU HAVE	HOTOWN-1094 ING CHECKER-946 IT/ T-NECK-904 ATLANTIC-368	MARIOCIN, VERTICAL BA	m 5 vp++ 5 m 5	2010 JETHINO TULL RADIO 4: 2000 JETHINO TULL RADIO 8:	tr "NOLIALLING" tr "DENEFTT" tr "THES WAS"	REPRESE PRO-494 REPRESE PRO-395 REPRESE PRO 312	se were nee 7422	
680 SWEET INSPIRATION SIER SWEET THENGS W/PI 6051 SWORDSWEN, THE	5 A BRAND NEW LOVER C 5 YOU'RE MY LOVEN BARY	DATE 1504 WL IICA-561	P an tear os v	4. 5 F	2014 RESTH B 2015 RELLIONS, THE W/ PS J	NHO DO YOU LOVE IN AND OUT OF LOVE IOHNNY WONT GET TO HEA	ATCO-6751 DESCREET-1193 tv/E RAW-3 (ana)	WLP mono/minero WLP mono/minero SLIPER 1977 PLINK	m 4 m/m 25
5171 SYLVERS, THE 12521 Symphones. Inn 6854 T.S.U. TORORADOS	YOUVE GOT WHAT IT TAI No Plank/ shas sait a seit o ONLY BISSIDE/MOTHING C	ent Brweenktx-553 (all \$ OVEDE-250	u 1,3 di groat diri soul	1	12447 Kraftwark	Refitches to GLIDE	ELEXTRA-47052 Vertigo-203 Attentic-2090	DJ long & short versions DJ Hono/Stanio edited ek	- 7 +9+4 40 - 10+ 20
6856 TATE, HOWARD 6857 TATE, HOWARD 1889 TATE, HOWARD	GLAD I KNEW BETTER LODIE AT GRANNY RUN N STOP/ SHOOT EN ALL DO	WWW VERVE-10573	ື	: U	12549 Led Zepselen	Minishe Lotta Love BLACK DOG/SAME FOOL 3N THE RAIN Good Tores, Bed Toresh/ co	ATLANTIC-2049 SMAN SONG-7100 Mm Addride-2613	13 premo, long/short version (b)	
5172 TATE, HOWARD 1,-424 Taylor, Ted 7470 TAYLOR, JOHNBEE	SWEET LOVE CHILD/IN Y I Lost the Best Trins I Eve INATED XTRACINDINASIE	W He Date-5000 COLUMBIA-34	las give	- 1/	2019 LED ZEPPELIN V 12471 Last 2000001 w/PS 6	ROYAL ORLEANS WHOLE LOTTA LOVE EP- Dawed & ConAsted	SWAN SONG-7011 ATLANTIC-13116 Admrtic- op1019	"CLORES SERIES" 70s only Rans,promo only metho.4	1 vg/vg- 300 vg+/w- 25
5959 TAYLOR, JOHNNY 1/100 TAYLOR, LITTLE JOH 1/101 TAYLOR, LITTLE JOH	ELOWE YORK YES EDO	GALAXY-756 OREH 7214	WLP	m 5 // m 5	2023 LIPE AFTER LIFE F	19 and maal/ villaan .vouliha HARRAHYA / dooru STAND BY YOUR HAR	ALT. TENTACLES-1 415		vij+/a- 4 m- 4
9060 TAYLOR, TED 48.31 TEMPESTS, THE 1, 3.79 Thomseum, Troy bar	IM LONELY TONSGHT/IF I CANT GET YOU OUT OF I I Dan't Need You Anyman	rty ME SPIASH-2126 e Dee Dee 1000	WLP GREAT UPBEAT INI cool 60s and astrumental	10+ 5 m 5 10+ 5	2027 LOS LOBOS U 2032 LYNYND SICYNYRD Y	ANSELMA/FARMER JOHN UNDER THE BOARDWALK YOU GOT THAT REGHT	NV-1003 NV-3002 NCA-40888	RARE/FIRST release W.J., P same Re-	+ 100 + 4
6870 TIM 6872 TOLBERT, JESSIE 6874 TOWLES, FRED	E NEED YOUR LOVE PARTAE TOO MUCH HONKEY BUS	CELTER 302 TOLMERT-456 ENESS WAY OUT-100	12 DIBIP	n 5	2036 PETCHELL, JOHI radio so J	YOUD METTER BELIEVE IT JOHE HETCHELL SPOTS EXCENTS from THE POINT	UA-54838 REPRESE-PRO 200 RCA-SP5 248	WLP PROMO ONLY	m 25
LINNA TOWNSHEPL THE S174 TROPS, CHUCK & an 6053 T-875, THE	ST JANES INF / VUILING MOULDN'T IT BE EASY THE VAND	SPINO-5006 SCICK & SCIUL WEST END-00	103 WUP	n 5 19-5	2049 HBLSSON (as buck miri) J	JCTY Kolalik Columbia	RCA-0755 Rca-10105 DISCREET-1199	(D) GREEN LABEL mono/s di only ps & 45° DJ mono/starso	∞-/∞- 15 vp+- 5
22.396 Truth C2.396 Truth C2.397 Truth C2	Excellen Heedeche # 24 ALIHORY LONG TALL SHORTY	SOC-11711 CHECKER-111 CHECKER-107	ns ah	49* 5 40* 10 70* B	2051 OTHER SIDE, THE W/PS I	EP Love Hurld/ nw hour of .	ROCKADELLIC-10 Reprint-1192 SHELTER-40357	WLP WLP T PETTY'S FURSTI	m/m 50 m 7 w 25
1875 TUCKER, TOMMY 1899 TURNER, IKE & TOM 1870 TURNER, TOMMY	THAT HOW PILICH/THAT	HENET-32087 ELBAH-70	GREAT STONES COVER (d) Rune Northern would	vq+ 5 vq+ 5 m 5	2054 PTTTHAN,808 12466 Poco w/P5	LUST OO Refrond Devel you are the SEARCH AND DESTROY	FOWA-007 one Epic-7794 (uk) COLUMBIA-45877		m 12 m /m 10 vg+ 20
HE79 ULTRAFUNK 1901 UNDESPUTED TRUT	LIVING FOR THE CITY H WHAT IT IS	CONTEMPO 6 GORDY-7114 MOTOWN-PR	WLP N/F	m 5 m 5 vp++ 5	2057 PRINCE w/P5 2058 PUBLIC THAGE LTD. w/P	UPTOWN MEMORIES NON-CITIZEN	W8-49559 V28GBH 299 R50-929	RAME MC. SLV. DIVY TON QUEEN	m/a- 8
1963 VAN DYKES, THE 1404 VAN DYKES, THE 12370 Votcos of Victory C	THE GOT TO GO ON WIT NEVER LET ME GO	HOUT HALA-530 HALA-539 Golden State		vg+ 5 vg+ 5 m- 5	2061 QUEEN 2063 QUEEN	NEED YOUR LOVER TOREG SAVE ME EARTH/STEP ON ME	HT BLEXTRA-47086 EHE S022 (englen HERCLIRY-72977	with PIC.SLEEVE	n- 4 mn 4 mg 75
4863 WALLACE BROTHE 12527 Wells, Ronvic	ES ADDIDINE SHUPPLE Saltor Dov Dry DICITHERS EVES/AMB	JEWEL-792 Decca-31930 SECA VERVE-1046	WLP d) great Motown sound DJ	m 5 k m 5 k	2064 QUEEN (Inddy mercury 1 2066 R.E.M. "Ridd"	E WAS BORN TO LOVE YOU FEENE FATALE BABY, I LOVE YOU	COL-4069 THE BOB MAG. FI SURE-49182	tiny tear at least ps last w/RARE PS	n 46 m/m 40 n 7
SIBH WARD, CLARA 5176 WARPTELD, LTON 1902 WARWICK, DEE DE	E FOOLISH FOOL/THINK	GOD HENCURY 72		01 kg 5 n- 5 kg++ 5	2071 RAMONES PAULOC	HOWLING AT THE MOON NEEDLES & PDIS TUNE HAS CONE TODAY	SIRE-29107 SIRE-1045 SIRE-29606		
6006 WASHINGTON, BAB 5005 WASHINGTON, BAB 5964 WASHINGTON, BAB	WORK OUT IT B. D. BARY LET HE GET CLOS	MEPTUNE LO	E-901 CB-7-263 WUP	m 5 m 5	2073 RAMONES W/P5 2024 RAMONES W/P5	DO YOU WANKA DANCE ROCK II ROLL HIGH SCHO ODNT COME CLOSE	SBRE-1017 OL SBRE-1051 SBRE-1025	rw non LP 8-648YSITT statetion os	10 m/m 20 C
5177 WASHINGTON, ELL 1903 WATERS, FREDOV 4087 WATERS, MUDOV		REFOREE 72 O GOOD CHESS-2005	 B sarty 20L HID-TENNO DJ WLP 	**** 5 ** 5	2077 REM w/PS	BADBO FREE EUROPE OUCK STAD I Cant out no SATESPACTIK	DRS-0916 RALPH- EP 1977 34 RALPH-7803	FIRST U.S. 45	nyun S 2 nyu S nyu S
1904 WEAVER, DONNEE 4834 WEBBER, LEE 6888 WELLS, MARY	PARTY TIME/GOOD DAY THE DOCTOR UP IN HEAH/JUNIORS (Y CHESS-2056	21 MR 149 W FUNKY	n s//	2080 REVOLVER 2082 Rolling Stores	THE NIGHT IS DONE BEAST OF BURDEN BROWN SLIGAR	ADR-1 HS-19309 RS-19100	Brmingham, AL 78s Ro PROHO LONG & SHORT	8
5178 WELLS,RURIOR 12394 Wealey, John 5965 WESLEY,FRED B J 1905 WESTON,KIM	Your've Ganne Hes He	AMB- 101	And a summer		2085 Rolling Stones 0,	HOT STUFF 1 DON'T KNOW WHY IT'S ONLY ROCK & ROLL	RS-19304 ABRCO-4701 RS-19301	DJ Loris & short versions sol scarce 1975 relies	n n 1 n 7
4835 WHEELS, THE 1,2420 Wheel, the 1,906 WHOSPERS	OANCENG DI THE STRE First Dance Featr/ who CANT MELE IN T LONE	E on m Plam 13401 VOLI JAMUS-174	WLP mano/tit	m 5 m 5	2086 Rolling Stores	MESS YOU SHATTERED She's So Cold	RS-19307 RS-19310 RS-21001	WITH PIC.SLV PROMO_LONG & SHORT [J] "clean and God dam	1 - 8 5
5179 WHESPERS,THE 6009 WHESPERS,THE 4036 WHETE FAMILY B	L CAN REMEMBER/PLA SEEMS LIKE L GOTTA D	NETS OF SOUL CLOC	X-1001 K-1004 GREAT HEDTENPO bw/B	# 5 # 5	2090 Rolling Stores 5 2083 Rolling Stores 5 2091 Rolling Stores (b.wman	TUMBLING DICE WILD HORSES 36 SUES UN ROCK STAR	RS-19103 RS-19101 A&M-2367	w/9 5	
1907 WHITE JUDY 6093 WILLIAMS ANDRE	SATESFACTION GUARA 1 CAN'T STOP CRYTHG	NITEED BUDDAH-7 RUC TIC 124 PHB, 10T 32		en 10 -rg+ 5	2094 Romandos Jihr WPS 2096 RUSH 2097 RUSH RUSH	TELL IT TO CARAGE CERCUMSTANES LIMELIGHT	BCMP-120 HERCURY-7604 MERCURY-7609	5 DJ e/f	- 10
6892 WILLIAMS JOHN 5180 WILLIAMS JOHN 1908 WILLIAMS JUANS	Y & 1. FIND YOURSELF SOME	ONE TO OREN 7300 GOLDEN WI EL BAN 69	ORLD-18 GREAT MICH SOLA	vg+ 5 vg++ 20 vg-pt= 5	2096 RUSH EP w/P5 2099 RUSH EP w/P5 2100 RUSH w/P5	RED SECTOR A THE BIG MONEY NEW WORLD MAN	MERCURY-PRO- VERTIGO-RUSHE MERCURY-7617	D 12 england, datuer Galefoli 9 DJ same filo	M m/m 10 () vp-/m 8 ()
AURINE WHILLIAMS SANDI	CYHBA GET IT TOGETHER THE WEJGHT	BLACK CIRC 2CL-1235		vg+ 5 vg+ 5 n- 0	2101 RUSH W/PS 2102 RUSH W/PS 2106 SHTTH,PATTY	TIME STANDS STILL VITAL SIGNS PISS FACTORY	MERCURY-888 E ANTHEM-86 (cm MER-601	vela) wolk: VERY RARE ORIGINAL	v9+/v9+ 5 C ⊕ 200
48.37 WILLS, VIOLA	WHY BO NUME BELOW ZERO DON'T KISS ME HELLO LOST WITHOUT THE I	BRONCO-2	057 GREAT	n 5 n 5	2107 STRANGLERS, THE 2108 SWEET, THE 2113 TALKING HEADS W/P5	NO MORE HEROES ACTION / sweet fa UN-OHLLOVE COMES TO	UA 36300 RCA-2578 (gent TOW SBRE-L002	alarw staple hole	in an K
5181 WELLS, VIOLA 6900 WILSON, EDDLE 5967 WOMACK, BOBBY	DON'T KICK THE TEEN BABYIYOU OUGHT TO THATS HOW IT IS	AGER AR BEAT-596		vg+ 5 vg+ 5 vg+ 5	2114 TALKDIG HEADS W/P5 2110 TDI HUEY W/P5 2117 TDI HUEY W/P5	TAKE HE TO THE RIVER BREAFAST WITH PUPPET WIPES	CLONE 004 CLONE 002	sit.rw 1978 OHIO slow 1977 OHIO EP	envine S envine S
6902 WORAN 6902 WOOD BRENTON	WHOOP IT ON HE/TR	ITE A CHA SHOT-142	n al description	cond Med	23.51 T-REX 23.52 T-REX 23.50 T-REX	DEBORA / child star RADIO SPOT for "T-REX" THE SLIDER / rock on	ABM-955 W.B.PRO-47L REPRISE 1122	WHETE LABEL PROMO PROMO ORLY WHETE LABEL PROMO	* 50 * T
40 Avtest 12359 Backy & the LORD	ado 205. Hy BoyHiand Peaty Baby Do	Epit. 9736 Decca 2990	WLP great Garl Group IC dh date ol	= 10 G	2819 TWENKEYS, THE WPS 2121 U-2 WPS 2122 URSA MAJOR	ESP 1 WILL FOLLOW LIBERTY AND JUSTICE	GROK 002 15LAND-49716 RCA-791	1977 sacramento 6a Pirst U.S Release sitow veltov 0.3 tol mono/ste	m m (m 10
12361 Bey Slaters, the 12372 Buttors, the 12369 Candy and the Ka 12364 Clark, Petula	Walk Away Girl	Longon pw	-1051 WLP early reteine date	m 7 7 m 7 7 m 7 7	2123 VALVES, THE 2125 VELVET RIGHT, THE 2126 VURATORS, THE	II Dan't Hean Nothing Al VELVET NIGHT WHEPS AND PURS	RAIL 245 (Impa	LLO W/LP Ind) 1976 PUNK	10 H
12364 Carro, Penan 12367 Collins, Dorithy 12376 Gooden, the 12368 Gore, Leille	He Boy, Plat Too Hes A Rabel He Give He Love	Core+6151 Hip-8015 Hercury 72	gmat girl group (819 gh	14 5 R	2127 VILETONES W/PS 2129 Wrd2 KDS 2132 Yound New 1551	SCREAMING FIST SADJE Heart of Gold	VILE 8277 (can DISCREET 1170 Reprine 1065	5 who mana/stando mozes fram to	
12369 Gore, Lower 12436 Joy and the Som 12375 Joy, Cae Cae 12370 Itang, Ramona	On and On/ salt that I Gotta Give My Teardro You Saly Pretty Words	Ups A Cha Wear Bros 5 War Bros 5	543 di 5432 di StoaryBarn pro Graat	m 8 /	2138 YOUNG, NELL V	CINNAMON GIRL / the IC COMES A TIME DRIVE BACK	REPRISE-1395 REPRISE-1350	g from JVE RUST STOCK label D) mans/sterilo ds long/shart versions	
12370 LadyBirds, the 12373 LadyBirds, the 12544 Layne, Shen 12543 Lee, Brenda	Lady Bird Sins Out Comino On Strong	Alco-6329 Decca 319 Decca 320	142 dtj Folk,/rock gneeth 118 dtj cmeat Production	m B S	2140 YOLNG, NETL 2133 YOLNG, NETL 2134 YOLNG, NETL	NR SOLI NEEDLE & DAMAGE DOP WALK ON	REPRISE 209	di tangyshark versions STOCK label white ibi promo	1 3 M
12542 Lee, Brenda 12542 Lee, Brenda 12365 Lee, Jackie 17362 Locke, Ramona	Tane and Time Addin Cause 1 Love Him No Harors Adowed	Depta 319 Epit -9007 Conal 619	67 dh airl pap-Rocher dal	DL ¥0++ ∰ () mo ∽ 10 m, /	12440 Zappa (white Kids) 2142 ZAPPA (sunter ments) 2144 ZAPPA (mothers)	Sadie TEARS BEGIN TO FALL JM THE SLIME	Discret 1176 REPRISE-1027 DESCREET-11P BLZARRE-1129	WLP mono/stitento mil 0 WLP	HE -1- 20 HE -25 HE -25
12363 Marm, Rosale 12363 Marm, Rosale 12360 Paul, Burny 12374 Sneppard Seller	Power House Buzz Me I, the Talk Is Chesp	Coral 621 Brunawick Assents: 2	155003 D3 girl pap rocker dol 195 black & white bi	n 10 4914 5 21 77 8	2143 ZAPPA (mothes) 12422 Zappa, Frank 2145 ZAPPA, FRANK = N	CLETUS AWREETOS	Zappa-r31 r SNO DISCREET 131		20 40
12366 Sharry Saters, I 12371 Sunrays, the 12437 Tules, the	he Salor Bov 1 alli 10 Hem You Better Stav Aver	Epic 9693 War Bros y From HY HGH 133	5253 of get group 75 ds Get Group	m 8 m 8	2147 ZAPPA, FRANK 2148 2148 ZAPPA, FRANK 2149 ZZ TOP	FIND HER FINER MAGIC FINGERS SHAKIN' YOUR TREE	W8 6296 U.A. 50857 LONDON 138	DJ monoystemo DJ mono stemo orange DJ LABEL	4.00 B B
12437 Tulipli, the 12435 Whitpersits We	ds the Hy Baby	MGM-133							
			BA	RRY	WICKHA				
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Beach Bovs	Capitol 5174	[Get Around		M-	VG	\$20
Beach Boys	Capitol 23 590	Heroes And Villains	Germany		M-	\$10
Beatles	Ven Jay 587	Do You Want To Know	A Secret	M-	VG-	\$113
DEBUICS	Label of 45 is VE	E JAY block prist, no rai	abow silver or	hlack		
D aller	Odeon 23 031	Yesterday	Germany	M-	٧G+	\$35
Beatles	Odeon 23 152	Michelle	Germany	M-	VG	\$35
Beatles Dave Clark 5	Epic 10209	A Little Bit Now		M-	M-	\$45
	RSO 3007	Sunshine Of Your Love	Japan	M-	M-	\$15
Cream	TK 7900	You		M-	M-	\$10
Farrah Fawcott	HBR 468	Evol-Not Love		M-	M-	\$20
Five Americans	Philips 40393	I've Got You Under My	Skin	M-	M-	\$20
4 Seasons Herman's Hermits		Mrs Brown You've Go		M-	VG	\$1*
	Apple 2160	Those Were The Days		M-	M-	\$30
Mary Hopkin	Liberty 55580	Surt City		M-	VG+	\$20
Jan & Dean	Liberty 2474	The Little Old Lady.	Japan RED	M-	M-	\$10
Jan & Dean	KS 211	Summer In The City	Title Sleeve	M-	٧G	\$30
Lovin Spoonful	Ascot 2165	Sha La La		М-	VG	-520
Manfred Mann	HMV 8922	No Living Without Lov	ing EP UK	M-	VG-	\$317
Manfred Mann	Colgems 5000	Man Without A Dream		M-	VG+	525
Monkees	Victor1341	Words	EP Japa	n VG+	M-	535
Monkees		1 Dou't Want To See Y	ou Again	M-	VG	-\$20
Peter & Gordon	Capitol 5272	Love Mc Tender GR	EEN SLEEVE	VG+	M·	\$90
Elvis Presley	RCA 6643	Sec		M-	VG	\$14
Rascals	Atlantic 2634	Just Once in My Life		M-	VG-	- \$25
Righteous Bros.	Philles 127	Paint It Black		M-	M	\$40
Rolling Stones	London 901	The Rolling Stones EP	Japan	M	M-	- ς" :
Rolling Stones	London OH-3	The Bellad Of The Gr	en Berets	M-	VG	\$1
Barry Sadler	RCA 8739	Needles And Pins EP	Germany	VG-	VG-	\$41
Searchers	Vogue 24118	Potato Chip _Fle	ni Picture Dise		M-	S-14
Shadows Of Knig	ght Aura	Lightin's Girl	760 T 10100 C 1010	M-	VG	\$10
Nency Sinatra	Reprise 0620	Stop In The Name Of	Love	VG	VG	\$2
Supremes	Motown 1074	Groovin' On Sunshine	1	M-	VG	- \$1
Three Ring Circa	IR RCA 9537	I Need You EP		VG	VG	- 5-1
Walker Bros.	Philips 12596	1 NOCO 1 ON 111	0.14			
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1950'S AND EARLY 1960'S ALBUMS (all original label pressings unless a	etes)
Ballard, Hank "Spolight Ou" King 740 (nomo) 1961 Black Ibi w/silver letteri	- M-(aia)/VG+ \$75.
Diamonda "S/T" Mercury 20309 (mono) 1957 Black Ibl w/sitver lettering (3/4	of bottom seam taped with
Dovells "For Your Hully Gully Party" Parkway 7021 (mono) 1963 Promo sun	mp on label and back ovr.
M-/M- \$20.	
Dowell, Joe "Wooden Heart" Smash 27000 (mono) 1966 M-/M- \$20.	(we so hotely a court of
Dowell, Joe "Wooden Heart" Sman 27000 (mono in stores cover winter or Flaminges "Servande" End stip-304 (mono in stores cover winter or	ar serve pristan on cvr)
Planningco "Sevenade" End stp-384 (mono in seven cever whome stur or 1959 Label is white could be a promo label. Mr-M-160. Four Sessons "Big Hits by Bacharach, David & Dylan" Phillips 200-193 (mor	o) Onen book cvr 1965
Gold label/promotional for broadcast only on label. M-/M- \$25.	.,
	1- \$60 .
Hawkins, Kornie "5/1" Rolation 25018 (mano) orange promotional lbl for broad	cast only. 1965 VG+/VG+
\$30. Impacs "impact!" King \$86 (mono) black lbl w/silver lettering, 1964 (seam up to the search of t	lits on top and bottom trom
my moving one too many times. Seams not trayed or anything. M- ou	IOTWISE). VG/VG+ \$/5.
Jan at Least Drag Cuty Laborty 5355 (asha) Fast Andrew State Kingston Thro "Goin' Places" Capitol 1564 (mono) M-/M- \$20. London, Julie "Julie Is Her Name" Liberty 7027 (aterec) 1960 M-/M- \$15.	
	ao) 1963 VG+/M- 990.
Maharis, George "Maharis Sings!" Epic 26001(stareo) 1963 (no picture, but,	sticker still on cover)
Morne, Elle Mae "Barrelhouse, Boogie and the Blues" Capitol 10 inch H-	513 (mono) 1954
VC+/VC+ \$725.	
Righteous Brothers "Back To Back" Phillies 4009 (stereo) M-/M- \$20.	Mr
Simon Sisters "Lucy and Carly" Kapp 1359 (mono) 1964 white bil promo w/d	III COVEL INNER WES MINES
Samon Sheets Locky and Carly 199 (anono) 1963 (group standing on or Tymes "So Much In Love" Parkway 7032 (mono) 1963 (group standing on or	wer) VG+/VG+ \$30
Tymes "So Much in Love" Parkway 7032 (mote) 1903 (group) 1963 VG+A	/G+ \$30
Tymes Sound of the Wonderful Tymes Parkway 7038 (mono) 1963 VQ+/ Vee, Bobby "Meets the Vestures" Liberty 3289 (mono) VG+/VG+ \$25.	
Vec, Booby Meets the Veletires Liberty 3247 (mono) Vol 10 0	
1960's GROUPS AND SOLO ARTISTS (all original label pressings unless	moted)
Autosalvage "S/T" RCA 3940 (stereo) 1968 VG/VG \$15.	dealershand household the
Autosalvage "S/T" (ICA 3940 (stereo) 1968 V0/V0 312. Bestles "Introducing The Bestles" Veelay LP 1062 (mono) song titles cover v	VCOLOROBING OFficicity Int.
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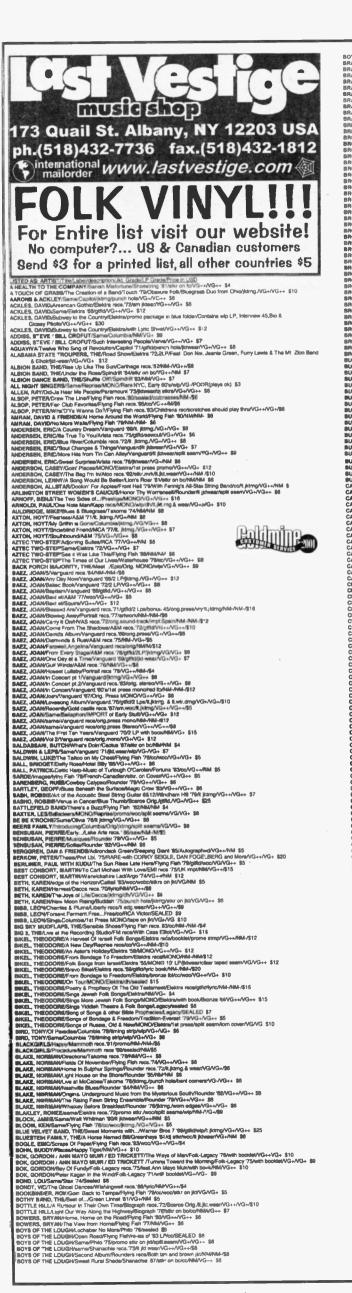
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Par Lindh Project Veni Vidi Vici 2001 release \$17 U.K. Jack Wagner Lighting Up The Night Japan Par Lindh Project Veni Vidi Vici 2001 release \$17 U.K. Self-titled Bruford, Holdsworth, Wetton, Jobson \$13 Wings Band On The Run Japan, LP sleeve packa	NightWing Odyssice Ozric Tentacles <u>PALLAS</u> Pallas Pallas Pallas Pallas Pallas	The Wedge The Sentinel Beat The Drum Arrive Alive		\$18	Niacin <u>Niacin</u>	Deep + 1 (US) Deep + 1 (Japan)	contains different bonus track from U	JS\$21	Prism The Producers	Armaggedon Self-titled/You Make The H	cat Remastered, 2 albums on 1 CD
Par Linda Project Live in America (200) recorded in 1996 release S17 U.K. Danger Money Jobson, Wetton, Terry Bozzio S12 Wings Back To The Egg Japan, LP sleeve packa	NightWing Odynsice Ozric Tentacles <u>PALLAS</u> Pallas Pallas Pallas Pallas Pallas Pallas Pallas Pallas Pallas Pallas Pallas Pallas	The Wedge The Sentinel Beat The Drum Arrive Alive ROJECT ectVeni Vidi Vici	German remastered w/ CD-ROM trac 2001 release	\$18 \$21 \$17	Niacin <u>Niacin</u> Two Fires <u>U.K.</u>	Deep + 1 (US) Deep + 1 (Japan) Self-titled + 1 (Japan)	contains different bonus track from U Kevin Chalfont,Jim Petrik,Josh Ramo Bruford, Holdsworth,Wetton, Jobson	JS\$21 os\$27 \$13	Prism The Producers Jack Wagner Wings	Armaggedon Self-titled/You Make The H Lighting Up The Night Band On The Run	cat Remastered, 2 albums on I CD Japan Japan, LP sleeve package,Out-of-Prin
Par Lindh ProjectRondo EP S16 U.K. Night After Night Cherry Buzzlo S12 wings with Life Company of the Cherry B12 wings with Life Company of the Cherry B12 wings with Life Company of the Chery B12 wings with Life Company of the Chery	NightWing Odyssice Ozric Tentacles PALLAS Pallas Pallas Pallas Pallas Pallas Pallas Pallas Pallas Pallas Pallas Pallas Par Lindh Proje Par Lindh Proje	The Wedge The Sentinel Beat The Drum Arrive Alive ROJECT ectVeni Vidi Vici ectLive In America (2CD) ectGothic Impressions	German remastered w/ CD-ROM trac 2001 release recorded in 1998 Brazil, 1994 release	\$18 \$21 \$17 \$24 \$17	Niacin <u>Niacin</u> Two Fires U.K. U.K.	Deep + 1 (US) Deep + 1 (Japan) Self-titled + 1 (Japan) Self-titled	contains different bonus track from U Kevin Chalfont,Jim Petrik,Josh Ramo Bruford, Holdsworth,Wetton, Jobson Jobson, Wetton, Terry Bazzio	JS\$21 08\$27 \$13 \$12	Prism The Producers Jack Wagner Wings Wings	Armaggedon Self-titled/You Make The H Lighting Up The Night Band On The Run Back To The Egg	eat Remastered, 2 albums on 1 CD Japan

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2 3 4]	Capitol st2986 Philips 9101012 Philips 9101184	ALLEN, Woody ANGE ANGE	The Third Album Emile Jacotey Gust Apens	Black Promo 1975 GF France France 1978 w/Poster	M-/M- M-/M- M-/M-	175 178 1 77 178	 RSO 2394170 Amazon 1001 	LAMB Annabel Lancaster J/R Lumley LAZARUS LAZARUS	Once Bitten Mancape Lazarus Lazarus	Hol and Imp 1976, Brit WLP, GF GF, WLP, Jimmy Page	M-/M- Exc/M M-/M- VG+/M-	50,000 + 12"
5) 6) 7) 8)	Phil 9101090 UNI 73053 Re 0618 RE 2188	ANGE AQUARIANS ART BEARS ART BEARS	Par Los Fils De Mandon Jungle Grass Winter Songs Hopes & Feers	1976 GF France GF Import GF, 1978 w/Poster,Brit Imp	M /M Exc/M- M-/M-	179 180 181	SwanSng 59410 Colgams com 105 Jewel Ips211	LED ZEPPELIN Lewis & Clarks Expedin LIGHT COMPANY	In through the out door Same Carry On	German Imp, 1979 Mono	M-/M- M-/M- M-/M-	
9) 10 11	WEA wxbc240483 Mercury srm11004 W8 bs2716	1 AZTEC CAMERA Bachman Turner Ovrdrv BACK DOOR	Knite Not Fragile Same	German Imp GF_WLP GF_Promo_w/insert	M-/M- M-/M- Sealed!	182 183 184 185	RCA Lips4189 BigTree bts2100	LIGHTFOOT Gordon LIVERPOOL SCENE LOBO LOOKING GLASS	Old Dan's Records Aamazing Adventures o Introducing Same	WLP f GF Cut 1972	VG+/M- M-/M- Sealed! Sealed!	SINGLES
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16 17 18	Attantic ad8298 ModFid mfs11023 RSO m23901	BATDORF & RODNEY BEATLES BEE GEES	Off the Shelf Abbey Road Here at Last Live	GF WLP w/Stoker 1/2 Speed GF 2 Lps, WLP	M-M Exc/M- Exc/M	189 190 191 192	MCA I331988 Island Hps9278	LUCIFER'S FRIEND LYNYRD SKYNYRD MACKAY, Andy MANTLER, Michael	Mean Machine Same In Search of Eddie Riff No Answer	WLP Promo Only Sampler British Imp 1974 (J Bruce-C Blev GF Brit	Exc/M- M-/M- M-/M- Exc/M-	TOR OALL OTLAT
19 20 21		BEE GEES BILLION Dol'ar Babies BLACK SABBATH	Odessa Bathe Axe Sabbath Broody Sabbath	WLP w/Sticker WLP w/Picture-Press Kit & with 8 ith Certificate WLP w/Sticker	M-/M M-/M- VG+/Exc	193 194 195	TuffGong 77056 Trojiin tric09	MARLEY Bob MARLEY Bob MARLEY Bob	I Know Ratta Revolution African Hillbarran	Jamaica Brit Imp Brit Imp	M-M- M-M-	A UNIQUE BUNCH OF RECORDS-FROM
22 23 24	A&M sp3180 Fontana sn67807 Guineas gns36077	BLODWYN PIG ELDNO BLOOEISJOR R	Ahmed Rings Out Blend Same	GF. How	M-/M Exc/M VG+/M	196 197 198 198	StudioOne fcd127 WB ws1844	MARLEY, Bob MARLEY Bob & Warlers MARR, John Randsiph MARTIN, Strive	Confrontation The Best of Same	GF Promo, T/S Jamaica T.S. WLI PromoOnly 60mm RedioS	M-/M- M-/M- M-/M	THE 70'S TO THE PRESENT - LOTS OF
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28 30 31	implet r3461 Metromedia 1037 Mercury sr61298	BROOKS Joe BROOKS Joe BROTH	Briden Private Collection of Broth	1977 GF GF WLP	Sealed! M-/M- Exc/M	203) 204) 205)	Vanguterd vad79315 W Nickel wnit1004	McCLINTCH, Debert McClonald, Country Joe McCCN 21GH, Megan McCLINN, Room	Gimune Cowhide War War Wirr In the Megan Manne	1971. White Labal	M /M- M-/M M-/M	QUANTITIES OF ANY ONE TITLE -
32 33 34 35		BRUFORD BUFFETT Jimmy BUGSY BULL DOG BREED	Crimited Kind Sumpler Had to be there Inside Bugsy California Country	1979 Brit Imp WLP 1978 Promo Only Hole	M-M Exc/M- M-M VG+/M	206] 207] 208] 209]	Dunhill d50003 Reprise 6355	NEGURE Day NEFHISTOPHILES	Thunderbyrd Eve of Destruction In frustration Lincer sing Special Delivery	WLP Mano GF WLP WLP w/Staker	M-/Exc Exc/M- Exc/M-	MANY PROMOS - MOST IN GOOD CONDITION - WE JUST DON'T HAVE
38 37 38	Reprise mi2050	BUSKIN, David Carried Heild J., Hasser CAPTAIN BEEFEERT	Same Hooker n Heat The SpntLight Kill	w/Lync Sheet 2 Lps: GF Stisemboat	M /M Exc/M M /M-	210) 211) 212) 213)	Vertigo 8740871 Vertigo 8708141	METALLICA METALLICA METALLICA	Whip each 12" One/For whom to a Harvester of Sorrow One Voice Many	British Imp. 1939 Hitiliand, 1988	M-M M-M M-M- Exc/M	ROOM FOR THEM ANYMORE - AND
39 40 41 42	Nautius m14 Affentic ad8219	CAPTAIN SEEFHEART CARS CARTOONE 3 Central Nervous System	Clear Spot Gare Cartoone Danowd All Night	1972 German Imp 1/2 Speed GF WLP Jimmy Page Monol, DJ	Exc/M M-/M- Exc/M-	213) 214] 215] 216]	Reprise 6380 Mercury srm1608	MICHAFLS Nincy LES luday NILES Buddy	Final Impression Nessage to the People Effecting Church	GF CIF Prod. By J. Himdrix	Seared M-M-	NOBODY KNOWLEDGABLE TO SORT
43 44 45) Elektra 7e1012) StepFrwrd stip2	CHAMPLIN B CHAPIN Harry CHELEA	Tingle ventics & Balderdash Chetoca	WLP WLP 1979 British imp	M-/M M-/M M-/M	217) 218) 219)	Nautilus nr11 London ps708	MILES Baddy MITCHELL Jon MOODY BLUES	Bicentennini Gathming Court & Spink Octave	of the tribes Cut GF 1/2 Speed GF BlueVinyl Promo wisth		50,000 + 12" SINGLES
46 47 48 49) RSO nal3030	CHOTEM Net CHRISTIE CLAPTON En CLARK Petale	G Lightfoot Instru Sngok Yeikow River Stowhand Now	Hole Promo T/S WLP GF WLP	M-/M Exc/M- M-/M Exc/M	220) 221) 222) 223)	Chariama cas1105 Chariama cas1095	MOODY BLUES MOORE G T Modite GT/RepgaeGuitart MORNING GLORY	Threshold of a dream Raggae Blue Seme Two Suns Worth	1/2 Speed GF 1975, Brit Imp 1974, Brit Imp	M-/M M-/M- Sealed	FOR SALE - CHEAP!
50) 51) 52)	Epic je38060 Epic je35543 Elektra eks74011	CLASH CLASH CLEAR LIGHT	Same Give em Enough Rope Same	WLP WLP T/S Gold WOC	Exc/M- M/M Exc/M-	224) 225) 226;	Elektra 5ø502 Buddeh bds5108 Vørve v65045x	MORRISON J m MOTHERLODE Mothers of Invention	An American Prayer Tapped Out We're only in for money	GF, WLP, Book & Sticken	Exc/M- VG+/M- M-/M-	
52) 54) 55) 58)	ABC abcs677 Portrait jr35450 ModFid mfel1063 AuPair pdl21163	CLICK CONTRABAND COOPER, ALICE COOPER, ALICE	Click Nothing to Hide Welcome my nightmare A Man Called Alice	WLP, T/S 1/2 Speed, Cut	M-/M- M-/M M-/M-	227 228 229 230	RCA lps4210 Atco ad33240	MUEHLEISEN, Maury MYRTH N.Y. R&R Engemble NAILS, The	Gingerbreadd Myrth Same Mood Swing	Green w/Folder GF, Cut Purple-Brown, GF, Hole Cut, w/Sticker	M-/M- M-/M- Exc/M- Sealed!	
57) 58) 59)	Atco ad 33361 Mega m311003 Egg 900 588	Corbell M & J Hinth CORNBREAD The CORYELL, Larry	A Man Called Alice w/Hugh McCracken Same Difference	2 Lps GF, WLP, w/Sticker Hole, WLP 1978, France	M-/M- M-/M- M-/M-	230 231 232 233	Epic 35253 Elektra eks74108	NANTUCKET NEW SEEKERS NEW SEEKERS	Nantucket New Colours Beautiful People	WLP SOL, GF Cut Hole wDecal	Sealed Exc/M- Sealed Sealed	AND PRICE THEM - WE'LL BOX THEM
60) 61) 62) 63)	Vanguard vsd8558 Columbia jc35037 Columbia jc35709	CORYELL, Larry COSTELLO, Elvis COSTELLO, Elvis	Spaces My Aim is True Armed Forces	Gold, 1970 WLP Promo, T/S,w/Stickers & EF	M-/M- M-/M- P M-/M-	234) 235) 238) 237)	Columbia pc34786 A&M sp4630	NORTHCOTT, Tom NYRO, Lauro OFFENBACH OFFENBACH	Upside, Downside Season of Lights Never Top Tender Never Top Tender	GF, WLP WLP, Hole GF, Canada, Hole	Exc/M M-/M- Exc/M-	UP (460 U-HAUL TYPE BOXES HOLDING
63) 64) 65) 66)	Columbia jc35709 MGM se4619 Virgin vd2505 New Rose 81	COSTELLO, Elvia COWSILLS COYNE, Kalvin CRAMPS	Armed Forces In Concert Living Black & White Date with Elvis	WLP Hole, w/Sticker GF, 2 Lps,Brit Imp, Quad French, BlueVinyl, w/Stickr	M-/M: Sealed! Exc/M- M-/M-	238) 239) 240)	Chrysalis 1211 Bluesway bla8030	OLDFIELD, Sally OUTLAW Blues Band PAEAN	Water Bearer Breaking In An Inter-Act Crimination	1978, Promo Promo	Sealed Exc/M- Exc/M- M-/M-	110 - 120 EACH) AND HELP YOU LOAD
67) 68)	Enigma envtp1001 Epic pe34900	CRAMPS CRAWLER	Stary Sick Crawler	801347 British Imp WLP	M-/M- Exc/M-	241) 242) 243) 244)	Arista al96384 Tomato tom7025	PARKS, Michael PARSONS Project, Alan PEACOCK, Annette PENTANGLE	Long konesome hghwy Stareotorny X-Dreams Crual Sister	Red-Blue Cover w/Sticker w/M Ronson, w/Sticker	Sealed! Sealed! M-/M- M-/M-	THEM - PRICE IS \$10,000 (Less than 20¢
70) 71) 72)	Bell 6034 Lifesong jz35571 Atlantic sd19104 ABC shcs745	Crazy Elephant CROCE, Jim Croeby, Stills & Nash CROWFOOT	Same Great Character Songs Same Find the Sun	Cut WLP .WLP, SOL, GF, Cut	M-/M- M-/M- Sealed! Exc/M-	245) 245) 246) 247)	Shelter tp12877 MCA I3317079	PETTY, Tom PETTY, Tom PINK FLOYD	Official Live Bootleg Pack up Plantation-Live Animals	GF Dec 12, 1976, WLP WLP, w/Stokers GF, German	M-/M- Exc/M- M-/M-	each!). IF YOU KNOW ANYTHING AT
73) 74) 75)	Sidewelk T5911 Fontanta srf67586 KSutra kabs2035	CURB, Mike DAUGHTERS of ALBION DAWSON, Jim	ST MARYJANE	WOC, Mono, Yellow Hole, GF	Exc/M- Exc/Exc Sealed	248) 249) 250) 251)	Prophety sd8051 Prophety sd8057	POLICE POLLUTION POLLUTION POOR BOYS	10" Regatta de Blanc Pollution Il Ain't nothin' pocket, love	2 Lps, wPoster WLP, SOL, GF, Cut Cut	Exc/M- VG+/M- Sealed1 Exc/M-	ALL ABOUT 12" SINGLES AND HAVE TIME (AND SPACE) YOU CAN MAKE
76) 77) 78) 79)	AltTentiles23 Capitol st11170 Tetragram 1107 Tetragram 1102	DEAD KENNEDYS DEAST, Mike DEEP PURPLE DEEP PURPLE	Bleed For Me Letters to my head Book of Tatlesyn Shades of	British Imp,w/Lync Sheet 1973 ,1968	M-/M- M-/M- Sealedf Sealed	251) 252) 253) 254)	Voxigrave v30et7160 Cepitol sw11781		Triton 3. Learning to Crawl	France Imp Hole Quiex II, Audiophile Promo	M-/M- Sealed!	MONEY AND HAVE FUN WITH THESE
80) 61) 62)	RCA akcl4319 Imperial ip12442 WB 1945	DENVER, John DeSHANNON, Jacke DION	Seamons of the Heart Put a little love heart Sanctuary	.1900 GF,Digital Audiophile,Cut .1971.	M-/M- Seeled! Seeled!	256) 256) 257) 258)	Polydor 2683082 Columbia c30862 Columbia c30357 MGM se4904	PRICE, Alan PUCKETT, Gary PUKA, Bill PULVER, Judi	Performing Price Album Same Putver Raing	2Lps, GF,Brit, 1975 Hole Cut, w/Lyric Sheet GF	M-/M- Sealect Exc/M- M-/M-	RECORDS. PRICE IS FIRM (\$10,000).
83) 84) 85)	WB 1826 WB 1872 Lifesong jg35356	DION DION DION DONOVAN	Sil Down Old Friend You'ne Not Alone Return ov the Wanderer	WLP 1971 WLP	Exc/M- Senied! M-/M-	258) 259) 280) 281)	Bang mLp402 Warner op1839	PULVER, JUG PYRAMID QUEEN R.E.M	Purver Roung Pyramid Collection Deed Letter Office	Promo, VirginVinyl, wrStkr	M-/M- VG+/M- M-/M-	CALL 412-421-4533 IF YOU HAVE ANY
87) 88) 89)	Janus (Is3025 WB bs2899 Neutilus nr5 I R S 82048	DOOBIE Bros DOOBIE BROTHERS DREAD ZEPPELIN	Hear Me Now Taikin' it to the streets The Captain and Me Un-Led-Ed	GF GF, 1/2 Speed RareVinyiPromo,WLP,w/Stk	Exc/M- Sealed M-/M-	282) 283) 284) 285)	Reprise 6449 Capitol st11329	RARE EARTH RASMUSSEN, Flemming RASPBERRIES REDEYE	One World Resmuseen Starting Over	GF, DJ Copy,w/Stkr WLP w/Poster GF	M-M- VG+M- M-M-	QUESTIONS OR WISH FOR AN
90) 91) 92)	Columbia pc34349 CBS 86067 Asylum 7e1085	DYLAN, Bob DYLAN, Bob EAGLES	Herd Rain Street-Legal Hotel California	WLP, T-S Holland, wfLyric Sheet GF, Cut, w/Sticker	Exc/M- Exc/M- Seeled1	200) 200) 207) 208)	Pentagram 10.006 Pentagram pe10003 Fantasy 8409 Arista 4100		One Man's Poison Redeye Redwing Rock and Roll Heart	GP Hole Hole, WLP	Sealed) M-/M- Sealed) Exc/M-	APPOINTMENT.
93) 94) 95) 96)	Nose nra48003 Threshold ths15 Mercury am11140 ElectricFox 1p555	EDGE EDGE Band, Graeme ELDER Band, Coon ELDERBERRY JAC	Edge Kick off yr muddy boots Feat, Brenda Patterson Long Overdue	1970, GF GF, w/Sticker, (A Gurvitz) 1977 .	Exc/M- Sealed1 M-/M- M-/M-	289) 270) 271) 272)	Shandar sr83511 Jerden jr17004	REICH, Stee REICH, Steve Revere, Paul & Raiders RHODES, Emitt	Music for 18 Musicians Four Organs-Phase Pat In the Beginning Farewell to Paradise	German, 1978 France Imp, GF Mono, Blue GF	M-/M- M-/M- Exc/M- Sealed!	50,000 + 12" SINGLES
97) 96) 99) 100)	UA mp123 WB bs2610 Polydor 2344087 Vanguard vrs9267	Electric Light Orch ELLIS, Matthew ENO, Brian ERIK	Ole ELO Same Before & After Science	Gold Vinyl,Promo WLP, winsert 1977, German Imp	M-/M- M-/M- M-/M-	273) 274) 275)	WB 1870 Hobbit hb5001 Sussex sxbs7012	RICHARDS, Turley ROCKIN FOO RODRIGUEZ	Same Same Coming from Reality	GF Hole	Sealedt Exc/Exc Sealed1	FOR SALE - CHEAP
101) 102) 103)	RCA apli0092 J.Sunahine jss1 Takoma c1045	EVERLY Phil Fabulous Rhinestones FAHEY John	Look Where I A. Star Spangled Springer Same Christmas with Vol H	Mono 1987 Silver 1973 GF, Cut Black 1975	M-/M Sealed Exc/Exc Exc/M-	276) 277) 278) 279)	Elektra eks74063 EG 2302099	ROLLING STONES ROXY ROXY MUSIC Royal Philharmonic Orc	Some Girls Roxy Flesh & Blood Orch Tubular Bells	Promo w/Sticker, T/S German Imp Cut. (M Oldefwid)	M-/M- Sealed1 M-/M Sealed1	+++++++++++++++++++++++++++++++++++++++
104) 105) 108) 107)	Takoma c11040 Simons fame1 Epic je356665 Checker (ps 3015	Fahey/Rottke/Lang FAIRPORT Convention FAMOUS POODLES FARLOW Stan	Same Farewell Farewelt Mirror Stars	1974 Black Label British Imp. GF Promo. Pink Vinyl	M-/M- M-/M- M-/M-	280) 281) 282)	WB br2133 Bearsville k55501 FareEarth rs513	RUNDGREN Todd RUNDGREN Todd RUSTIC	A Wizerd/A True Star Utopia Come On People	GF British limp promo	Sealed! M-/M Exc/M-	
108	Alco sd7034 Island 1ps9284	FARE Giry FERRY BRYAN FIRM The	Hot Wheels Addressed-cennors love Another time another ptc Mean Business	Light Blue DJ Copy 1973 British GF 1974 Promo w/ Horses Strcker	M-/M Sealed! M-/M M./M	283) 284) 285) 286)		SINDALWIJOD ANDSITV ANTANA	Same Any Way theil You Want Greatest Hits	WLP WLP With Sticker	Exc/M- Exc/M Seared	** COME VISIT US **
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114) 115] 116] 117]		FLEETWOOD MAC FLINT FOGELBERG Dan FOGHAT	Same Film Phoanix Stone Blue	1/2 Speed (Grand Funk) WLP 1/2 Speed GF 12" Promo Blue Vinyl	M-/M M-/M M-/M-	290) 291) 292) 293)	UNI 73123 MetMedia kmd1048 Elektra eks74084 Pzazz slp325	SETTLE Mike SHERMAN Bobby SHOW OF HANDS SIEGEL Orch Gene	Same Greatest Hits Vol 1 Formerly Anthrax	GF GF 1969	M-/M Sealed! Sealed!	GIANT 1/2 OFF SALE
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128) 129) 130) 131)	Denim spe423 UK uk/56000 Elektra eks74070 Bell 6042	GILES, GILES & FRIPP GLOVER, Roger GULLIVER HAMILTON FACE Band	The Cheerful Insenty of The Butterfly Ball Gulliver Ain't Get No Time	1988, British imp 1975, GF, Cut Butterfly, Daryl Hali WLP	Exc/M- M-/M- M-/M-	304) 305) 308) 307)	ModFid mfai1033 ModFid mfai1007 Epic ae71232 Dunhill dec50053	STEELY DAN STEELY DAN STEINMAN, Jim STEPPENWOLF	Aja Katy Lied Bed for Good Al Your Birthday Party	1/2 Speed GF Promo,w/Sticker, T/S, E P Rare Un-Cut Cover, GF	M-7M- M-7M- M-7M- M-7M-	1/2 OFF JERRY'S ALREADY LOW
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138) 139) 140) 141)	Harvt shsp4048 Charteme cds 4018 TMI tms1000 NatRes 102L	HARPER, Roy HAWKWIND HEAD, Roy HEART	HQ p.x.r. 5 Dismel Prisoner Heart	British, 1975 1979, British Imp DJ Copy	Exc/M- M-/M- Seeled! Exc/M-	315) 316) 317)	MobFied mfai.1005 A&M sp4311 Island 27637et	SUPERTRAMP SUPERTRAMP Sutherland Bros & Quiver	Crime of the Century Indelibly Stamped Selling	1/2 Speed, GF GF, Nude, WLP German Imp, 1978	Sealed Exc/M- M-/M-	SPACE-WISE AND SOME THINGS GOT
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149) 150) 151)	Epic je35334 Jsunshine jae3 Ovation ovgd1405	HOLLIES HOLMES, Nick HORN, Paul	A Crazy Steat Soulful Crooner & the Concert Ensemble	Cut, 1977 Promo, 1973 Quad, w/Sticker	Sealed! Exc/M- M-/M-	325) 326) 327) 328)	Island Rps9265 CherryRed mrad35 Atco ad33370 Columbia pc34670	Thompson, Richard&Linda THORN, Tracey TIN TIN TOSH, Peter	I want use bright lights. A Distant Shore Astral Taxi Equal Rights	1973, Britiah Imp 1982, Brit Imp WLP,GF, wSticker WLP, T/S	M-/M- M-/M- M-/M-	20,000 MORE IN STORAGE!).
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Adderley, Cannonbal	Jazz, Instrumental & Bi 11 Mercury 20449*m 20616*m 60134 60652*** D	Ng Band LPs Guintet In Chicago M-50 Cannonball Enroute N 50 Quintet In Chicago M-50	Music Of Sea Ensemi Mystic Moods Orcher Napoleon, Phil	DIEESP 3018 3018 stra Mobile Fidelity 1 Columbia 2505*m.10"	Ret Rot Peppers Vol 2 King Of New Orleans J We Move Together*D/2 (Emotions Lp Two Beat Star Eyes	Garrett M- 60 M- 50 M- 50	Dixie Cups Domino, Fats	2977*m 3007 Red Bird 20-100*m 20-100 Imperial 9004*m	Is A Gunslinger Boss Man Chapel Of Love Chapel Of Love Rock & Rollin'*marcon Rock & Rollin'*marcon	label M.300
Air Allen, Henry Red Allison, Mose	RCA 1509*m F Verve MGV 1018*m,toc M Columbia 8240	Lush Side Of N 50 Air M-50 Ride Red, Ride In Hi-Fi M-50 Meets Kid Ory Of Hiram Brown M-50 Transformation Of Hiram Brown M-50 Sings*yellow Label M-50 Native New Orleans Jazz M-60	New York Jazz Quart Newborn, Phineas Newman, Joe Newton, James	Columbia 989*m K Brunswick 58011*m tetElektra 118*m RCA 1873*Ls RCA 1118*m Celestial 40301(2)* Capitol 775*m	Dixieland Jazz*10" Lp Goes Native Fabulous Phineas	N 60 M-60 ng M-/VG+75	28-374-01	9009*m 9009*m 9009*m 9028*m, woc 9028*m, woc	Rock and Rollin' *maroon Rock and Rollin' *black Rock and Rollin' *black This Is*maroon This Is*maroon	Dn VG+/VG 75 k VG/VG+60 k M /VG+100 VG+/VG 60
Almerico, Tony Atkins, Chet	RCA 1383*m, 1st press F	French Otr Jazz Molly Duncan M-100 Finger Style Guitar M-50	Nichols, Red Nitzsche, Jack Norvo, Red	Fountain 110(2)*UK Reprise 6101*m,wlp Dial 903*m PCA 1420*m wcc	1925-1928*6 Hottentot: The Lonely Surfer*1st Fabulous Jam Session	M- 50 abel N- 50 M-/VG+175	STOO By Pro	9038*m 9062*m 9062*m 9062*m	Here Stands marcon lab Swings 12,000,000 Recc Swings 12,000,000 Recc Swings 12,000,000 star	ords M-/VG+ 60 ords M-/VG+ 60 rs label M-100
Auld, George Baker, Chet	2103°Ls,1st press 2161°Ls,1st press 3922°m S Top Rank 333°m C	Mister Guitar M- 50 Teensville M- 50 Solo Flights M- 50 Good Enough To Keep N- 50	Osterwald, Hazy Parker, Charlie	Polydor 237601*Germ Le Jazz Cool 101*m Limelight 86017 Parker 404*cc Savoy 5500(5) Verve MGV 8003*m	Historical Recordings 3/27/65*w/booklet inse	Vol 1 M- 50 ert N 75	1.3.4.	9062*m,woc 9065*m 9103*m 9248*m 9248*m	Swings 12,000,000*blac Let's Play Sings Million Record H Here He Comes Again Here He Comes Again	ck M-/VG+ 60 VG+/VG 50 Hits M-/VG 50 M- 75 M-/VG- 50
Barnet, Charlie Basie, Count	1206 m 7 Clef 114 m,10" Lp F Verve MGV 2016 m 7	Trumpet Artistry Of VG+ 50 Plays Charlie Barnet VG+/VG 50 The Greatest Joe Williams M 50	Paul, Les	MGV 8004 °m Capitol 226 °m	Comp Savoy Studio Sess Night And Day April In Paris New Sound New Sound Vol 2*Mary 1	M- 75 M- 75	Drifters Dyke & The Blazers Eckstine, Billy	Liberty 83456(2) Mercury 21065*m Atlantic 8099*m,woc Original Sound 8876 Emarcy 36010*m	Here He Comes Again Fats Domino Story Germ Southland USA cvr only Under color photo Punky Broadway I Surrender Dear	VG++/VG+ 50 M-1500 VG++/VG+ 50 M-/VG+ 50
Basin Street Six Baxter, Les Beau, Heinie	MCV BOZON- 7	April In Paris M- 50 The Count M- 50 Strictly Dixie N- 50 Stual Of The Savage N- 100 Goviesville Jazz M- 75 Steezin Original Master M- 60	Pell, Dave Peterson, Oscar Pollack, Ben Powell, Bud Previn, Andre	RCA 1394*m Mercury 606*m Verve MGV 8287*m Savoy 12090*m,woc RCA 1423*m	New Sound New Sound Vol 2*Mary 1 Swingin In The Ol' Cor Plays Duke Ellington On The Town Dixieland*Jack Teagard Strictly Powell	rral M- 50 M-/VG+ 50 M- 50 den M- 60		36029*m 36039*m 36030*m 36129*m	Blues For Sale Blues For Sale I Surrender Dear Imagination Best Of	N 100 N 100 M- 75 N 100 N 100
Benson, George Black, Bill Bostic, Earl	King 503*m, toc F 515*m A 547 T	For You M-/VG+ 75 Alto-tude M-/VG+ 75 Invitation To Dance M-100	Previn, Andre Prima, Louis	Contemporary 3543*m 3558*m	Plays Vernon Duke	M-125 M- 50 M- 50 M- 50 M- 50	El Dorados	Lion 70057*m Roulette 25104*m 52052 VeeJay 1001*m	Once More With Feeling Basie/Eckstine Inc No Cover No Minimum Crazy Little Mama*maro	N 50
Braff, Ruby Brown, Clifford	547 I 571 H 602*bb P Epic 3377*m B	Invitation to Dance M-/VG+ 50 Hits Of The Swing Age M-/VG+ 50 Lays Sweet Tunes Of Fant M-100 Staff M-50 With Strings M-/VG+ 75		755*m, turqu 836*m, turqu 908*m 1010*m	Jerome Kern Plays Gershwin oise The Wildest oise The Wildest oise Call Of The Wildest Wildest Show At Tahoe Las Vegas Style	M- 60 M-/VG+ 50 M- 50 M- 50	Pitzgerald, Ella	Verve MGV 4001(2)*m MGV 4002*m MGV 4002*m MGV 4002*m MGV 4004*m	Gold & Blue Album Sings Cole Porter Song Sing Rodgers & Hart So Sing Rodgers & Hart So	M-150 Jbk M-/VG+ 60 ong Book M- 80 ong M-/VG+ 50
Brubeck, Dave	36070°m & No Label No Nr D	Max Roach At Basin St M-/VG+100 Dave Brubeck Quartet*orig private pressing. Blackhawk San Francisco 1950. autographed papein t tickat	Ram, Buck Reinhardt, Django	Rellanhon 1(5)	Wildest Show At Tahoe Las Vegas Style d Blast Off d Just A Gigalo d Angelina Magic Touch Of 1910-1953*book, France Best Of	N 50		MGV 4011*m(2) MGV 4013*m MGV 4022*m MGV 4022*m MGV 4025*m MGV 4028*m	Forgy & Bess*Louis Arm Sings Gershwin Song Bo Sings The Rodgers & Ha Sings George & Ira Vol Sings George & Ira Vol	1 M- 50
128-374 O	Columbia 566°m J 590°m A 622°m B	yy Brubeck 2 Faul Desmond, Incls Altage photos 1atzge chocks 1atzge chocks 1a	Riverside Jazz Star Rogers, Shorty	8 Riverside 9397 RCA 1018*m 1428*m	A Jazz Version Of Kean Collaboration*Andre Pr Plays Richard Rodgers	M- 60 M- 50 revin M- 75 VG+/M- 60 M-/VG+ 60		MGV 4028*m MGV 4031*m,bb MGV 4032*m MGV 4034*m MGV 4034*m	Sings Gershwin Songboo Sings Irving Berlin So Sings Sweet Songs For Hello Love	ok 5 M- 50 ongbk 2 M- 50 Swinge M- 50 M- 50
to by phot	699°m J 932°m A 984°m, 1st prs Fantasy 3223°m, toc J	azz Red Hot & Cool ist prs M- 60 azz Red Hot & Hot prs M-/VG+ 50 t Newport Jay & Kal ist prs M- 50 J Jazz Impressions Of USA M- 50 azz At College Offred wax VG+ 60	Rollins, Sonny Rowles, Jimmy Royal Street Seven Rugolo, Pete	741074/75(2)*Pran ANDEX 3007*m RS 376*m	ce Sonny Meets Hawk Weather In A Jazz Vane Takes A Trip•7 autogra	M- 50 N 50 phs M- 60	Five Royales Funkadelic	MGV 4042*m,bb V 4053*m,cc V 4053*m,cc King 580*m Westbound 2022*wlp	Wishes A You Swinging Clap Hands Here Come G Clap Hands Here Come E Dedicated To You	ermany M- 50 Ila N 50
Buckner, Milton Burton, Gary	3223°m, red wax 3245°m, red wax Jazztone 1272 B Capitol 938°m S RCA 43260(3)°France G	t Jazz At College Of Pacific M-100 t Jazz At Oberlin M-/VG+ 75 lest Of Trios,Quart, And M- 50 lend Me Softly N 50 lary Burton Quartet M- 50	St Louis Ragtimers Salvador, Sal Santo/Monk Hazel Sauter-Finegan Orch	635°m Audex 102°7 autograj Decca 9210°m Southland 202°10″ Li RCA 1341°m	Introducing phs St Louis Ragtimers 4 Colors In Sound Santo/Monk Hazel	M- 50 M- 50 M- 50	Gates, Hen Hall, Juanita Hamilton, Roy	Counterpoint 556	Cosmic Slop Jazz Jam Session*S Vaus Sings The Blues Sungs The Blues You'll Never Walk Alons The Voice Of	M-/VG+100 VG+ 75 M-/VG+125
Byrd, Donald Carpenter Orchestra Carroll, Jimmy	Roth 1002*m, toc T Blue Note 4060*m, 1stpr Discovery 3003*m, 10" L Cook 1041*m, 10" Lp H Columbia 652*m W	<pre>c Jazz At Oberlin</pre>	Schory, Dick Scobey, Bob	1497°m 1497°La	Straight Down The Midd Straight Down The Midd	lle M- 60	1.1	Epic 1023*m,10**Lp 1103*m,10**Lp 3176*m 3176*m 3294*m 3364*m	Roy Hamilton Roy Hamilton You'll Never Walk Alone The Golden Boy	M-/VG+ 60 M-/VG+ 60 M-/VG+ 50
Christian, Charlie Cole Trio, Nat King Coltrane, John Cortez, Dave Baby Creash, Bob Davenport, Wallace	Debbe 35530(3/3) A	lith The Benny Goodman Sextet M. 50 llassics*France M. 50 llue Train*deep groove VG+ 75 und His Happy Organ N 50 Goktalls Anyone N 50 arkness On Delta*autogr VG+M. 60 reservation Of Jazz Vol 1 M. 50 lles Ahead*ter Dress M./VW+ 50	Scott, Bobby Scott, Tony Sharon, Ralph	1700*Ls 1889*Ls Verve MGV 8326*m RCA 1353*m London 733*m,10* Lp Petblebar 5024*	Music To Break Any Moo 5 Frisco Band Clancey Ha College Classics College Classics Something's Always Hap Plays Music Of Bernste The Touch Of Spring Fever	yes M- 50 M- 50 M- 60 M- 60 M- 50 M-/VG+ 75	Nand	3364*m 3519*m 3561*m 3580*m 3717*m	The Golden Boy With All My Love Come Out Swingin' Have Blues Must Travel Soft 'n' Warm	N 60 N 60 N 60
Davis, Eddie Davis, Miles	1193*m M	Treservation Of Jazz Vol 1 M-50 Joe Newman*lst press M-/VG+50 iles Ahead*lst press M-80 ilestones*lst press M-50 ilestones*lst press M-50	Shavers, Charlie Shaw, Artie Shearing, George	Bethlehem 5002*m RCA 6000(2)*2nd pres Discovery 3002*m,10 Jazzland 55*m,2nd pr	Spring Fever Most Intimate "L George Shearing Qui tes Love Walked In Scope 14 A Flock Scope 14 Flock New Beat Bossa Nova New Beat Bossa Nova Vo Crazy Baby'lst prs, dee;	M- 60 N 90 he Cafe M- 50 ntet N 75 M- 50	Hardaway, Rose Harrison, Wilbert Hayes, Isaac Hearts Of Stone Heary, Clarence	Seeco 460°m Juggernaut 8803 Enterprise 1010°m,wl; VIP 404 Roulette 42039°auto	It's Time For Shoot You Full Of Love p Movement Stop World We Wanna Get Is Alive & Well New Or	M- 50 SS 50
Davis, Wild Bill Davison, Wild Bill DeFranco, Buddy	Jazztone 1232*m D	ilestones*ist press M- 50 azz Track*int press M-/VG+ 50 Orkin' W/Quinte*ist press M- 80 m Broadway M- 50 inteland Express*All Stars M-100 lays Artie Shaw M- 50 Haar Benu Coodman	Shepard, Tommy Silver, Horace Sims, Zoot Smith, Jimmy	Coral 57110 *m Blue Note 4042 *m Colpix 435 *m 437 *m	Scope 1st press, deep g New Beat Bossa Nova New Beat Bossa Nova	M- 50 M- 90 M- 90 M- 50 M- /VG+100 N 50 M 50	Henry, Clarence Holiday, Billie Hooker, John Lee Horn, Shirley	Jazztone 1209*m Vee Jay 1007*m,toc Mercury 20835*m 60761*wlp	Sings I'm John Lee*maroon With Horn Loads Of Love	VG+/VG 125 M- 60 N 90
Dodds, Johnny Doggett, Bill Donegan, Dorothy Dorsey, Jimmy Dorsey, Tommy Eddie & Betty	Brunswick 58016*10* Lp King 600*m Regina 285*m Si Columbia 6095*m,10* Lp	King Of New Orleans VG+/M-90 2 Songs Of Christmas M-50 Wingin' Jazz In Hi Fi M-50 Dixie By Dorsey M-50	Smith, Johnny	Roost 2203*m 2211*m 2211*m 2216*m 2233	Moonlight In Vermont*G Moonlight In Vermont*G The New Quartet	etz M- 90 etz VG+ 50	Horne, Lena Hunt, Tommy Hunter, Ivory Joe Ink Spots	Jazztone 1262*m Scepter 506*m Atlantic 8015*m,twoc Smash 27037*m Decca 5056*m 10# (p	Songs of & Ivie Anderso	On M- 50 To Do N 100
Eddle & Betty Eddy, Duane	Warner 1350*m Ni Jamie 3000*m,1st press 3000*m,nr Ha 3000*m,3rd press	lays Artie Shaw M-50 Hear Benny Goodman W-50 King Of W Choleans VG+/K-30 Ningin Vaz In Hi Bi Wingin Vaz In Hi Bi Dixle By Dorsey M-50 Bave Theor Daydreamers N-50 Have Theory Guitar and N-60 Have Theory Guitar Will M-50 Beccally For You N-75 he Theory The Thang M-V026 60	Smith, Willie	2337*m 2250*m,dj 2259	Favorites Plays Music Of J Van He Remeniscing	M- 50 M- 50 eusen M- 90 M- 50	Intruders Jackson, Chuck Jackson, Michael James, Elmore	Gamble 5005	Tink Spots Greatest Hits Dedicated To The King 14 Great Hits*poster.gl To Know A Man*UK Thiss Etta James	M- 75 M- 50
	3006*m Er 3006*m Er 3009*m Th 3009*m Th 3011*m Pl	specially For You N 75 specially For You M-60 he Twangs The Thang M-/VG+60 he Twangs The Thang M-/VG+60 Lays Songs Of Our Heritage N 75	Spanier, Muggsy Spear, Sammy Sperling, Jack	Grand Award Sobern RCA LPT 1000°m Jubilee 1110°m Mercury 20116°m Coral 57341°m 757341°toc Jazztone 1250°m,toc	Pavorites Vol 2 Oh You Kid Authentic Ragtime Musi Pete Fountain Presents Pete Fountain Presents	M-100 N 50 C M- 50 M- 50 M- 50	Jones, Etta Jones, Jimmy	3847	Good Timin Good Timin Good Timin	M-100 M-/VG+ 50 VG++/M-175 VG+100 VG+/G 60
	3014*m \$1 3019*m \$3 3022*m Tv 3024*m Su 91301*m,club issue	he reads the flagg M-/VG+ 60 lays Songs Of Our Heritage N 75 1,000,000 Worth Of Twang N 75 Tris Girls Girls N 50 Wistin' With N 60 e The Twangs The Thang M- 60	Stewart, Rex Storyville Stompers Strayhorn, Billy Sutton, Ralph Tate, Buddy Tatum, Art	UA 14010°m, toc Decca 5498°m 10° 1p	The Peaceful Side	Hucko M- 50 M- 50 M- 60	Kenner, Chris Liggins, Joe Little Miss Cornshu Little Richard Lymon, Frankie	Roulette 25013*m	Land of 1,000 Dances Honeydripper Loveliest Gal In Town It's Real At The London Palladium	M- 75 N 100 VG+/M-150 N 100 m VG+/VG 150
Edison, Harry Sweets Edwards, Jonathan Ellington, Duke	Columbia A68(4) *78 rpm	trin N 60 e The Twangs The Thang M- 60 oing For Myself*Lester Young M- 75 iano Art 0f*2 right hands M- 50 letorically Speaking M-/VG+ 50 Mood Ellington*box set M-/VG+ 50 Mpton*grey label M-100		Capitol 269*m,10" Lp Decca 5086*m 8715*m Jazztone 1203*m Verve MGV 8347*m	Crazy Lege*autograph Encores Piano Solos Vol 1 Art Of Tatum Kings Of The Keyboard More Of Great Piano Of	M- 50 M-125 VG+ 50 M-/VG+ 50 N 50	Majors Martha & The Vandel Mayfield, Curtis Mercer, Mabel Meters	Custom No Nr*dj Atlantic 602(2) Josie 4010	Meet The Heat Wave Rapping*1972 Interview The Art Of Meters*water stained cv	
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Francis, Panama Freeman, Stan Garland, Red Garner, Errol Gibbs, Terry Gillespie, Dizzy	Columbia 6158°m,10" Lp Prestige 7229°1st press Reprise 6080°m,wlp,12" Mercury 80027 Mo	Dugh Talk M- 50 Plano Moods VG+/M- 50 s Dig It*John Coltrane M- 50 1 World Conc*45 rpm sampler N 50 Dre Vibes On Velver M- 50	Wettling, George Whiteman, Paul Wilder Octet, Alec Williams, Nelson Wilson, Stan	Philips 840 203*woc	Lp Jazz Band Great Stars In My*red w Lp Alec Wilder Octet Rockin' Chair*Holland	M-/VG+ 50 /elvet M- 60 M- 60 M- 50	Price, Lloyd Rawls, Lou Reed, Jimmy	297	Christmas With The Mr Personality Mr Personality •10" Lp,Specialty track Sailin' With Soul•radio _1'm_Jimmy Reed	N 50 M-75 M-50 8 N 60 9 Show M-50
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Goodman, Benny Grappelli, Stephane Guarnieri, Johnnie	524 m In 524 m Pr 6033 m, 10* Lp Be Barclay 903/904(2) Jo Brunswick 58047 m Si	h Brussels Jimmy Rushing M- 60 res Pletcher Henderson VG+/M- 50 enny Goodman Peggy Lee VG+/M- 60 pue Gershwin France, 74 issue M- 50 ungs And Playe 10 m M- 75	Winding, Kai Young, Lester	Columbia 999*m Epic 6031(2)*m Parker 405*m Savoy 12068*m 12155*m	Trombone Panorama Memorial Album Pres Is Blue The Immortal Pres L Comercal Manuscer	M- 50 M-/VG+125 N 60 VG+/M- 75 M-/VG+ 50	Simone, Nina Smith, Osborne	501*m,twoc 507*m	Tonight's Night*1st pre Tonight's Night*1st pre Greatest Hits Exclusive Side Street Exclusive Side Street	88 VG+7G 75 88 VG+ 75 M- 50 VG+ 75 VG+75 VG+/VG 50
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New Releases from page 42)

ane Wiedlin and Charlotte Caffey in "La La Land." Carlisle's ocals fit just as snugly among the lush chorus sway of the reezy "Vision Of Nowness." Drummer Gina Schock's bouncy ace-setting infuses undeniable energy into the catchy romp Unforgiven," and the group's sweet harmonies peek out from ehind the jagged electric borders of "Apology."

Fraying around the edges is visible when the group employs heir typical formula with no particular flair, such as in the hugging but generally charmless "Kissing Asphalt." The band akes a shot at message music in "Throw Me A Curve," the acing, Susanna Hoffs-penned case against women seeking to pe rail-thin. More prevalent though is the flighty banality of Superslide" and the repetitive spitballing of "Insincere." No one's looking for The Go-Go's to become profound, but a little nore wit and fun wouldn't do them any harm.

– Thomas Kintner

CARL VERHEYEN Atlas Overload Provogue Records (PRO 71272)

In a sense, we've heard much of this before --- the sizzling retwork, the frenzied rhythms, the reflective instrumentals. But that doesn't mean veteran guitarist Carl Verheyen lacks passion or purpose. An accomplished soloist, session player, sideman and sometime member of Supertramp's latter-day ineup, he has a prowess that recalls the firebrand virtuosity of Kenny Wayne Shepherd, Stevie Ray Vaughan, Johnny Winter, and even, on occasion, Jimi Hendrix.

On Atlas Overload, his fifth solo outing, Verheyen frequently porrows from these and other well-worn references, rarely veering from a trail already traipsed by his high-profile predecessors. He works within the framework of a typical trio, a medium sufficiently suited to run the gamut of the album's blues-based repertoire. On the blustery "9:05," their relentless railings bring to mind the halcyon days of Winter and his earlier ensembles. The blues 'n' boogie grind of "Stand Up" recalls vintage Lynyrd Skynyrd. The mournful "Find Her Way" puts them in Bad Company territory, while the tangled blues of "Chinatown" basks in the Hendrix halo. Note the similarity in sound to Average White Band's "Pick Up The Pieces" in the shuffling, aptly titled instrumental "Funkadiddy"; both move to the same groove.

Still, influences aside, Verheyen's playing is agile but assertive, particularly when it comes to songs such as 'Revival Downs," "Confident Lie" and "Wasted Blues." Similarly, his absorbing instrumental showcases — "Mumba" and "Nordenham" — demonstrate his ability to mix finesse and ferocity in equal measure.

While Verheyen and company clearly contain themselves to certain parameters, their performances are both credible and compelling every riff of the way. (www.mascotprovogue. com) — Lee Zimmerman

NICK CAVE AND THE BAD SEEDS No More Shall We Part **Reprise (48039)**

Nick Cave's gloomy, baroque world just keeps getting more melancholy. On No More Shall We Part, the 11th album from Nick Cave And The Bad Seeds, the perplexed Australian singer/songwriter still grapples with basic moral issues, spiritual doubt and eventual redemption. But unlike the subtler unfolding of themes on his past few albums, No More Shall We Part finds Cave (backed by harmony-spouting folkies Kate and Anna McGarrigle, of all people) sinking more visibly into the pit of his own despair.

Just a glance at the album's titles --- "Hallelujah," "God Is In The House," "Oh My Lord," "Gates To The Garden" gives one a pretty clear picture of what's going on within. Cave, in his own way, needs the religion he chastises throughout No More Shall We Part; yet, he continually asks for salvation while turning his back on its offerings. It's a multifaceted trick, one that requires Cave to be both straight-faced and ironic. He gets all righteous tearing down Fundamentalists and, on the sweeping "Oh My Lord," swings from the pulpit of the bad seed. Cave is torn here, and no amount of pretty ballads and haunting piano will save his soul.

Sacred issues notwithstanding, No More Shall We Part is merely an extension of Cave's exploration of love, God and murder. But where, say, Johnny Cash covers similar themes with more delicacy, Cave comes on like a possessed madman at times, feverishly recounting tales of death and decay like an unreliable narrator in a gothic novel. Only the mournful "As I Sat Sadly By Her Side," piano tinkling away at Cave's side, makes proper use of the grand subject matter. The rest is Cave, at the dark altar, preaching to the glum, downhearted and already converted.

— Michael Gallucci

ELECTRIC LIGHT ORCHESTRA Zoom Epic (16677)

Before recording Zoom, the first Electric Light Orchestra album in 15 years, frontman Jeff Lynne sat down and had a talk with himself. He didn't bother to include any former members of ELO in the conversation (although it's pretty much given that Lynne was ELO once Roy Wood exited the band early on anyway, so what would be the point?). Neither did he even consider releasing Zoom as a solo album. Lynne was determined to rev up the ELO machine once again, critics and general apathy be damned!

Handling all vocals, guitars, cello, piano, keyboards, bass and drums, Lynne, needless to say, is all over Zoom. But one is pressed to find any personality on it. Or any reason for its existence as an ELO album. Ex-Beatles George Harrison and Ringo Starr make brief appearances, but Zoom, like Lynne's

PAUL CARRACK					
Satisfy My Soul					
Compass (7 4300 2)					

As the voice behind Ace's "How Long" and Squeeze's "Tempted," Paul Carrack has over the years remained true to his trademark blue-eyed-soul sound, and his latest, Satisfy My Soul, finds him dispensing with outside producers and placing himself in charge, including playing most of the instruments himself.

Recorded at his home studio in Hertfordshire, England, Carrack's songs boast an intimate feel with grooves so smooth the effect is seamlessly fluid. Even the lyrics, which stick to unabashed declarations of love, don't disturb the generally tranquil flow of things. The 11 originals here (some of which Carrack cowrote with Squeeze lyricist Chris Difford) are by and large easygoing concoctions, but thanks to the uncommon strength of the melodies, blandness is never a problem.

Highlights include the lush ballad "The Only One," the languid title track and the sublime "Together" - all perfect examples of Carrack's easy-on-the-ears brand of songcraft. On the other hand, the soulful strut "Better Than Nothing" and the pure pop of "Running Out Of Time" (a wistful look back at younger, more carefree days and driven by a hypnotic guitar figure) prove that Carrack knows how to shake things up when the spirit moves him.

All told, Satisfy My Soul exudes the supremely contented vibe of a man at peace with himself and his world, and the effect is wonderfully soothing.

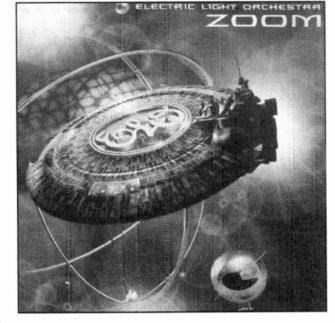
- Tierney Smith

MIKE ESTES AND BRAVE NEW SOUTH **Brave New South** Brave New South (112800)

Mike Estes has been playing some mighty fine Southern rock guitar for a number of years now, having received oneon-one lessons from one of the best - the late Allen Collins. When the young Estes was taking notes on the playing of the Lynyrd Skynyrd guitarist, he had no way of knowing that he would one day be a member of that very same band. Ah, fate is indeed a cov mistress.

While Estes pulled out all the stops as a rebel rocker while with Skynyrd, he turned slightly left in later years toward country music and NASCAR with his band Drivin' Sideways.

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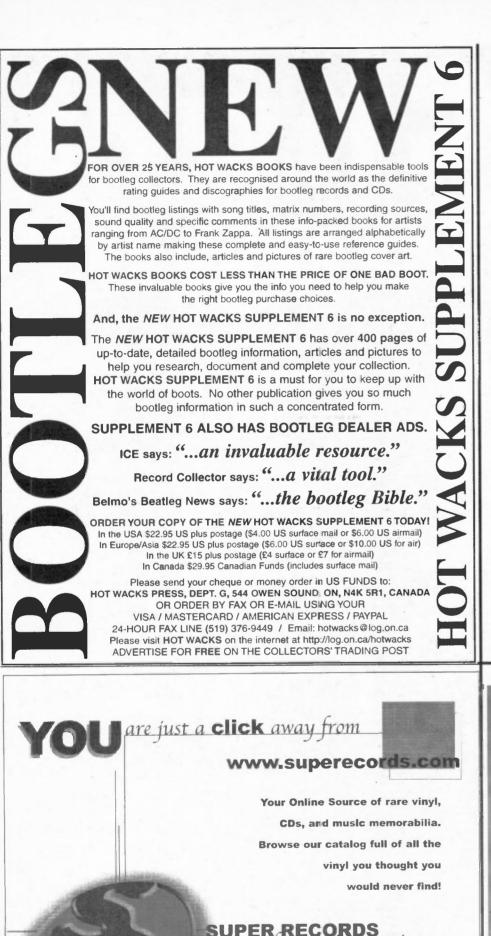


official solo album, 1990's Armchair Theatre, is pretty much Lynne waxing nostalgic all by himself.

The "orchestra" part of the band's moniker is pretty much gone by now. Like the last few ELO group albums from the '80s, Zoom is a studio-generated, electronics-heavy exercise to make ELO relevant in the modern world. It didn't work 15 years ago, and it certainly doesn't work today. Even the album's best songs, such as the throbbing "Alright" and "Lonesome Lullaby," have neither the vitality nor the hooks of ELO's most enduring tunes (as cheesy and bombastic as even they could be). This is misguided marketing: Lynne believing an ELO album will sell better than a solo disc on name alone. Either way, it's a pretty listless listen.

– Michael Gallucci

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REAR COMMENTS ACCOUNTS ALLAN, DAVIE/ARROWS Stoled on surf NMAT RECS SEALED \$400 ALLAN, DAVIE/ARROWS Stoled on surf NMAT RECS STALE ALLAN, G.S./TEXAS NAZIS BOOLING & FATALING FRIV PRESS \$25 AMMETTE HER RARESTISTATE/COllegSongmot SEAL \$30 B-52s Gubbo LIVE New York 1978 \$20 B-52s Boobs Aury LIVE ZUP \$30 ARROT, BRIDGET La Beile Bardot NOINO DOT \$75 BACH BOYS Surfin Safari CAP GERMANYORIGGLOSCV \$25 SEACH BOYS 7 LP BOX SET: CAP YEAR UK #/ABOL'180 \$12 Party NON CAPITOL WYNOTIS SEALED \$12	CHALLENGERS SU CHALLENGERS SU CHALLENGERS SU CLANTON, JINNY JI CLANTON, JINNY JI CLAPTON, FRIC CI COOFMAN, EDDIE SI 5 COMEN, DAVID BEMETI 1 5 COLLINS, JUDY Re	LINATION Surfin ST VallDEEPredux \$175 INATION SURFIN SURFIN SURFIN \$175 INATION SURFIN SURFIN SURFIN \$175 INATION SURFIN \$175 INATIO	BENET VICET BERRY, CHINE BERRY, CHINE BERRY, CHINE BERRY, CHINE BERRY, CHINE BERRY, CHINE JARES, JOHT JARES, JOHT	Lieses of Paris DECCA NO bit Ibl Tests CHESS 1465 MONG NA LK B. 8100 Frash Berrys CHESS MONG Sitvib D. 8500 Chestilly Lear MORE MEN MAN LEAR MONG (PUSST GALOME Everything NG LUMDer allow COMMENT ALLOW THE NO LUMDer allow Merry Christass MGM MJ SEALED After Hours MGH MJ SEALED Country Style MGH MJ SEALED Louity Style MGH MJ SEALED Pop Symbhony 61 SIERED orig V6/7MT WE Surrealistic Pillow ST bit Ibl In a Happy Nan WA. MONG SEALED	VALU CONSTR 840 ROLLING STOWE 860 ROLLING STOWE 860 ROLLING STOWE 800 ROLLING STOWE 820 ROLLING STOWE	S JAGEER:Shes boas JAPW/OEI VIRGVIRV, SA Decembers Children ST LONDON SEALED sa Out of our heads ST LONDON SEALED sa New ST LONDON SEALED sa Satanic Majesties 3-D ST LOND SEALED sa Satanic Majesties UK 3-DorigSEALED sl S Bridges to Babylon 2LP SEALED s3 S Stripped St	abel Promo M- \$200 EREO LPS: nrt \$500
REAR FOIMENTS ALLAN, NAVIERARGY STALEM, STALEM	CHALLENGERS SU CHALLENGERS SU CHAILENGERS SU CLANTON, JINNY JI CLANTON, JINNY JI CLAPTON, ERIC CI COCHRAN, EDOIE SI COCHEN, DAVID BENETI I COCHRAN, CODIE SI COCHEN, ALICE ASI COOPER, ALICE ESI	LINATION LAWACL 39 TETION WAT \$2000 THATTON YULT 100 NONC TATE \$100 THATTON SUFFIN ST VAULTDEEPredWAX \$175 STFIN WITH ST VAULTDEEPredWAX \$175 THATTON SUFFIN ST VAULTDEEPredWAX \$175 THATTON SUFFIN SUFFICIENCE \$100 MARKEN SUFFICIENCE \$100 APTON POLYDOR WL PRONNCI: APTON POLYDOR WL PRONNCI: APTON POLYDOR WL PRONNCI: SETS TETION SUFFICIENCE \$100 CONTRACTION OF SEALED SETS TETION SUFFICIENCE \$100 CONTRACTON OF SEALED ST ACLION WAA/CAMADA INP SEALED SUF ACLION WAAA/CAMADA INP SEALED SUF ACLION WAAA/CA	BENET JUCET BEERT, CHARK BERT, CHARK BERT, CHARK BE, ACKMAN, JUGM JARES, JOHT JARES, JOHT JARES, JOHT JARES, JOHT JARES, JOHT JAR & DEAN JARES, JOHT JAR & DEAN JEFFERSON ATRPLAN JUEF FIVE JOEL, BLLY JOHNSTON, BRUCE KENKEDY, JOHN F. KING, B.B.	Leese of Paris DECCA NO bit Ibi Tests CHESS 1465 MONG NAL CLE. 8100 Frash Berrys CHESS MONG Sitval DJ 5504 Chastilly Lees NO RECH bit M-7NHT 5606 COMMENT ALGOR DEVEryshing NO LONGART 3100 COMMENT ALGOR DEVEryshing NO LONGART 3100 Merry Christmas NGM NJ SEALED After Hours NGM NJ SEALED Country Style NGM NJ SEALED Country Style NGM NJ SEALED Folk R Roll ORIG ST Liberty SEALED Pols Symbony 61 STERDO rig VG/NHT WE Surraelistic Pillow ST bik Ibi Is a Happy Nam UAA. HONO SEALED Sznd St JAPAN W/OBI Digital Surfin Round World COM. HONO SGAFART That was week that wasTRIBUTE SEALD Sings Spirituals CROWN ST REDMAX	VALU ROLLING STOME 860 ROLLING STOME 860 ROLLING STOME 860 ROLLING STOME 800 ROLLING STOME 825 ROLLING STOME 826 ROLLING STOME 826 ROLLING STOME 826 ROLLING STOME 827 ROLLING STOME 828 ROLLING STOME 828 ROLLING STOME 830 ROMSTADT, LIND 815 ROMSTADT, LIND 80 ROTALETTES	S JAGGER:Shes boss JAPW/OBI VIRGVINYL sto S Decembers Children ST LONDON SEALED sto Out of orn heads ST LONDON SEALED sto S Stanic Majesties 3-D ST LONDON SEALED sto S Stanic Majesties 3-D ST LONDON SEALED sto S Stanic Majesties 3-D ST LONDON SEALED sto S Stanic Majesties UK 3-DorigSEALED sto S Stanic Najesties UK 3-DorigSEALED sto S Stripes U SEALED sto S Stripes Z Bridges to Babylon 2LP SEALED sto S Striped 2LP SEALED sto MAS Sandy MALA MOND orig VE/M- szo A 1990 TOUR BOOK: with Aron Weille sto Elegant sould of KMH MOND scarce sto	LP: low label Promo M- \$200 STEREO LPS: mint \$500
REACH BOYS HALLAN, JAVIE/AARONS Stoled on surf NMAT RECS SEALED \$400 HALLAN, G.S./TEAN MAZIS BOOLING & PTANIMI PRIV PRESS \$25 AMMETTE HER RAREST:State/CollegSongmon Seal \$30 8-523 Bombs Away LIVE 2LV Bombs Away LIVE 2LV Bombs Away LIVE 2LV HER RAREST:State/CollegSongmon Seal \$30 8-525 Bombs Away LIVE 2LV 100 BOYS 100 BOYS 1975 20 BAN Dages 100 BOYS 100 BOYS 1975 20 BAN Dages 100 BOYS 100 REONG CAPTOL U/PHOTOS SEALED \$12 100 CAPTOL AP GERMANYOFIDS SEALED \$12 100 BOYS 100 CAPTOL U/PHOTOS SEALED \$12 100 CAPTOL AP GERMANYOFIDS SEALED \$12 100 BOYS 100 CAPTOL U/PHOTOS SEALED \$12 100 CAPTOL U/PHOTOS \$10 CAPTOL U/PHOTOS \$100 CAPTOL U/PHOTOS \$10 100 CAPTOL U/PHOTOS \$10 CAPTOL U/P	CHALLENGERS SU CHALLENGERS SU CHAILENGERS SU CLANTON, JINNY JI CLANTON, JINNY JI CLAPTON, ERIC CI CLAPTON, ERIC CI COMEN, DAVID BENETI I S COMEN, DAVID BENETI I S COMEN, DAVID BENETI I COOPER, ALICE EA COOPER, ALICE EA CREAM HY	LINATION Surfin ST VAULT ST VA	BENET, VICTO BERT, CHARL BERT, CHARL BERT, CHARL BERT, CHARL BERT, CHARL BERT, CHARL BERT, CHARL JAMES, JOHT JAMES, JOHT JAMES, JOHT JAMES, JOHT JAMES, JOHT JAMES, JOHT JAMES, JOHT JAMES, JOHT JAMES, JOHT JEFFERSON ATRPLAN JEFFERSON ATRPLAN JEFFERSON ATRPLAN JEFFERSON ATRPLAN JEFFERSON ATRPLAN JEFFERSON ATRPLAN SCHEMESTON, BRUCE KEMEOV, JOHN F. KING, B. B. KING, CAROLE KISS	Lieses of Paris DECCA NO bit Ibl Tests CHESS 1465 MONG NAL CLE. 8100 Freah Berrys CHESS MONG Sitval D 5506 Chastilly Lace NO REE bit M-7NHT 5600 (PUSST GALOME Everything NG LORDer 3100 COMMENT ALGORIE EVerything NG LORDer 3100 Merry Christmas NEM NJ SEALED After Neurs NEM NJ SEALED Italianissine NEM NJ SEALED Italianissine NEM ST SEALED Folk a Roll ORIG ST Liberty SEALED Pop Symphony 61 SIRED orig VG/NHT ME Surrealistic Pillow ST bit Ibl Is Anapy Han UA. HOMO SEALED Sznd St JAPAN W/OBI Digital Surfin Round World CDL ROND Sightare That was week that wasFIRUTE SEALED Sigas Spirituals CROWN ST REDMAX (same) TEST PRESSING of HFS_1046 8 TRACKS Kiss Alive II 2 tapes	VALU CONSTRUCTION 840 ROLLING STONE 860 ROLLING STONE 860 ROLLING STONE 800 ROLLING STONE 800 ROLLING STONE 800 ROLLING STONE 800 ROLLING STONE 820 ROLLING STONE 821 ROLNE STONE 825 ROLNE STONE 826 ROVALETIES 8275 SCARCHERS 825 SHANDOUS	S JAGGER:Shes boas JAPW/OBI VIRGVINYL s40 S Decembers Children ST LONGON SEALED s40 Out of own heads ST LONGON SEALED s40 S Mow ST LONGON SEALED s40 S Satanic Hajesties J-D ST LONGON SEALED s40 S Satanic Hajesties J-D ST LONG SEALED s40. S Satanic Hajesties UK 3-DorigSEALED s40. S Bridges to Babyloa 2LP SEALED s40. S Satanic Najesties UK 3-DorigSEALED s40. S Bridges to Babyloa 2LP SEALED s40. A Sandy HALA MONO orig VE/m 820. A 190 TOUR 000: with haren Neville 130 Elegant sound of K6M HONO scrice \$40 Hear Hear MERCURY ST orig \$25 Know ATLAHIC NONO orig \$20	VY LP: Y Vellow label Promo M- \$200 ST STEREO LPS: Mint \$500
REAR FORMENTS ALLONDON ALLAN, DAVIE/AROUS Stoked on surf NMAT RECS SEALED \$40 ALLAN, DAVIE/AROUS Stoked on surf NMAT RECS SEALED \$40 B-528 B-528 B-528 Bombs Ausy LIVE 21P B-528 Bombs Ausy LIVE 21P B-528 BARDOT, BRIDGET La Belle Bardot RNN 000 B-528 BARDOT, BRIDGET B-528 BARDOT, B-528 BARDOT, B-528 B	CHALLENGERS SU CHALLENGERS SU CHALLENGERS SU CHAILENGERS SU CLANTON, JIMNY JI CLANTON, JIMNY JI CLANTON, RENC CL COOPER, ALICE ASI COOPER, AND REMET I S COULINS, JUOY Re- COOPER, ALICE ASI COOPER, ALICE EASI CREAM UNA CREAM FIT CREEDENCE CLEARUNT (SA CREEDENCE CLEARUNT (SA	LINATION TANGL'ST TEIDEN ANT SCOO THATTON SUFFINIST STATUDE CENTRAL AND SCOOL THATTON SUFFINIST VALIDEEPENDIAX \$175 THATTON SUFFINIST VALIDEEPENDIAX \$175 THATTON SUFFINIST VALIDEEPENDIAX \$175 THATTON SUFFINIST VALIDEEPENDIAX \$175 THATTON SUFFINIST SCOOL THATTON SU	BENET, VICTO BERT, CHARL BERT, CHARL BERT, CHARL BERT, CHARL BERT, CHARL BERT, CHARL JAMES, JOHT JAMES, JOHT JEFFERSON ATRPLAN JUEF, BELAN JUEF, BELAN SCHEMES, BELAN	Lesses of Paris DECCA NO bit Ibl Tests CHESS 1465 MONG NAL CLE. 8100 Frash Berrys CHESS MONG Sitvel DJ 5506 Chastilly Less NO REG bit M-7NHT 5506 (PUSST GALOME EVerything NG LORDerr 3100 Merry Christnas NGN NJ SEALED After Hours NGN NJ SEALED Italianissiwe MGN ST SEALED Italianissiwe MGN ST SEALED Italianissiwe MGN ST SEALED Folk a Roll OR16 ST Liberty SEALED Pop Symbony 81 STERCH Dig VI Iwa Happy Han UAA. NONO SEALED Sings Spirituals CRUM ST REDMAX (same) TEST PRESSING Of NFS_1046 S TRACKS Kiss Alive II 2 tapes PATER CRUSS: Same OR16 W/7DST SEALED Detter CRISS: Same OR16 W/7DST SEALED Petter CRISS: Same OR16 W/7DST SEALED	VALU ROLLING STOME 860 ROLLING STOME 860 ROLLING STOME 860 ROLLING STOME 800 ROLLING STOME 820 ROLLING STOME 820 ROLLING STOME 820 ROLLING STOME 820 ROLLING STOME 820 ROLLING STOME 820 ROLLING STOME 830 ROMSTADT, LIND/ 835 SHANDONJS 835 SHANDONJS	S JAGÉER:Shes boas JAPW/OBI VIRGVINYL sto S Decembers Children ST LONDON SEALED sto Out of own heads SI LONDON SEALED sto S Now SI LONDON SEALED sto S Now SI LONDON SEALED sto S Statinic Rajesties 3D SI LOND SEALED sto S Statanic Rajesties UK 3D-ORISEALED sto S Bridges to Babyloa 2LP SEALED sto S Statanic Rajesties UK 3D-ORISEALED sto S Bridges to Babyloa 2LP SEALED sto S Stripped 2LP SEALED sto S Satanic Rescue to Rayloa 2LP SEALED sto Math MONO orig VG/rm< 120	RAVY LP: 2000, Yellow label Promo M- \$200 2001 STEREO LPS: PARGER mint \$500
REAR FORMENTS ALLAN, DAVIE / ARROYS SLOVENTS ALLAN, DAVIE / ARROYS SLOVENTS ALLAN, G.G. / TEXAS MALTS SLOVENT AND ALLAN, G.G. / TEXAS MALTS SLOVENT AND ALLAN, G.G. / TEXAS MALTS ALLAN, G.G. / TEXAS MA	CHALLEMEERS 5 CHALLEMEERS 5 CLANTON, JIMMY JI CLANTON, JIMMY JI CLANTON, JIMMY JI CLANTON, RITI CL COCHRAM, EDDIE SI 5 COMEM, DAVID BENETI I 5 COMEM, DAVID BENETI I 5 COMEM, DAVID BENETI I 5 COMEM, ALICE ASS COOPER, ALICE ASS CREAM UN CREAM PTC CREDENCE CLEARNITE NI CREDENCE CLEARNITE NI CREDENCE CLEARNITE NI CREDENCE CLEARNITE NI	The state of the set o	BENET, VICTO BERT, CHARL BERT, CHARL BERT, CHARL BERT, CHARL BERT, CHARL BERT, CHARL BERT, CHARL BERT, CHARL JAMES, JOHI JAMES, JOHI JAMES	Leses of Paris DECCA NO bit Ibi Tests CHESS 1465 NOM SAL CLB. 8100 Freah Berrys CHESS NOMO SILVEL D 5500 Chastilly Lese NO REE bit M-7NHT 5600 (PUSST GALOME EVerything NG LORDer 3100 Merry Christmas NEM NJ SEALED After Nours NEM NJ SEALED Italianissine NEM NJ SEALED Italianissine NEM ST SEALED Folk 8 NOIL ORIG ST Liberty SEALED Pop Symphony 61 SIRED orig VG/NHT ME Surrealistic Pillow ST bik Ibi Is Anappy Nan UA. HONO SEALED Sznd St JAPAN W/OBI Digital Surfin Round World CD. NONO 3607are That was week that wasFIRUTE SEALED Sings Spirituals CROWM ST REDMAX (same) TEST PRESSING of HFS.1046 8 TRACKS Kiss Alive II 2 tapes PAUL SIMMLEY DICTURE GLSC MINT Double Pilatinna 21P orig CASA SEALD PETER CRISS: Same ORIG W/POST SEALD PITA CHESSE BLJEANK'22	VALU CONSTRUCTION 840 ROLLING STONE 860 ROLLING STONE 860 ROLLING STONE 800 ROLLING STONE 800 ROLLING STONE 800 ROLLING STONE 800 ROLLING STONE 820 ROLLING STONE 821 ROLLING STONE 825 ROLING STONE 825 ROLING STONE 825 ROLING STONE 825 ROMING STONE 825 SHANNON JOEL 825 SHARP, DEE DEE 825 SHARP, DEE DEE 825 SUMUTRACK	S JAGGER:Shes boes JAPW/OBI VIRGVINYL s40 S Decembers Children ST LONGON SEALED s40 Out of own heads ST LONGON SEALED s40 S Mow ST LONGON SEALED s40 S Stanic Majesties J-D ST LONGON SEALED s40 S Stanic Majesties UK 3-DorigSEALED s40. S Bridges to Babyloa 2LP SEALED s40. S Bridges to Babyloa 2LP SEALED s43. S Stripped 2LP SEALED s40. A 1390 TOUR 000K: with Aaron Neville 330 Elegant sound of KGM HOHD scarce s40. Hear Hear MERCURY ST orig s25 Bet of DOT ST 200 All the this CAMED mono R016 s25 Do the bird MO CAMED w/STKR SEALED s75	IPY GRAVY LP: 0 M- \$200, Yellow label Promo M- \$200 E RAREST STEREO LPS: owd CHARGER mint \$500
REAR BOYS Stoked on surf WMAT RECS SEALED #40 ALLAN, JAVIE/ARROWS Stoked on surf WMAT RECS SEALED #40 ALLAN, G.A. TEXAS MAZIS BOOZING & Pranking PRIV PRESS 22 MARETTE HER RAREST:State/CollegSongento SEAL 30 9-528 Books Away LIVE ZLP 32 9-528 Books Away LIVE ZLP 32 9-529 DOWN STILL BAIDS BAID DO T 97 9-529 BOOKS SURFILL AND COLOUR 30 8-600 BOYS JULY BANG TACH AND DO T 97 9-600 BOYS JULY BANG TACH AND DO T 97 100 REDOR: 1975 20 BAN Dags 30 8-600 BOYS JULY BANG TACH AND TACH AND TACH AND TACH BACK BOYS JULY BANG TACH AND TACH AND TACH AND TACH BACK BOYS JULY BANG TACH AND TACH AND TACH AND TACH BACK BOYS JULY BANG TACH AND TACH AND TACH AND TACH BACK BOYS PARTY NONC CAPITOL W/PHOTOS SEALED 32 EACH BOYS SULFIES CLEMMON: MAGDING TACH AND TACH EACH BOYS PARTY NONC CAPITOL W/PHOTOS SEALED 32 EACH BOYS SULF TACH AND TACH AND TACH AND TACH AND TACH EACH BOYS SULFIES TACH AND TACH AND TACH AND TACH AND TACH EACH BOYS SULFIES TACH AND TACH AND TACH AND TACH EACH BOYS SULFIES TACH AND TACH AND TACH AND TACH AND TACH EACH BOYS SULFIES TO TAKE TACH AND TACH AND TACH AND TACH EACH BOYS SULFIES TACH AND TACH EACH BOYS SULFIES TACH AND TACH EATLES SULF AND TACH AND	CHALLEMEERS SU CHALLEMEERS SU CHALLEMEERS SU CLANTON, JIHNY JI CLANTON, JIHNY JI CLANTON, JIHNY JI CLANTON, RENC CL COORRAM, EDDIE SI COMEN, DAVID BEMETT I SCOMEN, JUHY ReNC COOPER, ALICE ASS COMER, ALICE ASS COMERCE CLEARUTE (SA CREEDENCE CLEARUTE MI CRESSY, STLLS, MASS & U DEEP PURPLE SLC DEEP PURPLE SLC DEEP PURPLE IN	A Construction wheel share show the second state of the second sta	BENET, VICTO BERRY, CHINCE BERRY, CHINCE BERRY, CHINCE BERRY, CHINCE BERRY, CHINCE BERRY, CHINCE BERRY, CHINCE BERRY, CHINCE JARES, JOHI JARES, JOHI J	Lesses of Paris DECCA NO bit Ibl Tests CHESS 1465 MONG NA LEB. 8:00 Frash Berrys CHESS MONG Sitvel D 3504 Chestilly Leace NO RER bit M-7KHT 3606 (PUSST GALOME Everything NO LONGER 2106 Merry Christmas MGH MJ SEALED After Nours MGH MJ SEALED After Nours MGH MJ SEALED Country Style MGH MJ SEALED Country Style MGH MJ SEALED Pop Symphony 81 SIERED orig VG/HMT HE Surrealistic Pillow ST bit bib In a Mappy Nau NA. MONG SEALED Surfin Round Morid CGM LONG Store That was week that wasTRJBUTE SEALD Sings Spirituals CROWN ST REDMAX (same) TEST PRESSING O'NFS. JOA 81 TANCYS Kiss Alive II 2 tapes PAUL STAMLEY Picture disc MINT Double Platinus 2LP orig CASA SEALD PFTER CRISS: Same ORIG W/POST SEALD II HAIF/KING CUSTON PRESS BLEAMAT'92 Sundown REPRES ML POND	VALU ROLLING STOME 860 ROLLING STOME 800 ROLLING STOME 820 ROLLING STOME 825 ROMENT & DATTON 826 ROMENT & DATTON 827 ROLING STOMES 828 ROMENT & DATTON 829 ROMENT & DATTON 820 ROMENT & DATTON 821 SHAMPOND, DEL 825 SHAMP, DEE DEE 825 SHAMP, DEE DEE 825 SUMOTRACK 825 SUMOTRACK	S JAGEER:Shes boas JAPW/OEI VIRGUINYL SLO Decembers Children ST LONGON SCALED SLO Out of our heads ST LONGON SCALED SLO S Now ST LONGON SCALED SLO S Satanic Majesties 30-51 LOND SCALED SLO S Satanic Majesties UK 30-50 figSEALED SLO S Statanic Babyloa 2LP SCALED SLO S Statanic Babyloa 2LP SCALED SLO S Statanic Majesties UK 30-50 figSEALED SLO S Statanic Majesties UK 30-50 fig SLO S Stady MALA MONO orig VE/M SLO Near Mear MERCURY ST of g Elegant Soudd Of NEM MONO Scarce SLO Mear Mear MERCURY ST of g Sest Of DOT ST S Stady MALAMIC MONO ORIG SLO All the hits CAMED MONO GRIG SLO Touws got to hide FONTAMA ST Youws got to hide FONTAMA ST	LUMPY GRAVY LP: REOMO M. \$200, Yellow label Promo M. \$200 THE RAREST STEREO LPS: In Crowd CHARGER mint \$500
RLAM, DAVIE / ARROWS Stoled on surf WHAT RECS SEALED \$400 NLLAM, DAVIE / ARROWS Stoled on surf WHAT RECS SEALED \$400 HALLIN, 6.6. / TEXAS MAZET BOLSTING & TATALING PRIV PRESS \$25 MARETTE HER RAREST:State/CollegSongsNO SEAL \$30 1523 Sumbo LIVE New York 1978 \$20 Bobbs Anay LIVE 2LP \$30 RARDOT, BRIDGET La Bella Bardot NDNO DOT \$75 EACH BOYS JULY New York 1978 \$30 EACH BOYS JULY DAVIE AND	CHALLEMEERS 5 CHALLEMEERS 5 CLANTON, JIHNY JI CLANTON, JIHNY JI CLANTON, JIHNY JI CLANTON, RENC CL COMERN, AVID BEMETT 1 COMENN, ANID BEMETT 1 COMENN, ANID BEMETT 1 COMENN, ANID BEMETT 1 COMENN, ANIDE SAN COMPER, ALICE ASS COMPER, ALICE ASS CREDENCE CLEARNITE AS CREDENCE CLEARNITE MI CRESENCE CLEARNITE MI CRESENCE CLEARNITE MI DEEP PURPLE SCO DEEP PURPLE NAG DIAMOND, MEIL SHI DIAMOND, MEIL SHI	The service of the se	BENET, VICTO BERRY, CHARLE BERRY, CHARLE BERRY, CHARLE BERRY, CHARLE BERRY, CHARLE BERRY, CHARLE BERRY, CHARLE JAMES, JOHT JAMES, JOHT JOEL, BELLY JOHNSTON, SERVE KEINEGY, JOHNEF, ELE KINSS, KISS KISS KISS KISS KISS KISS KISS KISS	Lieses of Paris DECCA NO bit Ibi Tests CHESS 1465 NOMO SILVEL D 550 Chestilly Lace NO REC bit M-7NIH 560 Chestilly Lace NO REC bit M-7NIH 560 COMMENT ALL CALL NO REC bit M-7NIH 560 COMMENT ALL CALL NO REC BIT ALL ALL ALL ALL ALL ALL ALL ALL ALL AL	VALU CONSTRUCTION 840 ROLLING STONE 860 ROLLING STONE 860 ROLLING STONE 860 ROLLING STONE 800 ROLLING STONE 800 ROLLING STONE 800 ROLLING STONE 820 ROLLING STONE 8215 RADOUS 835 SHANBON JEL 825 SHARP, DEE DEE 825 SUMDITRACK 825 SOUNDITRACK 8100 SPEYENS, APRIL 8100 SUPERTRAMP 800 SUPERTRAMP	S JAGGER:Shes boss JAPW/OBI VIRGVINYL 440 S Decembers Children ST LONGON SKALED 540 Out of our heads ST LONGON SKALED 540 S Now ST LONGON SKALED 540 S stanic Majesties 3D ST LONG SKALED 540 S stanic Majesties UK 3D-OTISSKALD 510 S stanic Majesties UK 3D-OTISSKALD 510 S stanic Bajesties UK 3D-OTISSKALD 510 S stanic Bajesties UK 3D-OTISSKALD 510 S stanic Bajesties UK 3D-OTISSKALD 510 S stanic Majesties UK 3D-OTISSKALD 510 S stripped 2LP SKALED 535 S stripped 7LP SKALED 535 S stripped 7LP SKALED 535 S stripped 7LP SKALED 535 S stripped 7LP SKALED 535 B store UK 510 New MERCURY ST ST 52 B store TO ST 51 D the bits CAMED mono ORIS 525 S to bid FOID ST 51 D the bit M NO CAMED W/STKR SKALED 520 Fach an tiger IMPERIAL FAR STRED 545 UK D ATISSKA 50 sed 90 ORIS 405 TR 556.ED 525 Crime of Century CAMADA 1/2 SPEED 525 Crime of Century CAMADA 1/2 SPEED 525 Crime of Century CAMADA 1/2 SPEED 525	A LUMPY GRAVY LP: WL PROMO M. \$200, Yellow label Promo M. \$200 OF THE RAREST STEREO LPS: Anx in Crowd CHARGER mint \$500
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RLAM, DAVIE / ARROWS Stoked on Burf WHAT RECS SEALED \$40. ALLAM, DAVIE / ARROWS Stoked on Burf WHAT RECS SEALED \$40. ALLAM, G.A. / TERAS MAZIS BOOLING & PTANKING PRIV PRESS \$25. MARETTE HR RAREST:State/CollegSongento SEAL \$30. 1528 Genubo Live Hew York 1978 \$20. 1529 Genubo Live Hew York 1978 \$20. 1520 Hew York 1978 \$20. 1520 Hew York 1978 \$20. 1520 Hew York 1978 \$20. 1	CHALLENGERS SU CHALLENGERS SU CHALLENGERS SU CHALLENGERS SU CLANTON, JIHNY JI CLANTON, JIHNY JI CLANTON, REIC CL COCHEN, REIC CL COCHEN, REIC CL COCHEN, AND DEMETI I S COHE, AND DEMETI I S COHEN, AND S S S S S S S S S S S S S S S S S S S	Linkation wale of the low wale server	BENET, VICTE BERRY, CHARLE BERRY, CHARLE BERRY, CHARLE BERRY, CHARLE BERRY, CHARLE JARES, JOHT JARES,	Lesses of Paris DECCA NO bit Ibl Tests CHESS JASK MONG NA LEB. 8:00 Frash Berrys CHESS MONG Sitvel D SAM Chestilly Leas MORE MED MARKING CHEST GALOME Everything NO LUMDART SLO COMMENT ALL AND MERE MONG NO STALED After Mours MGM HO SEALED COMMENT Style MGM HO SEALED Country Style MGM HO SEALED Country Style MGM HO SEALED Country Style MGM HO SEALED Country Style MGM HO SEALED Pap Symbhony 61 SIEREO orig VG/MHT WE Surrealistic Pillow ST bit bit I as Happy Nam UA. NOMO SEALED Surfin Round World COL MONO SGALED Surfin Round World COL MONO SGALED Surfin Round World COL MONO SGALED Sundown REFIBUTE SEALD Sings Spirituals CRUM SI REDMAX (same) IEST PRESSIMG O'NS, LOAD B TRACYS Kiss Alive II 2 tapes PAUL SIMMLEY Picture Gir MFS, LOAG Sundown REFISE ML PROHO Bell Ringer EXCELLO MOORIG rare Sundown REFISE ML PROHO Bell Ringer EXCELLO MOORIG FAL Sundown REFISE ML PROHO Bell Ringer EXCELLO MOORIG STALE Like Virigs PROHO MHT WAA BIT Album Faat Do wah diddy ASCOT ST Best of MGM ST LIS THE SILEM SUMDTRACK:Sone Like IV WAS STALED Interview Prohom Schaled Like Virigs PROHO MHT WAA BIT Album Faat Do wah diddy ASCOT ST Best of MGM ST LIS PROFENSILENT 4 horseame Brocklyally UL WAS SEALED Don Blvd de La Madeline DECCA STrare RADIO SMULT:PAPPPERPERSENS HEAD INTERVIEW WAS STALED SINGER AFFICE WAS SILENT A horseame Coolysilly UL SEAN SCHALED STANGER WIST STALED DON BLV DE NA SEANCED SUMMTRACK SOME IN STALED SILENT A horseame Coolysilly UL WAS STALED DON BLV DE NA SEANCED SUMPTRACK SOME IN STALED SILENT A horseame Coolysilly UL WAS STALED DON BLV DE NA SEANCE WIST SEANCE SUMPTRACK SOME WAS SILENT A horseame COOLYSILLY UNA STALED COMPTRACK SOME IN SILENT COMPTRACK SOME IN SILEN	VALU ROLLING STOME: 860 ROLLING STOME: 870 ROLLING STOME: 820 ROLLING STOME: 821 ROMENT: 822 ROMENT: 823 ROMING: 824 ROMENT: 825 ROMENT: 826 ROMENT: 827 ROMENT: 828 SHARP.OEE 825 SHARP.OEE 825 SUMOTRACK 825 SUMENTRAK 8100 SUPERTRAMP 8100 SUPERTRAMP 8101 SUPERTRAMP 8102 SUPERTRAMP 8103	S JAGER:Shes boss JAPW/OEI VIRGYINY, sto Decembers Children ST LONDON SEALED sto Out of our heads ST LONDON SEALED sto New ST LONDON SEALED sto S stainic Majesties 3-D ST LOND SEALED sto S stainic Majesties US -D ST	APPA LUMPY GRAVY LP: ONO WL PROMO M- \$200, Yellow label Promo M- \$200 DNE OF THE RAREST STEREO LPS: Oble Gravi In Crowd CHARGER mint \$500
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MONG SEALED Surfis Round Morid COL MONG 36ALED Surfis Round Morid COL MONG 36ALED Sundown REPRESS MG MFS.1046 8 TRACKS Kiss Alive II 2 Lapos PAUL SIMMLEY Picture disc MIMT Double Platinus 2LP orig CASA SEALD DIT Half Soed Master ONR Killer/King CUSTON PRESS BLJEWAK'92 Sundown REPRISE ML PRONO Bell Ringer TKELLU MONG SCALED Like Virgin PRONO UMITE WAK sint Album Fat Douah diddy ASCOT ST Best of MGH ST blank groovesILENT 4 horseam BrocklyaltyRe MudePicolisc G DISC BOX SET 6 12' Pic DiscissMMF SUMDTRACK:Some like it WA ST SEALD Too fast for Iove LEATHWA RECS Nice Nanether Side of DECCA NO SEALED Like Virgin PRONO UMITE WAK SINC SUMDTRACK:Some like it WA ST SEALED Too fast de OFOCLAN UNLEATHER CASE Another Side of DECCA NO SEALED Sund SUTON SEREO Pandesonius Shadow RAK bliklabPro Spotlight on Rick DECCA NO SEALED Sung Sor YOU DECCA	VALU EXCENSION VALU EXCLING STONE: 660 ROLLING STONE: 800 ROLLING STONE: 800 ROLLING STONE: 800 ROLLING STONE: 800 ROLLING STONE: 820 ROLLING STONE: 821 ROLDONE: 825 RANDONE: 825 SHANBON, DEL 825 SHANP, DEE DEE 825 SUNDTRACK 830 SUPERTRANP 835 SUPERTRANP 835 SUPERTRANP 836 SUPERTRANP 8375 TROBES 840 VINCENT, GENE 835 TREVELOES 835 TREVELOES	S JAGER:Shes boss JAPU/OEI VIRGUINYL S40 Decembers Children ST LONGON SEALED S40 Out of our head ST LONDON SEALED S40 S Now ST LONDON SEALED S40 S Satanic Majesties UN 3-DOTISEALED S40 S Satanic Majesties UN 3-DOTISEALED S40 S Satanic Majesties UN 3-DOTISEALED S40 S Satanic Balyloa ZLP SEALED S35 S Tripped D ZLP SEALED S35 S Stripped C ZLP SEALED S35 S Stripped SATURE SEALED S40 S Satanic Majesties UN 3-DOTISEALED S40 S Satanic Majesties UN 3-DOTISEALED S41 S Satanic Majesties UN 3-DOTISEALED S41 S Satanic Majesties UN 3-DOTISEALED S45 S Stripped D ZLP SEALED S35 S Stripped C ZLP SEALED S35 S Stripped C ZLP SEALED S35 S Stripped C ZLP SEALED S35 S Stripped D S40 Hear Mear MERCURY STOTIS SEALED S45 D C Heb Stripped S40 Hear Mear MERCURY STOTIS SEALED S45 D C Heb Strid M0 CAMED WS/SKR SEALED S45 D C Heb Strid M0 CAMED WS/SKR SEALED S45 S CTIED C Holfe FORMAMA S1 S25 CTIED C CHUTY CAMAD 1/2 SPEED S25 CTIED C CHUTY CAMAD 1/2 SPEED S25 D ST CHUTY STETISTOTIST S53 SUDIC CHUTCHER S111 B SCLL ML PROMON S10 D LA DULY SETISTISTER SALED S40 LOVE IS STISTISTER STATUS S54 LOVE IS STISTISTER STATUS S54 LOVE IS STISTISTER STATUS S54 LOVE IS STISTISTER STATUS S54 D SC MOUTCHER S111 B SCLL ML PROMON S10 D S SUDIC MOUTCHER S111 B SCL MARM S54 D SADDIST S11 SADDIST S13 SBABDAST S11 SADDIST HO JA PROMON S10 J L B DOX S51: SADDIST HO JA PROMON S10 J S SEALED AT LANTIC ML PROMON S10 J S SEALED AT LANTIC ML PROMON S10 J S SADDIST S1: SADDIST HO JA SPECCU JS S5 S SADDIST S1 SADDIST HO JA SPECCU JS	T LP ZAPPA LUMPY GRAVY LP: \$00 Mone WL PROMO M. \$200, Yellow label Promo M. \$200 Ist LP ONE OF THE RAREST STEREO LPS: Dota Gravi of Creater Mine \$500
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SEALED \$20 HALLS RADDER SAN HARTER, SANDER SEALED \$20 HALLS RADDER SAN HARTER, SANDERE	CHALLENGERS SU CHALLENGERS SU CHALLENGERS SU CHAILENGERS SU CLANTON, JIHNY JI CLANTON, JIHNY JI CLANTON, RETC CL COCHEAN, RED CL COOPER, ALICE SI COLLINS, JUOY Re COOPER, ALICE CAS COLLINS, JUOY Re COOPER, ALICE CAS CREEDENCE CLEARUTE SI COOPER, ALICE CAS CREEDENCE CLEARUTE SI CREEDENCE CLEARUTE SI DIANONO, NE'LL SI DIANONO, NE'LL CREEDENCE CLEARUTE SI DIANONO, NE'LL SI DIANONO, NE'LL DIANONO, NE'LL CAN, 808 SI D'LAN, 808 SI D'LAN, 808 SI D'LAN, 808 MS CHALES MOL SI SI SI SI D'LAN, 808 MS CHALES MOL SI SI D'LAN, 808 MS CHALES MOL SI SI SI SI D'LAN, 808 MS CHALES MOL SI SI SI SI D'LAN, 808 MS CHALES MOL SI SI D'LAN, 808 MS CHALES MOL SI SI SI SI D'LAN, 808 MS CHALES MOL SI SI SI SI SI SI D'LAN, 808 MS CHALES MOL SI SI SI D'LAN, 808 MS CHALER, SI MARROE SI MI HENDRIX, JIHI ALIS MARTEVU, DEAD MART MOL SI SI SI MI HENDRIX, JIHI ALIS MI HENDRIX, JIHI ALIS MI HENDRIX, CLARENCE TOU MERD LOSS MI MURDELLS MOL MURDELLS MOL MURDELLS MOL MURDELLS MOL MURDELS SI CHALES SI MURDELS SI M	And the second s	BERT, FUNCE BERT, CHARLE BERT, CHARLE BERT, CHARLE BERT, CHARLE BERT, CHARLE BERT, CHARLE BERT, CHARLE BERT, CHARLE JARES, JOHI JARES, JANES JARES, JANES JARES, JANES JARES, JARES JARES, JARES, JARES JARES, JARES JARES, JARES JARES, JARES JARES, JARES JARES, JARES JARES, JARES JARES, JARES, JARES JARES, JARES JARES, JARES JARES, JARES, JARES,	Lieses of Paris DECCA NO bit Ibi Tests CHESS JASK MONG NICKE. 19 Frank Berryr CHESS MONG SILVEL D 1900 Chestilly Lear MOREN BLW-7KHI 1900 Chestilly Lear MOREN BLW-7KHI 1900 COMMENT ALGENER SUPPLY Merryr Christaas MGM M2 SEALED After Mours MGM M2 SEALED After Mours MGM M2 SEALED Lialianissiee MGM S1 SEALED Folk A ROLL ORIG S1 Librerty SEALED Pop Symbhony 61 SIERED orig VG/7HNT WE Surrealistic Pillow ST bit Ibi Ia a Happy Nau UA. NOMO SEALED Surfia ROUM Marid COMO 360/ACE Surfia ROUM Marid CAMOBI Digital Surfia ROUM Marid CAMOBI SASEA Surdia ROUM Marid CAMOBI SASEA Surdia ROUM Marid CAMOBI SASEA Sundowa REPTSESIME OF MS_LOAG 8 TRACKS Kiss Alive II 2 tapes PAUL SIMMLY Picture Gits CHIM Double Platinus 21P orig CASA SEALD PEYER CRISS: Same ORIG M/POSI SEALD II NALI'S Speed Master ORR KILIER/KING CUSTON PRESS BLUEAMA'92 Sundowa REPRISE ML PORON Bell Ringer EXCELLO MOORIG J6/VG- Suing old aorg LIB STEREO orig Interviaw Proble Net Diak grooveSILENT 4 horseame GrooLiyaLIVE Made Picitie 6 DISC 80X SEI 6 12' Pic DiseaSMWR SOUMDTRACK:Sose II'w IG LIS FARD To fast for Love LEHTMUR RECS ALED Sings for you DECCA MO SEALED Sings for you DECCA MO SHALED Sings	VALU ROLLING STOME: 860 ROLLING STOME: 870 ROLLING STOME: 820 ROLME: 820 ROLME: 820 ROLME: 820 ROLME: 821 ROMOW: 825 SHARP.OEE 825 SHARP.OEE 825 SHARP.OEE 825 SUPERTRAMP 826 SUPERTRAMP 827 TONDRON, SUE 828 TORGES 820 VORUE FICHURES 820 VORUE FICHURES 820 VORUE FICHURES 820 VORUE FICHURES 820 <td>S JAGER:Shes bess JAPU/OEI VIREVIPV, sto Decembers Children ST LONGON SEALED sto Out of our heads ST LONGON SEALED sto S Satanic Majesties -D ST LOND SEALED sto S Satanic Majesties UN S-DOTISEALD sto S Satanic Majesties UN S-DOTISEALD sto S Satanic Majesties UN S-DOTISEALD ST S Satanic Majesties UN S-DOTISEALED sto S Stripped UN REOKT with Aaron Meville sto Elegant sound of MGM MOND scarce sto Mear Mear MECUMY ST orig S25 K Now ATLAMTIC MONO Orig US/MN Stale D the bird MC AMED wOSTKK SEALED sto S D the bird MC AMED wOSTKK SEALED sto S To uw ago to hide FUNANA ST S25 G Til from Uncle MSM NOND SEALED sto D the bird MC AMED w/STKR SEALED sto Trach as tiger IMPERIAL rare STERD S15 C rime of Century CAMDA 1/2 SPECD S25 C rime of Century OHM 1/2 SPECD S25 C rime of Larver OHM S1 SEALED sto Suddenly you love ST EPIC SEALED S50 Suddenly You love ST EPIC SEALED S50 Suddenly Nou NOE ST EALED S40 D Love SET: IBMORT SIE SALED S40 Play Guitar with S1 DOLTON ST WBOK S25 D Suddenly Nou NOE ST EALED S40 Nords K HWICE ROME ST RAMES SEALED S40 Nords K HWICE ROMES ST ST SALED S40 Nords ST SHAPES THINGS INFORMES ST Sambler: NORMER ST ST ST SALED S40 Nords ST ST SHAPES THINGS INFORMES ST Sambler: NORMER ST ST SALED S40 Nords ST ST SHAPES THINGS INFORMES ST Sambler: NORMER ST ST SALED S40 Nords A MARIER DARAM ST ST SALED S40 Nords ST SHAPES SALED S40 Nords ST ST SAPAS THINGS INFORMES ST SADEST ST SAPAS ST S</td> <td>NELSONS RAREST LP ZAPPA LUMPY GRAVY LP: Nerve Mono blue label \$800 S: Rarity/Mistake lst LP ONE OF THE RAREST STEREO LPS: Dobe Gravi in Crowd CHARERE mint \$500</td>	S JAGER:Shes bess JAPU/OEI VIREVIPV, sto Decembers Children ST LONGON SEALED sto Out of our heads ST LONGON SEALED sto S Satanic Majesties -D ST LOND SEALED sto S Satanic Majesties UN S-DOTISEALD sto S Satanic Majesties UN S-DOTISEALD sto S Satanic Majesties UN S-DOTISEALD ST S Satanic Majesties UN S-DOTISEALED sto S Stripped UN REOKT with Aaron Meville sto Elegant sound of MGM MOND scarce sto Mear Mear MECUMY ST orig S25 K Now ATLAMTIC MONO Orig US/MN Stale D the bird MC AMED wOSTKK SEALED sto S D the bird MC AMED wOSTKK SEALED sto S To uw ago to hide FUNANA ST S25 G Til from Uncle MSM NOND SEALED sto D the bird MC AMED w/STKR SEALED sto Trach as tiger IMPERIAL rare STERD S15 C rime of Century CAMDA 1/2 SPECD S25 C rime of Century OHM 1/2 SPECD S25 C rime of Larver OHM S1 SEALED sto Suddenly you love ST EPIC SEALED S50 Suddenly You love ST EPIC SEALED S50 Suddenly Nou NOE ST EALED S40 D Love SET: IBMORT SIE SALED S40 Play Guitar with S1 DOLTON ST WBOK S25 D Suddenly Nou NOE ST EALED S40 Nords K HWICE ROME ST RAMES SEALED S40 Nords K HWICE ROMES ST ST SALED S40 Nords ST SHAPES THINGS INFORMES ST Sambler: NORMER ST ST ST SALED S40 Nords ST ST SHAPES THINGS INFORMES ST Sambler: NORMER ST ST SALED S40 Nords ST ST SHAPES THINGS INFORMES ST Sambler: NORMER ST ST SALED S40 Nords A MARIER DARAM ST ST SALED S40 Nords ST SHAPES SALED S40 Nords ST ST SAPAS THINGS INFORMES ST SADEST ST SAPAS ST S	NELSONS RAREST LP ZAPPA LUMPY GRAVY LP: Nerve Mono blue label \$800 S: Rarity/Mistake lst LP ONE OF THE RAREST STEREO LPS: Dobe Gravi in Crowd CHARERE mint \$500
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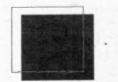
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Monkees Hand Puppet. 1966 Mattel Four-Headed Hand Puppet. BEAUTIFUL, COLORFUL, bright & clean! All four vinyl heads are in perfect condition with no chips. Voice-box has been removed, but for display this puppet LOOKS FANTASTIC.\$150.

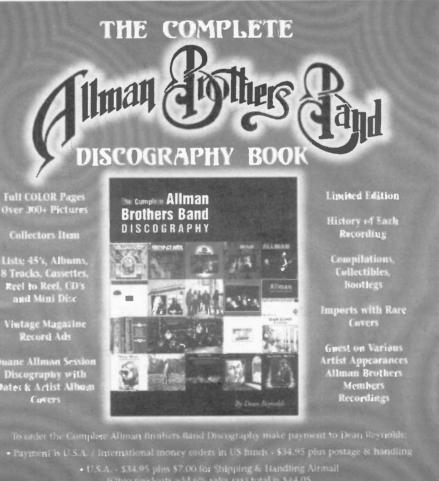
Monkees Video Box Set(21 VIDEO TAPES) 1st ISSUE NUMBERED EDITION, includes BONUS MONKEES WATCH: Every TV episode, original un-aired pilot, 1968 T.V. Special. With Book. OUT-OF-PRINT! Watch battery probably dead, mine is. SEALED1 \$500. Davy Jones Remco Finger Puppet(1970) Unsold store stock, MINT condition doll w/ boots, backing card & mailing box. Some water damage to box and card. \$50.

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Record Albums
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Short Takes

The fact that Kevin Johnson can release five albums of superb songs - both solo and with his back-up band, The Linemen - and still go unnoticed is a sad statement about the lack of attention given independent artists. Johnson is a formidable talent, one of those rare musicians who can write unassuming songs and make them resonate with dramatic dialogue, heartfelt conviction and affecting emotions. True to form, his latest album, Sunday Driver (Sam Records 005), offers 12 examples of how his insightful songwriting strikes a chord through simple but assured arrangements, craft and credibility. (www.samrecords.com) ... After a decade of grinding it out in clubs and coffeehouses, Nashville's Floating Men have yet to gain widespread acclaim, but then you'd hardly have guessed that based on the polished performances gracing their pair of new releases. Their latest studio set, Heroes, Felons And Fiends (Shade LLC, SDCD3003) effectively expands on their seductive sound, with songs such as "New Orleans," "The Usual Trees" and "Better Days" providing the perfect showcase for singer Jeff Holmes' flawless phrasing and the trio's immaculate, articulate arrangements. Live At The Belcourt Theater Bootleg IV (Shade LLC SDCD3002), the latest in a series of outtake and captured-in-concert performances, features the band - aided and abetted by several guest musicians and an adoring crowd - providing stellar performances of such Men milestones as the smooth and supple "Rocket To The Moon" and the resilient, resolute highway anthem, "East Of The Sunrise." It also features a bonus CD-ROM of live material for the truly devoted. (www. floatingmen.com). Eddie Hardin's biggest claim to fame may have been his tenure in the second incarnation of The Spencer Davis Group, following the departure of Steve Winwood. Aside from a brief stint as co-leader of Hardin And York, little has been heard from him since. Now he has resurfaced with Just Passing Through (Eddie Hardin Records), a collection of lushly produced, pure pop ballads featuring cameo appearances from Zak Starkey (Ringo Starr's son). Denny Laine (The Moody Blues, Wings), and Spencer Davis colleague Ray Fenwick. While Hardin's classic Brit-rock approach sounds slightly dated - and occasionally a bit too pat and postured - using The Beach Boys as a blueprint on such effervescent entres as "Situations," "Now Or Never," "Caribbean Nights," and "Wait Til Summer" makes these tunes all but irresistible ... When The Clown's Work Is Over (Captivating Music CM-9150), the Ray Mason Band's fifth album (11th if you count the homegrown cassettes Mason recorded in the '80s), continues to show his evolution from a ruminating singer/songwriter to a well-versed pop pundit. Mason's music covers an especially wide spectrum this time out, from an uncanny replay of Neil Young, circa his Harvest era (the title track), and pretty acoustic ballads ("You Sold Me On A Joke") to quirkier communiqués ("Disposable," "86'd"). However, the songs that truly stand out - and make this Mason's best yet - are the ones with the riveting rhythms, among them, "Harold's Been Feeling Down," "Up But So Loose," "Everly" and "Personal Last Call." (raymasonband@hotmail.com).

(New Releases from page 75)

These days, he has been known to pop up as a member of The Artimus Pyle Band as well as The Southern Rock Allstars. His latest record, however, features Brave New South, a band comprised of members of Drivin' Sideways and other friends, and is offset with terrific guest artists such as original Skynyrd guitar man Ed King and Greg Martin of The Kentucky Headhunters.

Go ahead and make a note now. This is not your father's Southern rock album. *Brave New South* leans more toward outlaw country with a rockin' "Travis Tritt meets Hank Williams Jr." vibe. Still, there are a couple of seriously Southern rock cuts here, including the smokin' "Snake Bit," a tune cowritten by Estes with Barton Campbell and Skynyrds Gary Rossington.

That's right, Gary Rossington. The opening cut, "When The Goin' Gets

Tough, The Tough Go Fishin'," has all the earmarks of a country-rock hit. Let's hope nationally syndicated radio wild men John Boy and Billy get a hold of this one. It could be their theme song.

"Second Base" is an introspective look at growing up, and "Country As It Gets" could easily be a cut covered by Tritt. One of the best "word plays" on the album is "(There Ain't) No Present Like The Time," and the lyrics to "Politically Incorrect" are a real hoot as well.

Estes and his band dish out an impressive 10-song set that pulls from all of his varied influences. It is blues, Southern rock and country all rolled into one. This is an impressive, personal vision of one life furnished in early Southern decor. Truly, a *Brave New South*. (Order from www.bravenewsouth.com)

— Michael Buffalo Smith

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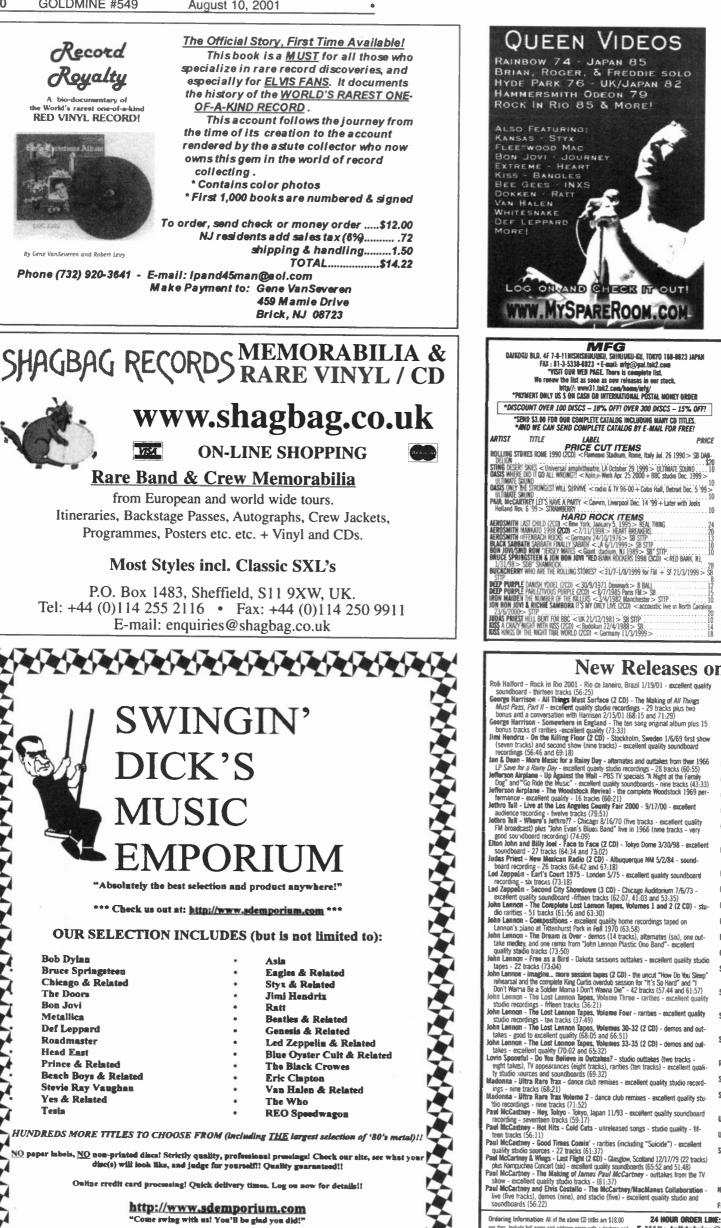
There's no quicker road to ruin for a frontman than recording a solo album. Inevitably, the vocalist wants to spread his wings and fly into new musical territory, and just as inevitably, he ends up flat on his face. Rank-

(Please see New Releases page 85)



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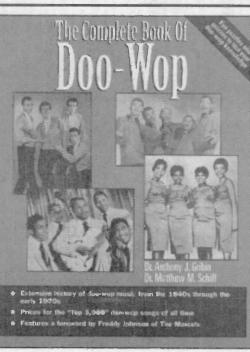
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(New Releases from page 79)

ing Roger must have known the risks, so what was going on inside his head?

With a career that has spanned more than 20 years, beginning with The English Beat, then General Public, and finally Special Beat, one could confidently predict that Roger would instead travel the tried and true musical route. And one would be wrong.

Inside My Head is a fusion of all that has come before and all that has happened since. Taking all his musical loves rocksteady and punk, dancehall and electro - the singer has soldered them seamlessly together; not since Thomas Dolby's "Blinded Me With Science" crossed over from new wave to hip-hop has music so effortlessly slipped through the chinks between genres.

Roger enlisted the aid of longtime cohort bassist Horace Panter, ex-English Beat-er and former Fine Young Cannibal guitarist Andy Cox, and drummer Fuzz Townshend, but Roger provided all the songwriting, programming and production.

Horn sections bolster bass and drum rhythms, ambience swirls across dancehall, African influences color pop, and rocksteady swings around techno. The electronics actually add to the music's natural feel, with an organic sound suggesting these songs have long been germinating in Roger's head. Now they've burst into bloom, and Inside is indeed a rare specimen to behold.

- Jo-Ann Greene

IEFFREY GAINES Always Be Artemis Records (751 071-2)

His songs are loaded with vivid swirls of lyrical imagery built to fit whichever character's tale he's telling, but no one will ever accuse Harrisburg, Penn., native Jeffrey Gaines of beating around the bush. As full as his fourth disc Always Be is with straightforward expressions of feeling amid its sturdy and soulful blend of folk and pop rock, it's clear that he's unafraid to embrace and treasure emotions of every variety.

His penchant for mellow acoustic grooves does not impede

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the positive energy of his lyrics, whether they seep from the measured and plain-spoken romanticism of the title track or burst from the hopeful inward searching of "Hero In Me" atop a sinewy guitar line. The message is much the same in his faster-paced numbers, from the entreaty to embrace love that soars from the chorus of "Fall You Fool" to the flurry of encouragement he growls amid the upbeat electric grind of "Shake It Off." He occasionally plods in his quest for restraint on tunes such as the breezy stroll "Happy That," but his surehanded delivery is never entirely bereft of charm.

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Gaines' take on Peter Gabriel's "In Your Eyes" has been a popular staple of his live shows for several years - a fact acknowledged by the inclusion of two versions of the tune on the collection. One version is a slick studio blend of acoustic and electric sounds that captures the elegance of the original while offering distinction of its own. His cover of "The First Time Ever I Saw Your Face" is also right at home as he envelops its lyric in his throaty vocal warmth, its dreamy nostalgia a perfect fit amid the many similarly wistful tunes of his own creation that define the set with sincerity and easy charm.

— Thomas Kintner

LIMP BIZKIT

Chocolate Starfish And The Hot Dog Flavored Water Interscope (069490759)

Fred Durst sure likes to bitch. The Limp Bizkit frontman. on his band's most recent album Chocolate Starfish And The Hot Dog Flavored Water, spends nearly the entire 75 minutes whining about one thing or another. He likes to hear himself shout, particularly the word "fuck" as loud and as often as possible. "I'm a crazy motherfucker," he declares, defiantly, he thinks - a little too forcefully, we think. Now 30 and roughly double the age of the band's core audience, Durst thinks he has something to prove and believes the best way to get there is by yelling "fuck" and rebelling against whatever is thrown in front of him.

To say that Chocolate Starfish sounds hollow and the Bizkit mechanical on this, their third album, should come as little surprise. Rap-metal, while still a viable commercial force, has run out of ideas (however limited they were initially). Durst and crew are simply making the best of it while it still matters (even enlisting hot hip-hoppers DMX, Method Man, Redman, and Swizz Beatz on "Rollin' [Air Raid & Urban Assault Vehicle]"). That the album offers absolutely nothing to the genre is inevitable - this is for the kids, not the critics or naysayers, as Durst reminds us again and again. This is pissed-off music for a pissed-off generation ("My Generation," as one song claims, copping Pete Townshend with little flair) fed up with ... well, anything and everything.

That very large canvas is explored with little inventive-

ness. Guitarist Wes Borland tosses off some decent licks (check out his subtle builds on "Take A Look Around"), and the band is a pretty tight, rockin' unit, but Durst, with his weedy voice giving way to an occasional annoying squeal, is more image than flesh and blood. With his backward-flipped baseball cap, finely trimmed facial hair and baggy wardrobe, he looks the part one would expect from a guy who uses the f-word as often as most people use common nouns. But that's all Chocolate Starfish is, an image of the rebel as product. Almost 50 years ago, Marlon Brando's biker character was asked in The Wild One what he was rebelling against. His reply: Whaddya got? Ask Durst the same question, and the answer's liable to be the same. Although this time it doesn't mean nearly as much.

www.visual-vinyl.co.uk

-Michael Gallucci

WEEZER Weezer

Geffen Records (06949 30452)

With air-guitar-worthy hooks and songs about Buddy Holly, KISS and sweaters, Weezer's 1994 self-titled debut was a geeky power-pop gem that went double platinum. When the darker, anguished follow-up Pinkerton went bust by comparison, Weezer went away, while bassist Matt Sharp left for a full-time gig with The Rentals.

Last year Weezer launched a low-key but surprisingly successful comeback tour, selling out medium-sized venues without any promotional push - proof positive that there's always an audience for good music. Now Weezer returns with new bassist Mikey Welsh and 10 sparkling new tunes on Weezer, a.k.a. The Green Album.

This third album returns with a sunnier disposition that recalls the band's debut. Though pleading lyrics such as "give some love" and "I'm lost without your love" hark back to the angst of Pinkerton (an underrated album, by the way), the lyrics on the whole are deliberately less meaty, as Weezer focuses instead on fun and hook-filled melodies rather than self-loathing introspection.

The end result is 10 instantly enjoyable songs, most of which match Beach Boys-inspired vocals with grungy but melodic power chords. Though I'm tempted to pick favorites, such as the mellower Hall And Oates-ish "Island In The Sun," after a while that becomes a daunting task, given the overwhelmingly catchy hooks and singable choruses dispersed throughout the album. There's simply no excess fat here, and though at 29 minutes some fans might feel shortchanged, Weezer simply make their points in spectacularly concise fashion and move on. Welcome back, Weezer!

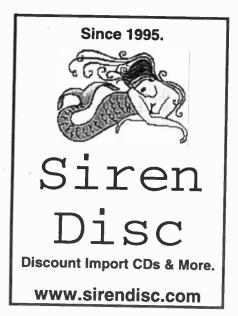
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- Jul 27-29 IN, Indianapolis. 4th Annual James Dean Fans Week-end, Fairmount Lions Club. SH: Fri. 6pm, Sat. 12noon, Sun. 2pm. PH: 765-948-3326 or FAX: 765-948-3389.
 Jul 28 MD, Frederick. Record Show, Independent Fire Hall. 310 Baughmans Ln., SH: Sat. 10am-6pm, Sun. 10am-4pm, T: 60, A: free. Record Schwarganza. PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
 Jul 28-29 NJ, Secaucus. Collectibles Mega Show, Meadow-lands Expo Ctr. 355 Plaza Dr., SH: Sat. 10am-7pm, Sun. 10am-5pm, T: 350. K&S Promotions, 1020 Arlington Rd., New Milford, NJ 07646. PH: 201-261-4982 or 261-8803.
 Jul 28-29 ENGLAND, Weston. Beatles Road Show Day. Steve Holmes, 36 Brookglen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 554622.

- Holmes, 36 Brookglen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
 Jul 29 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8; F: \$50, for 1, \$95, for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
 Jul 29 IL, Hillside. Chicagoland Record Collectors Show, Holi-day Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 70-8; F: \$40, A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
 Jul 29 KY, Louisville. Music Collector's Convention, Executive fin. Watterson Expwy, & Fairgrounds, SH: 10am-3pm, F: 530, one week in advance, F: \$40, thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
 Jul 29 VA, Richmond. Invasion of the Record Collectors Record & CD Show, Comfort Inn-Midtown Inn. 3200 W. Broad St., SH: 10am-5pm, T: 50, 50-60 6', A: free. John Wood, PH: 804-796-4919 or 536-3853.
 Aug 3 MD, Salisbury. Record Show, Wicomico Youth & Civic Ctr. 500 Glen Ave., SH: Fri. 2pm-6pm, Sat. 10am-6pm, Sun. 10am-4pm, T: 60, A: free. Record S Extravaganza, PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
 Aug 3 Sho, Valley Hills Mall. 1-40, Exti 126, Hwy, 70 E., SH: Fri. & Sat. 10am-9pm, Sun. 1pm-6pm, T. 60, F: \$85., A: free. Mike Dentino, 820 15th Ave. Cir. SE, Hickory, NC 28602. PH: 828-328-1029.
 Aug 4 MN, Minneapolis. Record Show, VFW. 2916 Lyndale Ave. S., F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg St., Paul, S., F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg St., Paul, S., F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg St., Paul,



- MN 55101. PH: 651-290-2900. Aug 4-5 OH, Cleveland. National Record Show, Rock and Roll Hall of Fame. 1 Key Plaza, SH: 10am-5:30pm, F: \$125., A: free. Goldmine Magazine-Krause Publications, Mary Lutz, PH: 877-748-9757. Aug 4 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Aug 4 SCOTLAND, Inverness. Beatles RoadShow. Steve Holmes, 36 Brookglen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622
- 564622.
 Aug 5 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East. 3525 N. Shadeland, SH: 10am-3pm, F: \$30. If paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
 Aug 5 SCOTLAND, Aberdeen. Beatles RoadShow. Steve Holmes, 36 Brookgien Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.

- Nollies, 30 Bröckgien Hd., Hisingbrock, Stafford ST17
 9DG England. PH: 0102 682008 or Mobile, PH: 07801
 564622.
 Aug 11 FL, Tampa. Record & CD Show, Holiday Inn Express.
 4732 N. Dale Mabry Hwy., SH: 10am-4pm, A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.
 Aug 11 KY, Lexington. CD & Record Show, Continental Inn. 801 New Circle Road NE, SH: 10am-4pm, T: 40-6', F: \$50., A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
 Aug 11 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 232 S. H: 102m-4pm, T: 100, A: \$5., under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-6067.
 Aug 11-12 NJ, Wildwood, Rock & Music Expo, Convention Ctr., Boardwalk at Burk Ave., SH: Sat. 12noon-10pm, Sun. 11am-5pm, A: \$3. Soundz Good Records, Robert Alaniz, PH: 83-6464-7680. Chick 646-7680.
 Aug 11-15 TN, Memphis. Etvis Con 2001, Ramada Inn SW. I-55 & Brooks Rd. Exit, SH: Sat.-Wed. 10am-6pm, T: 6', F: \$200, A: \$3. Soundz Good Records, Robert Alaniz, PH: 815-464-7680. Chick 6480-7680.
 Aug 11-15 TN, Memphis. Zith Anniversary Convention Records & CD's Memorabilia Show, Airport Inn. 1441 Brooks Rd. SH: 10am-6pm, A: 153-683-4526 or Ray Jackson, PH: 615-885-5037.
 Aug 11 ENGLAND, Wolverhampton. Music Fair, Civic Halls, North St., T: 8'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Aug 12 CT, Waterbury. Record Collectors Convention_Sheration Biotechal Show, Show, Show, Show, Show, Airport Inn. 1441 Brooks Rd.
 Aug 12 CT, Waterbury. Record Collectors Convention_Sheration Biotechal Shama Biotechal Show, Airport Inn. 1441 Brooks Rd.
 Aug 12 CT, Waterbury. Record Collectors Convention_Sheration Biotechal Show, Show

- North St., T: 8'. Hob Lythall, Vir Evens, T. 2010
 Aug 12 CT, Waterbury. Record Collectors Convention, Sheraton Hotel, 3580 E. Main St., SH: 9:30am-4pm, T: 8', F: \$65, A: \$4. Gorman. PH: 203-287-8923.
 Aug 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, PO Box 1516, Lancaster, PA 17608, PH: 717-898-1246.
 Aug 17-19 IL, Rosemont. Beatlefest 2001, Hyatt Regency O'Hara. 9300 W. Bryn Mawr Ave., SH: Fr: 5pm-12midnight, Sat. & Sun. 12noon-12midnight, T: 100-6', F: \$17.50-\$29. Mark Lapidos, PO Box 436, Westwood, NJ 07675. PH: 201-666-5450.
 Aug 17.19 ENGLAND, Chicago. Beatles RoadFest. Steve
- 201-666-5450. Aug 17-19 ENGLAND, Chicago. Beatles RoadFest. Steve Holmes, 36 Brookglen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 554502
- 9DG England. PH: 0102 062006 01 Mobile, Fit. 6160. 564622.
 Aug 18 IL, Chicago. Rock & Music Expo, Days Inn Hotel, Diversey & Clark St., SH: 11am-4pm, T: 6', F: \$35., A: free. Rick, PH: 708-790-1502.
 Aug 18 NY, New York City. Record & CD Collectors Expo, Holi-day Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6, under 12 Ifree. F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Aug 18 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Aug 19 MD, Arbutus. Record & CD Show, Fire Hall, 5200
- Carnden High St., I: D. HOD Lytnall, VIP Events, PH: 0116-224-4300.
 Aug 19 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Bird., SH: 10am-4pm, T: 120-5⁷, F: \$30, A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
 Aug 19 OH, Dayton. Music Collectors' Convention, Hara Arena. 1001 Shiloh Springs Rd., SH: 10am-3pm, F: \$30. (i paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
 Aug 19 ENGLAND, London International. Music Fair, Congress

Centre, Great Russell St., T: 6'. Rob Lythall, VIP Events PH: 0116-224-4300. Aug 24-26 ENGLAND Lines of the second statement o

- Centre. Great Russell St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Aug 24-26 ENGLAND, Liverpool. Beatles RoadShow Weekend. Steve Holmes, 36 Brookglen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564522.
 Aug 25 TN, Knoxville. Music Expo, Budget Inn of America. 323 Cedar Bluff Rd., I-75 & 40, Exit 378, SH: 10am-4pm, T: 30-6', F: \$50, A: \$2. Kevin Folkeith, PO Box 1007, Greenville, OH 45331, PH: 937-548-8364.
 Aug 25 ENGLAND, Northampton. Music Fair, Derngete. Guildhall Rd., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Aug 26 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
 Aug 26 CA, San Francisco. Rock 'n Swap. University of San Francisco. McLaren Hail, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, Robert Barone, 2130 Futton St., San Francisco. CA 94117, PH: 415-386-5873.
 Aug 26 GA, Atlanta. Record & CD Show, Ramada Inn. I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. Keith Alverson, PH: 770-463-2727.
 Aug 26 JM, New York. Super Soul the NY City Record Convention, Gramercy Park Hotel. 2 Lexington Ave. at 21st St., SH: 10am-5pm. Record King, PH: 917-701-7089 or 506-1772.
 Sep 1 ENGLAND, Birmingham. Music Fair, Academy, Dale

- 1772.
 Sep 1 ENGLAND, Birmingham. Music Fair, Academy. Dale End, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Sep 1 HOLLAND, Leiden. Record & CD Fair, Antonius Zalen-centrum. Lange Mare 43, SH: 10am-4pm. Franck Leenheer Records, Postbus 11019, 2301 EA Leiden, Holland. PH: 31-71-5131323, Mobile: 06-23524162 or FAX: 31-71-5131220.
- ST31220.
 Sep 2 ENGLAND, Leicester. Music Fair, Aylestone Leisure Centre. Saffron Ln., T: 6'. Rob Lythall, VIP Events, PH:

- Records, Postbus 11019, 2301 EA Leiden, Holland, PH: 31-71-5131323, Mobile: 06-23524162 or FAX: 31-71-5131220.
 Sep 2 ENGLAND, Leicester, Music Fair, Aylestone Leisure Centre. Saffron Ln., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Sep 8 LI, Hillside Record Convention, Holiday Inn. I-290 & Wolf Rd., SH: 9am-4pm, F: \$45.-\$50., A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.
 Sep 8 NJ, Wayne. 2nd Sat. Record & Co Collectors Show, Firemen's Convention Center. Parish Dr. (N. of RI. 46 & Rt. 80) at 12 free. F, Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Sep 8 TN, Nashville. Music Collectors' Convention, Day's Inn-Airport. Briley Pkwy, SH: 10am-3pm, F: \$30. if paid one week in advance, \$40. threafafter, A: \$2. with coupon, \$3. withhout, under 12 free with adult, 10am-3pm, Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217, PH: 317-882-3378.
 Sep 8 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Sep 9 MA, Boston. New England Record & Compact Disc Expo, Radisson Hotel, 200 Stuart St., SH: 10am-5pm, A: \$4. Randolph Music Ctr., PH: 781-986-4538.
 Sep 9 MA, Boston. New England Record & Compact Disc Expo, Radisson Hotel, 200 Stuart St., SH: 10am-5pm, A: \$4. Randolph Music Ctr., PH: 781-986-4538.
 Sep 9 MO, St. Louis. Record & CD Show, American Czech Center. Kingshighway & Landsdown, SH: 10am-4pm, F: \$40., A: \$2.30'n Right, 1908 St. 1008-5133 eves.
 Sep 9 MO, St. Louis. Record & CD Show, American Czech Center. Kingshighway & Landsdown, SH: 10am-4pm, F: \$30. A: \$3. AI Campbell, PO Box 277, Warren, MI 480300. PH: 618-654-3049 or Carl Kuelker, PH: 314-821-9121.
 Sep 9 MO, St. Louis. Record & CD Show, American Czech Center. Kingshighway & Landsdown, SH: 10am-4pm, F: \$40., A: \$3. AI Campbell, PO Box 277, Warren, MI 480249. PH: 618-654-3049 or Carl Kuelker, PH: 314-821-9121.
 Sep 9 MM, Rosseite. Pennsylvan

- str. 14. Lemezborze, plusz Magazine, 1500 buoapesi, Fi. 129. Hungary. PH: 0036 14300990 or FAX: 0036 14300991
 Sep 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, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Sep 15 ENGLAND, Cardiff. Music Fair, City Hall. Cathay's Park, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Sep 16 ENGLAND, Valasall. Music Fair, Town Hall. Leicester St., T: 7.5'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Sep 16 CT, Waterbury, Record Collectors Convention, Sheraton Hotel. 3580 E. Main St., 54: 9:30am-4pm, T: 8', F: \$65., A: \$4. Gorman. PH: 203-287-8923.
 Sep 16 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd, SH: 10am-4pm, T: 120-5', F: \$30., A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
 Sep 16 NM, Albuquerque, Record Convention, Marriott Hotel. I-40 & Louisiana, SH: 9am-4pm, T: 6' & 8', F: \$45.-\$55. Mike Walsh, 11320 Cochiti SE, Albuquerque, NM 87123. PH: 505-292-2196, 292-1741 eves or FAX: 505-292-7493.
 Sep 16 NV, Amityuile. Record Collectors Show, Americaan Legion Hall. Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in Legion Hall. Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in



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advance, \$60. at the door, A: \$4. R. Scuil, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls. Sep 16 DH, 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 16 PA, Pittsburgh-Monroeville, New Rock & Roll Expo, The Palace Inn, Rts. 22 & 48, T: 8', F: \$50. A: \$4. Jeff Smittle, Box 514, Muse, PA 15350. PH: 724-746-3638. Sep 16 EQ, Vancouver. 43rd Record & CD Show, Croatian Cultural Centre, 3250 Commercial Dr, SH: 11am-5pm, A: \$2. Neptoon Records, Chuck DeMean, PH: 604-324-1229. Sep 16 ENGLAND, Bath. Music Fair, Sports Centre. North Parade Rd, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

- Parade Rd., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Sep 16 FRANCE, Porcieu-Amblagnieu (38). dansle cadre de la Convention Nationale du groupe ANGE. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
 Sep 22 NY, New York City. Collector's Fest, The Holy Cross School. 332 W. 43rd St., bww. 8th & 9th Ave., SH: 10am-4pm, A: free, Gary, PH: 718-972-3872.
 Sep 22 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall. 300 W. Broad St., SH: 10am-4pm, T: 6', F: \$45. ea. for 1st 2, \$40. ea. for 3 or more, A: \$44. Collector's Paradise, PO Box 261016, Columbus, OH 43226. PH: 614-261-1585.
 Sep 22 ENGLAND, Norvich. Music Fair, St. Andrews Halls. St. Andrews Plain, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

- T. E., F. S45, ea. for 1st 2, \$40, ea. for 3 or more, A: \$4. Collector's Paradise, PO Box 261016, Columbus, OH 43226, PH 614-261-1585.
 Sep 22 ENGLAND, Norwich, Music Fair, St. Andrews Halls, St. Andrews Plain, T. E. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Sep 23 CT, East Hartford, Record Convention, Pratt & Whitney Aliccraft Club. 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91, SH: 10am-4pm, T; 90-67, F: \$45, A: \$4. Greater Promos, Ker & Alanna Sultar, PO Box 896, South Windsor, CT 06074, PH: 860-644-8044.
 Sep 23 LL, Hillside, Chicagoland Record Collectors Show, Holi-day Inn. 4400 Frontage Rd., SH: 9am-4pm, T; 70-8; F: \$40, A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504, PH: 630-898-1533 eves.
 Sep 23 IN, Indianapolis, Music Collectors' Convention, Quality Inn-East. 3525 N. Shadeland, SH: 10am-3pm, F; 530. ff paid one week in advance, F; 540, thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217, PH: 317-882-378.
 Sep 23 OH, Toledo, Midwest Music Expo, Sommerset Hall. 2458 Tremainsville Rd, (at Douglas & Laskey Rds), SH: 10am-4pm, T; 8', F; \$50, ea. for 1st 2, \$40, ea. thereafter, A: \$4, under 13 free. B-Bop Records, PO Box 2449, Toledo, OH 43606, PH: 419-535-1234.
 Sep 23 PA, Allentown, Fall 2001 Lehigh Valley Music Expo. Merchants Square, 12th & Vultee Sts, SH: 10am-4pm, T; 8', F; \$55, before \$92 18, \$65, thereafter, A: 35. Surround Sound Prods, 801 N. Broad SL, Wescosville, PA 18108. PH: 610-530-7606 or 797-7743 day of show.
 Sep 23 WA, Richmond, Record & D Show, Holiday Inn Hotel. 2000 Staples Mill Rd, T; 6', F; \$35, in advance, \$45, after 2000 Staples Mill Rd, T; 6', F; S35, in advance, \$45, after 2000 Staples Mill Rd, T; 6', F; S36, in 89 Phymore CL, Richmox, PA 225, Stand Still Musisc, 5918 Derrymore CL, Richmox, PA 237, 548-3364.
 Sep 23 WA, Richmond, Record Show, Jays Hn Min

6182. Sep 30 VA, Richmond. Record & CD Show, Holiday Inn Hotel. 2000 Staples Mill Rd. (Rt. 33 E. off I-64), SH: 10am-4:30pm, T: 6', F: \$35. before Sep 10, \$45. thereafter, A: \$250, \$50 students & seniors, under 12 free. Stand Still Music, PH: 804-422-6772.

\$2.50, \$.50 students & seniors, under 12 rree. Stand Stand Music, PH: 804-422-6772.
Sep 30 AB, Edmonton. Record, CD, Comic & Toy Fair, Aviation Heritage Centre. 11410 Kingsway Ave., SH: 10am-4pm. PH: 780-487-3195.
Sep 30 FRANCE, Chalon-Saone. Record Fair, Parc Des Expo-sitions. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385380466 or FAX: (33) 0385380490.
Oct 6 IL, Hillside. Record Convention, Holiday Inn. I-290 & Wolf Rd., SH: 9am-4pm, F: \$45.-\$50., A: \$3, ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.

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- Det 6 MN, Minneapolis. Record Show, VFW. 2916 Lyndale Ave. S., F: \$35, A: \$2. Rich Shelton, 255 E. Kellogg St., Paul, MN 55101. PH: 651-290-2900.
 Det 6-7 TX, Austin. Fall Record Convention, City Coliseum. 51st St. & Riverside Dr., A: \$4. Austin Record Convention. PO Box 90806, Austin, TX 78709. PH: 512-288-7288.
 Det 6 WI, Menasha-Appleton, Record & CD Show. N8770 Fire Lane #1, near intersection State Hwy. 10 & Oneida St. at Waverly Beach, SH: 10am-4pm, T: 8', F: \$35. A: \$2. PH: 608-525-4033 or 920-954-9969.
 Det 6 ENGLAND, London. Music Fair, Electric Ballroom. Carden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
- 224-4300. Oct 6 ENGLAND, Wolverhampton, Music Fair, Civic Halls. North St., T: 8', Rob Lythall, VIP Events, PH: 0116-224-
- 4300. Oct 7 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-
- Correct Durge, nt. 110, 5rr. 10am-4pm, A: \$3, PH: 603-888-0294.
 Oct 7 MI, Southgate. Record Show, Civic Ctr 14700 Reaume, Dix-Toledo (1 blk, N. of Eureka), SH: 10am-4pm, T: 60-87, F: \$35, A: \$3, AI Campbell, PO Box 277, Warren, MI 48090, PH: 810-759-5133 eves.
 Oct 7 NY, Utica. WOUR NY CD & Record Fair, Deerlield Vol. Fire Hall. 5476 Trenton Rd. (Exit 31 NYS T-Way), SH: 10am-5pm, T: 60-87, A: \$4, Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901, PH: 607-648-4997 or FAX: 607-648-9526.
- 648-9626. Cot 13-14 CA, San Mateo. Bay Area Music Collectors' Expo. Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-7pm, Sun. 10am-5pm, A: \$5., \$4. seniors & children. PH: 707-942------
- Bern Ctr. 2495 S. Delawaré St., SH: Sat. 9am-7pm, Sun. 10am-5pm, A. \$5., \$4. seniors & children. PH: 707-942-5079.
 Oct 13 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 2025, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-6067.
 Oct 13 OH, Dayton. Music Collectors' Convention, Hara Arena. 1001 Shiloh Springs Rd., SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
 Oct 13 ERGLAND, Birmingham. Music Fair, National Indoor Arena. King Edward's Rd., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Oct 14 MA, West Springfield. Record & CD Convention, Best Western Hotel, 1080 Riverdale Rd., SH: 9am-3pm, T: 8', F: \$40, A: \$3.50. Bob Belniak, PH: 413-786-1929.
 Oct 14 NY, Buffato. Record & CD Show, Leonard VFW Post. 2450 Walden Ave., 1 mi, E. of Thruway Exit 52E, SH: 10am-4:30pm, T: 70-8', F: \$60, A: \$3. Record Baron, PH: 716-871-8722.
 Oct 14 BLGIUM, Mons. Beatles RoadShow Day. Steve Holmes, 36 Brookglen Rd, Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
 Oct 14 FRANCE, Auxerre. Record Fair, (8) Centre Vaulabelle.

- 564622. Oct 14 FRANCE, Auxerre. Record Fair, (89) Centre Vaulabelle. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33)
- 0385380949. Oct 15 EMGLAND, London, Beatles RoadShow Day, Steve Holmes, 36 Brookglen Rd., Risingbrook, Stafford ST17 9DG England, PH: 0102 682008 or Mobile, PH: 07801 564692

- Holmes, 36 Brookglen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
 Oct 18 KS, Wichita. Record Convention, Holiday Inn. 5500 W. Kellog, SH: 4pm-10pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
 Oct 19 OK, Oklahoma City, Record Convention, Travelodge. 3535 NW 39th St., SH: 4pm-10pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
 Oct 20 MI, Ann Arbor. Monster Record & CD Show, Best Wesl-ern. 2900 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-8°, F: \$45, A: \$3., under 10 free. Rod Branham, PO Box 148, Chelsea, MI 48118, PH: 734-475-1006.
 Oct 20-21 NJ, Atlantic City. Atlantique City Holiday Megafair. Convention Ctr. One Ocean Way, SH: Sat. 10am-8pm, Sun. 10am-5pm, 1,600 booths. Brimfield Assoc. Inc., PO Box 1800, Ocean City, NJ 08226, PH: 800-526-2724.
 Oct 20 NY, New York City. 45 Collectors Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
 Oct 20 NY, New York City. Accord & CD Collectors Expo, Holi-day Inn, (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, A: \$3. Southwest Music Promos, Bob, PH: 713-771-3939.
 Oct 20 TN, Knovville. Music Expo, Budget Inn of America. 323 Cedar Bluff Rd., I-75 & 40, Exit 378, SH: 10am-4pm, T: 30-6', F: \$50, A: \$2. Kevin Folkeith, PO Box 1007, Greenville, OH 45331, PH: 937-548-8364.
 Oct 20 TN, Knoxville. Music Expo, Budget Inn of America. 323 Cedar Bluff Rd., I-75 & 40, Exit 378, SH: 10am-4pm, T: 30-6', E: \$2. Kevin Folkeith, PO Box 1007, Greenville, OH 45331, PH: 937-548-8364.
 Oct 20 TN, Knoxville. Music Expo, Budget Inn of America. 323 Cadar Bluff Rd., I-75 & 40, Exit 378, SH: 10am-4pm, T: 30-6', F: \$50, A: \$2. Kevin Folkeith, PO Box 1007, Greenville, OH 45331, PH: 937-548-8364.
 Oct 20 TN, Knoxville. Music Expo, Budget Inn of America. 323 Cadar Bluff Rd., I-75 & 40,

- OH 45331, PH: 937-548-8364.
 Oct 20 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Oct 20 ENGLAND, Northampton. Music Fair, Derngate. Guild-hall Rd., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Oct 21 CT, North Haven. Record Convention with WPLR, Holi-day Inn. I-91, Exit 12, SH: 10am-4pm, T: 72-6', F: \$60., A: \$4. Greater Promos., Ken & Alanna Suitar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
 Oct 21 GA, Atlanta. Record & CD Show, Ramada Inn. I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. Keith Alverson, PH: 770-463-2727.
 Oct 21 MD, Arbutus. Record & CD Show, Fire Hall. 5200 South-
- PH: 770-463-2727. Oct 21 MD, Arbutus. Record & CD Show, Fire Hall. 5200 South-western Blvd., SH: 10am-4pm, T: 120-5', F: \$30., A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418. Oct 21 NJ, Edison. Music Explosion Record Show, Convention



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& Expo Center. at Raritan Ctr., SH: 10am-?, T: 200-8', F \$65., A: \$6. Groovy Prods., Andy or Ira, 742 Rt. 18, E Brunswick, NJ 08816. PH: 732-257-3888 or FAX: 732-257-

- 2366.
 Oct 21 TX, Dallas. Record Convention, Radisson (formerly Clarion). 1981 N. Central Expwy. (at Campbell), SH: 10am-5pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
 Oct 21 WA, Seattle. Record & CD Show, Seattle Ctr. Snoqualmie Room. SH: 10am-5pm, F: \$45., A: \$3. John, F: \$45., A: \$3. John, SH: 10am-5pm, F: \$45., A: \$3. John, F: \$45., A: \$45., A: \$3. John, F: \$45., A: \$3. John, F: \$45., A: \$45.,
- Snoqualmie Room. SH: 10am-5pm, F: 345, A. 53.00m, PH: 425-228-3537. Oct 21 WI, Appleton. Fox Valley Record Show, Best Western Midway Hotel. 3033 W. College Ave., SH: 9am-3pm, T: 6' & 8', F: \$30.-\$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-

- a) F. S30. \$35. A: \$2. Yesterdays Music, Jim, Pt. 920-733-5076.
 Oct 21 ENGLAND, London International. Music Fair, Congress Centre. Great Russell St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Oct 21 FRANCE, Chalons En Champagne. Record Fair, (51) Parc Des Expositions. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
 Oct 27 ENGLAND, Peterborough. Music Fair, Town Hall. Bridge St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Oct 27 ENGLAND, Walsall. Music Fair, Town Hall. Bridge St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Oct 27 ENGLAND, Walsall. Music Fair, Town Hall. Bridge St., T: 75. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Oct 28 CA, Buena Park. Greater Orange County Monthly Record Show, Sequeia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8; F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
 Oct 28 CT, Danbury. Record & CD Convention, Ramada Inn. Exit 8 off I-84. Trash American Style, PH: 203-732-1630.
 Oct 28 VA, Richmond. Invasion of the Record Collectors Skuw, Sa53.
 Oct 28 VA, Richmond. Invasion of the Record Collectors Record & CD Show, Midtown Inn. 3200 W. Broad St., SH: 10am-5pm, T: 50-60 6', A: free. John Wood, PH: 804-796-4919 or 536-3853.
 Oct 28 HOLLAND, Leiden. Beatles Collectors Show, Antonius Zolecont Vanchus Lange Market 40. SH: 110-796

- Hecora a Cu Snow, Midtown Inn. 3200 W. Broad St., SH: 10am-5pm, T: 50-60 6', A: free. John Wood, PH: 804-796-4919 or 536-3853.
 Oct 28 HOLLAND, Leiden. Beatles Collectors Show, Antonius Zalencentrum. Lange Mare 43, SH: 11am-4pm. Franck Leenheer Records, Postbus 11019, 2301 EA Leiden, Holland, PH: 31-71-513123, Mobile: 06-23524162 or FAX: 31-71-5131220.
 Nov 2-4 NY, New York City, WFMU Spring Record Fair, Metropolitan Pavilion. 125 W. 18th St., SH: Fri. 4pm-10pm, Sat. 10am-8pm, Sun. 9am-7pm, T: 175, A: \$5. WFMU, Mike Lupica, PH: 201-521-1416 ext. 243.
 Nov 2-4 SPAIN, Barcelona. Record Fair, Palau Alfons XIII, Fira de Barcelona. Avd. Maria Cristina, SH: Fri. 3pm-9pm, Sat. Sun. 10am-9pm. Jordi Tarda, PH: 00-34-937961302 or FAX: 00-34-937961660.
 Nov 3 IL, Hillside. Record Convention, Holiday Inn. I-290 & Wolf Rd., SH: 9am-4pm, F: \$45-5305 or FAX: 765-378-7706.
 Nov 3 IL, Indianapolis. Music Collectors' Convention, Quality Inn-East. 3525 N. Shadeland, SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
 Nov 3 ENGLAND, Birmingham. Music Fair, Facademy, Dale End, T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Nov 4 MO, St., Louis, Record & CD Show, American Czech
- Canteen Ingli Gu, 11 Control & CD Show, American Czech 4 MO, St. Louis. Record & CD Show, American Czech Center. Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249, PH: 618-654-3049 or Carl Kuelker, PH: 314-821-Nov
- 62249. PH: 618-654-3049 of Cain Rosky, Find Stranger, Str

- 3) 0385380949.) FL, Tampa. Record & CD Show, Holiday Inn Express. 32 N. Dale Mabry Hwy., SH: 10am-4pm, A: \$1. Richard Junds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-
- Rounds, PO Box 2716, Pinellas Park, FL 33/80. FD. 124-520-8766.
 Nov 10 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 2025, SH: 10am-4pm, T: 100, A: \$5. under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Nov 10 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall. 300 W. Broad St., SH: 10am-4pm, T: 6', F: \$45. ea. for 1st 2, \$40. ea. for 3 or more, A: \$4. Collector's Paradise, PO Box 261016, Columbus, OH 43226. PH: 614-261-1585.
 Nov 10 ENGLAND, Norwich. Music Fair, St. Andrews Halls. St. Andrews Halin, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

- 224-4300. Nov 10 ENGLAND, Luton. Music Fair, Luton University. Park St., T. 6: Rob Lythall, VIP Events, PH: 0116-224-4300. Nov 11 KY, Louisville. Music Collectors' Convention, Exec. Inn. Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$30. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378. Nov 11 MA. Sprinofield. Record Convention with Rock102
- Nov 11 MA, Springfield. Record Convention with Rock102, A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074, PH: 860-644-8044.
 Nov 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. AI Campbell, PO Box 277, Warren, MI 48090, PH: 810-759-5133 eves.
 Nov 11 OR, Portland. Music Expo CD & Record Convention,

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Holiday Inn. Columbia Conference Ctr., 8439 NE Columbia Blvd., SH: 10am-6pm, T: 8', F: \$65., A: \$3. C-Bub Produc-tions, 8316 N. Lombard St. #413, Portland, OR 97203. PH: 503-224-6474.
Nov 11 PA, Lancaster, Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., (rear), 1 mi. S. of US R1. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
Nov 11 PA, Pittsburgh-Monroeville. New Rock & Roll Expo, The Palace Inn. Rts. 22 & 48, T: 8', F: \$50. A: \$4. Jeff Smittle, Box 514, Muse, PA 15350. PH: 724-746-3638.
Nov 11 VA, McLean. Northern VA Record Mart, Best Western Westpark Hotel. Rt. 7 & Westpark Dr. (1-495, Exit 47), SH: 10am-4pm, T: 80, F: \$60.-\$70, A: \$4. Annapolis Marketing Inc., PO Box 454, Amold, MD 21012, PH: 410-757-6182.
Nov 11 WI, Milwaukee, Vinyl Record Show, Westwood Hotel, 201 N. Mayfair Rd. (off I-94 & Hwy. 100), SH: 9am-3pm, T: 8', F: \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.

- 5076. 11 FRANCE, Lons Le Saunier. Record Fair, (39) Juraparc. Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949. 27 KM emission CD & Record Show Continental Inn. 801

- Macon France. PH: (33) 0385384666 of FAX: (33) 0385380649.
 Nov 17 KY, Lexington. CD & Record Show, Continental Inn. 801 New Circle Road NE, SH: 10am-4pm, T: 40-6; F: \$50., A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
 Nov 17 NY, New York City. Classical Music Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6, under 12 free, F: Falk, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-6067.
 Nov 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, Highland Lakes, NJ 07422, PH: 973-773-773-773-773-773-773-7067.
- 773-6067. Nov 17 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-

- Nov 17 ENGLAND, London. Music Fair, Electric Ballroom. Carmden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Nov 18 CA, San Francisco. Rock 'n Swap, University of San Francisco. McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, Robert Barone, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
 Nov 18 IL, Hillside. Chicagoland Record Collectors Show, Holi-day Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-688-1533 eves.
 Nov 18 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5', F: \$30. A: free, Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
 Nov 18 NY, Amityville. Record Collectors Show, American Legion Hall. Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in advance, \$60. At the door, A: \$4. R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.
 Nov 18 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.
 Nov 18 FAANCE, Montbellard. Record Fair, (25) Centre De Congres Atria. Sagadisc, Fernand Piqueras, 411 Ouai Jean jaures 7100 Macon France. PH: (33) 03853804660 or FAX: (33) 0385380499.
 Nov 18 FRANCE, Montbellard. Record Fair, (25) Centre De Congres Atria. Sagadisc, Fernand Piqueras, 411 Ouai Jean jaures 7100 Macon France. PH: (33) 03853804660 frax: (33) 0385380499.
 Nov 18 ENGLAND, Notingham. Beatles RoadShow Day. Steve Holmes, 36 Brookgien Rd., Risingbrook, Stafford ST17 9DG England. PH: 1012 682008 or Mobile, PH: 07801 564622.
 Nov 24-25 ENGLAND, Wembley. Music Fair, Complex. Empire Way. Noth Lordon T: 6 Rb. Luthall VIP Evente. PH: Way. Noth Lordon T: 6 Rb. Luthall VIP Evente. PH:
- 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
 Nov 24-25 ENGLAND, Wembley, Music Fair, Complex. Empire Way, North London, T: 6'. Rob, Lythall, VIP Events, PH: 0116-224-4300.
 Nov 25 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
 Nov 25 FRANCE, Troyes. Record Fair, (10) Parc Des Expositions. Sagadisc, Femand Piqueras, 411 Ouai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385384666 or FAX: (33) 0385384666 or FAX: (33) 0385384665 or FAX: 65-646-5305 or FAX: 766.
 Dec 1 IL, Hillside. Record Convention, Holiday Inn. I-290 & Wolf Rd, SH: 9am-4pm, F: \$45. \$50. A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 766.
 Dec 1 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.
- 294. ENGLAND, London. Music Fair, Electric Ballroom. amden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-04-000.
- 224-4300. Dec 1 ENGLAND, Wolverhampton. Music Fair, Civic Halls. North St., T: 8'. Rob Lythall, VIP Events, PH: 0116-224-

- North St., T: 8'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Dec 2 FL, Orlando. Record Show, Central FL Fairgrounds. 4603
 W. Colonial Dr., SH: 10am-4pm, T: 70-8', F: \$60., A: \$3. FL Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928 or Syd Crosby, PH: 904-454-0530.
 Dec 2 PA, Allentown, Winter 2001 Lehigh Valley Music Expo. Merchants Square. 12th & Vultee Sis., SH: 10am-4pm, T: 8', F: \$55. before Nov 25, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
 Dec 2 TN, Nashville. Music Collectors' Convention, Day's Inn-Airport. Briley Pkwy., SH: 10am-3pm, F: \$30. if paid one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult, 10am-3pm. Alpha. Records & Music, Gerald Fuark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
 Dec 2 WA, Seattle. Record & CD Show, Seattle Ctr. Snoqualmie Room. SH: 10am-5pm, F: \$43. John, PH: 425-228-3537.
- 3537. Dec 2 WI, Appleton. Fox Valley Record Show, Best Western Midway Hotel. 3033 W. College Ave., SH: 9am-3pm, T: 6' & 8', F: \$30.-\$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.

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- Dec 2 FRANCE, AIX Les Bains. Record Pair, (73) Centre De Congres. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
 Dec 8 MM, Minneapolis, Record Show, VFW. 2916 Lyndale Ave. S., F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg SI., Paul, MN 55101. PH: 651-290-2900.
 Dec 8 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt, 46 & Rt. 80) at Rt. 23& Rt. 2025, SH: 10am-4pm, T: 100. A: \$5., under 12 free. F. Faik, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Dec 8 OH, Dayton. Music Collectors' Convention, Hara Arena. 1001 Shiloh Springs Rd., SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40, thereafter, A: \$2. with coupon, \$3, without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
 Dec 8 PNGLAND, Walsall. Music Fair, Town Hall. Leicester St., T: 7.5'. Rob Lythall, VIP Events PH: 0116-224-4300.
 Dec 9 PA, Lancaster, Pansylvania Music Expo, Catholic H.S. Cafetria. 650 Juliette Ave., (rear), 1 mi. S of US Rt. 30. SH: 9am-3pm, A: free. Keystone Record Collectors. PO Box 516, Lancaster, PA 17608. PH: 717-7898-1246.
 Dec 9 PA, Lancaster, Pennsylvania Music Expo, Catholic H.S. Cafetria. 650 Juliette Ave., (rear), 1 mi. S of US Rt. 30. SH: 9am-3pm, A: free. Keystone Record Collectors. PO Box 516, Lancaster, PA 17608. PH: 717-7898-1246.
 Dec 9 HUNGARY, Budapest, 16th International Record Fair. Petofi Csarnok Varosliget. H-1146 Budapest, Zich Minaly str. 14. Lemestre, PH: 0036 14300990 or FAX: 0036 14300990 or FAX: 0036 14300990 or FAX: 0036 14300990.

14300991. 15 NY, New York City. Record & CD Collectors Expo, Holi-day Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773 6067.

773-6067. 15 TN, Nashville. CD & Record Show, Days Inn. Briley Pky., S. of I-40, SH: 10am-4pm, T: 40-6', F: \$50., A: \$2 Kevin Folkeith, PO Box 1007, Greenville, OH 45331. PH

937-548-8364. 15 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-

Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
Dec 15 ENGLAND, Cardiff. Music Fair. City Hall. Cathay's Park, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
Dec 16 GA, Atlanta. Record & CD Show, Ramada Inn, I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. Keith Alverson, PH: 770-463-2727.
Dec 16 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5', F: \$30. A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
Dec 16 NY, Binghamton, WAAL NY CD & Record Fair, Heritage Country Club. 4301 Watson Blvd. (Rt. 17 W., Exit 70 N., L. at 1st light, 5 mi. on R., SH: 10am-5pm, T: 70-8', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
Dec 16 NT, Fobde. Midwest Music Expo, Clarion Hotel. 3536 Secor Rd., Exit on Secor Hd. off I-475 & go S., SH: 10am-4pm, T: 60-8', F: \$50. ea. for 1st 2, \$40. ea. thereafter, A: \$4. B-Bop Records, PO Box 2449, Toledo, OH 43606. PH: 419-535-1234.
Dec 16 WI, Milwakkee, Record Fest, Serb Hall. 5101 W. Okla-100 Ch. 100 Ch. 100 Ch. 100 Ch.

419-535-1234. Dec 16 WI, Milwaukee. Record Fest, Serb Hall. 5101 W. Okla-homa Ave., SH: 10am-3pm, F: \$45.-\$55., A: \$4. Gary Mason, PH: 414-442-6060 (11am-5pm). Dec 16 ENGLAND, Bath. Music Fair, Sports Centre. North Parade Rd., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

4300. Dec 22 ENGLAND, Birmingham. Music Fair, Academy. Dale End, T. 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

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Beat City Records 2090 East Main Street Ventura, CA 93001 (805) 653-5545 Web: www.beatcityrecords.com E-Mail: bcityrec@pacbell.net New/Used Records, CDs & **Collectibles. Import & Domestic** Vinyl in Stock. Posters by Coop, Kozik & Others. We Do Mail Orders.

CD Trader 18928 Ventura Blvd. Tarzana, CA 91356 818-705-3544 Los Angeles's best used CD store!

CALIFORNIA

Earth Wave Records Grand Opening October 1, 2000 Come visit our brand new store! Hundreds of new arrivals daily! 219B Southwest Blvd. Rohnert Park, CA 94928 Tel: (707) 795-1660 Fax: (707) 795-1665

- http://www.earthwaverecords.com
- E-Mail: mallstaff@vintage.com (English) E-Mail: earthwave@home.com
 - * Vintage US original records from

1950's - 1990's * Largest selection of Japanese audiophile records in the U.S. We ship worldwide. Dealer discounts available.

過去7年間の皆様のご支援のお除で この度アースウエープレコード1号店 オープンの運びとなりました。(日本語) レコードの買い付けや西海岸に遊びに 来られる際は是非お立ち寄り下さい。

Goat Hill Records 1920 Harbor Blvd Costa Mesa CA 92627 (949) 646-8551 Records • CDs • Collectibles • Rarities • Rock • Jazz • Blues • New • Used • Buy

House of Records 3328 Pico Blvd. Santa Monica, CA 90405 (310) 450-1222 (310) 450-4525 E-Mail: info@houseofrecords.com Web: www.houseofrecords.com LA's oldest record store. Collectible records and used CDs. Please visit when in California.

Record Man. The 1322 El Camino Real Redwood City, CA 94063 Phone: (650) 368-9065 Fax: (650) 368-2968 www.recordman.com E-Mail: ARCHIVES@recordman.com Over 1 Million Items In Stock; LPs, 45s, EPs, Picture Discs, 78s, CDs, Cassettes and reel to reels.

Rockaway Records 2395 Glendale Blvd. Los Angeles, CA 90039 Ph. (323) 664-3232 FAX (323) 664-0956 E-Mail: sales@rockaway.com www.rockaway.com LA's best collectables! Vinyl, Compact Discs, Posters and Memorabilia from the 50's to the 90's. Open 7 days, 10 a.m. - 9:30 p.m.

Rock-It-Man 55635 29 Palms Hwy. Yucca Valley, CA 92284 Ph. 760-228-3304 FAX: 760-228-3075 Palm Springs largest selection of new & used CD's & Memorabilia

Saturn Records 5488 College Ave. Oakland, CA 94618 Phone: (510) 654-0335 FAX: (510) 654-4386 Fully searchable Web site with secure server for easy and safe credit card ordering: www.saturnrecords.com San Francisco Bay Area's premier collector's record store.

CALIFORNIA

- Streetlight Records 980 South Bascom Ave.
- San Jose, CA (888) 330-7776
- 939 Pacific Ave., Santa Cruz, CA (888) 648-9201
- 3979 24th St., San Francisco, CA
- (888) 682-3550
- 2350 Market St., San Francisco, CA (888) 396-2350 www.streetlightrecords.com
- Buy, Sell, Trade all kinds of CD's, LP's, Videos, DVD's and Collectibles. Secure E-store.

FLORIDA

Blue Note Records 16401 NE 15th Avenue N. Miami Beach, FL 33162 (305) 940-3394 FAX (305) 948-3523 E-Mail: BLUENOTE@NETROX.NET Largest selection of Jazz, Soul, Blues, 10", LPs, 34s & Rare 50s & 60s originals. Specializing in 70s & 80s originals & White Label 12". Just opened our new Jazz store. Phone: 305-354-4563

Offbeat Records & CD's, Inc. 937 S. State Road 7 (US 441) Ft. Lauderdale, FL 33317 Phone: (954) 316-9084 Fax: (954) 316-9391 Web site: www.offbeatrecords.com E-Mail: offbeatrecords@aol.com Hours: Wed.-Sat. 11:00 a.m. - 5:00 p.m. Sun. 12 Noon - 4 p.m. Closed Mon. & Tues. South Florida's coolest music collector's shop! We specialize in rare LPs, CDs, 8 tracks, reel tapes, music posters & vintage audio equipment! Please phone / fax / e-mail wants. WE BUY COLLECTIONS!

Play It Again, Inc. 3148 W. New Haven Ave. West Melbourne, FL 32904 (321) 724-5685 FAX: (321) 722-1215 WWW.PLAYITAGAINRECORDS.COM E-Mail: playitagain@iu.net Florida's best kept secret. Where dealers shop. Want list and dealers welcome

Rock & Roll Heaven Inc. 1814 N. Orange Ave. Orlando, FL 32804 Phone: 407-896-1952 FAX: 407-896-2130 E-Mail: rockroll@magicnet.net Central Florida's oldest and largest source for every format and every category including books, mags, t-shirts, posters, 12's, 45's, LP's, cass, CD's, new-used, everything!

Soundsgreat! Recycled Music 853 S. Orlando Ave. (17/92) Winter Park, FL 32789 407-599-7277 Buy • Sell • Trade all types of vinyl records Orlando area. Interstate 4 to exit #45 (Fairbanks Ave.) 1 mile east to Orlando Ave. 1 block south on right. Inside Orange Tree Antiques Mall

Yesterday & Today Records 7902 NW 36th St., Suite 210 Miami, FL 33166 (305) 468-0311 FAX (305) 468-0313 Web site: www.vintagerecords.com E-Mail: yandtrec@aol.com **NEW LOCATION! A few minutes** from Miami Airport. We carry oldies 45s, LPs, CDs. Imports - specialize in 60s/70s, Psych/Prog Rock. Buy/Trade/Sell. Want lists welcome.

World Radio History

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.

GEORGIA

Full Moon Records 1653-A McLendon Ave. Atlanta, GA 30307 (404) 377-1919 New, Used Records, Tape, CDs. Great Selection, Great Prices. Send us your want list!

ILLINOIS

Hi-Fi Records 2570 N. Clark St. Chicago, IL 60614 (773) 880-1002 FAX (773) 880-1016 E-Mail: hifi@interaccess.com Web site: www.hifirecords.com The best vinyl selection in city. As well as many hard-to-find CD's! We Buy and Sell all types of music.

House of Music, The 2057 W. 95th St. (at Hoyne) Chicago, IL 60643 Phone: (773) 239-4114 FAX: (773) 239-9722 Jazz-Blues-Oldies, R&B, Soul & Nostalgia. Famous for locating hardto-find records, tapes, videos and CDs. It's our service and expertise that makes the difference. We sell imports. We ship everywhere UPS & Fed-Ex. Check our vinyl graveyard. LPs as low as \$1.00. By George! We've got it or we can get it!

Raffe's Record Riot 4350 North Cicero Ave. Chicago, IL 60641 (773) 725-1327 - 24 hr. service E-Mail: raffesrr@aol.com Web site: www.raffesrecordriot.com Open: Mon.-Sat. 11:30 a.m. - 6 p.m.; Sunday PHONE APPOINTMENTS ONLY. Specialties, oldies, hard-to-find unusual labels. We buy collections. Want lists with orders invited. We accept VISA, MasterCard, Novus & American Express.

Remember When Records and CDs 309 W. Ogden Ave. Westmont, IL 60559 Phone: (630) 963-1957 FAX: (630) 963-1987 E-mail: rmbrwen@worldnet.att.net Thousands of new & used 45s, LPs, Tapes & CDs (Imports) VISA, MasterCard, Telecheck Closed Sundays.

Toad Hall Books & Records 2106 Broadway Rockford, IL 61104 FAX: (815) 226-9887 Ph: (815) 226-1259 or (815) 399-4644 100,000 LPs, 100,000 78s, 15 rooms full of other collectibles

INDIANA

Missing Link Records 6053 N. College Ave. Indianapolis, IN 46220 (317) 466-1967 FAX: (317) 466-0042 Central Indiana's best vinyl selection in all genres. Don't miss us! www.missinglinkrecords.com

IOWA

Kanesville Used Records 530 4th St. Council Bluffs, IA 51503 (712) 328-8731 500,000 LP's/45's/78's/CB Sets/CD's. All Categories.

KENTUCKY

Pops Resale 1423-B Leestown Rd. Lexington, KY 40511 Phone: (859) 254-7677 FAX: (859) 254-7677 Thousands of vinyl, 33/45/78 priced to sell, all genres.

Ticket To Ride Music & Memorabilia Hwy 229-Flealand London, KY 40741 Phone: (606) 878-0366 E-Mail: jlennon@sekybiz.net Tons of CDs, cassettes, vinyl & all types of collectible music memorabilia. Open Sat. & Sun. 9-5, right off I-75!

MARYLAND

Crown Records 108 N. Lakewood Ave. Baltimore, MD 21224 Phone/Fax: (410) 563-7881 E-Mail: dmilecki@maxinter.net Rare LPs, 45s, 78s; Jazz, Soul, R&B, Rock, Country, Blues, Classical, Northern Soul 45s - Open 7 days.

Joe's Record Paradise 1300 East Gude Drive Rockville, MD 20850 (301) 315-2235 FAX: (301) 315-2252 http://www.joesrecordparadise.com E-mail: raremusic@joes-recordparadise.com Thousands of LPs, 45s & CDs. New & used & out of print. Open 7 days, Jazz, Rock, R&B, Blues, Country 27 Years in the business.

MASSACHUSETTS

Flip Side Records 1410 Beacon St. Brookline, MA 02146-2771 (617) 739-8622 E-mail: flipside@flipsideweb.com Please visit our Web site at: www.filpsideweb.com CDs, Tapes, LPs, and 45s - New and Used-Thousands of collectibles at low prices! Send Us Your Want Lists (be specific)

Mystery Train Records 12 North Pleasant St. Amherst, MA 01002 (413) 253-4776 MT Records@hotmail.com Biggest selection of vinyl and used CDs in Western Mass!!

Nuggets Records 486 Commonwealth Ave. Boston, MA 02215] (617) 536-0679 Web site: www.nuggetsrecords.com E-mail: music@nuggetsrecords.com We buy, sell and trade records, CDs, tapes, videos, Send your want listplease be specific & include phone

number.

GOLDMINE #549

STORE DIRECTORY

MASSACHUSETTS

Planet Records 54-B JFK St. Cambridge, MA 02138 (617) 492-0693 FAX: (617) 492-0692 E-mail: planet@tiac.net Since 1983, New England's favorite Collector's Shop. Records and compact discs. All genres.

Sunset Records, Etc. 1232 Wilbur Ave. Somerset, MA 02725 (508) 678-3441 F-Mail: sunsetin@ici.net New & Used records, CDs, cassettes, videos. We buy & sell.

MICHIGAN

PJ's Used Records 617 B Packard Ann Arbor, MI 48104 (734) 663-3441 E-Mail: pjsrecords@mediaone.net Buying and selling new and used products in all formats.

R.A.M. 917 W Broadway Muskegon, MI 49441 Established in 1983 Phone: (231) 759-0172 FAX: (231) 755-0429 E-mail: info@ramcd.com Hours: Tuesday - Friday 11-8 Saturday 11-6 We buy and sell used CDs and DVDs. Over 15,000 in stock (Stop by and meet Stray and eBay - the store cats.) Web site: www.ramcd.com Over 14,000 collectible CDs, singles, 1Ps. 45s books, etc. and still growing.

MINNESOTA

Car & Record Collector's Heaven 155 No. Snelling Ave. St. Paul, MN 55104 (651) 645-3153 E-Mail: rbroz598@cs.com Rock-RAB-Garage-R&B/Soul -Blues/Jazz-C&W/Pop-45/LP/CD-Domestic-Import-Car Books-Mags. CC: VISA/MC/Disc.Card

MISSISSIPPI

Ace Video & Music 285 Caillavet St., P.O. Box 1934 Biloxi MS 39533-1934 PH: (228) 374-0777 FAX: (228) 374-4645 E-mail: acemusic@datasync.com www.acevideoandmusic.com Huge inventory collectible vinyl in all categories. Mail or fax wants.

Little Big Store P.O. Box 921, 201 E. Main St. Raymond, MS 39154 (601) 857-8579 www.littlebigstore.com E-Mail: bj999@aol.com CDs, LPs, 45s, 78s, reel-to-reels, videos, memorabilia, etc. Train depot full of records & music-related stuff. Open: Wed-Sat 10 AM-5 PM

NEVADA

Big B's CDs & Records 4761 S. Maryland Pkwy. Las Vegas, NV 89119 Phone: (702) 732-4433 FAX: (702) 795-7989 11am-8pm Mon.-Sat., 11am-7pm Sun. E-Mail: bigbs@fnet.net Web: Bigbsmusic.com We stock a wide range of new and used CDs and LPs, all very organized! Dealers are welcome. Send us your want lists! THE store that locals come to shop!

Wax Trax Records, Inc. 2909 S. Decatur Las Vegas, NV 89102 PH: (702) 362-4300 FAX: (702) 362-4340 E-Mail: waxtraxinc@aol.com Over 1,000,000 records, CDs, cassettes & all kinds of music memorabilia. A must for the true collector. When in Vegas stop in. Also check out our new radio show THE STREET HARMONY REVUE AT: www.klav1230am.com on Mondays at 9:00 p.m. until 11.00 p.m

NEW JERSEY

Absolute Viny 11 Midland Ave Montclair, NJ 07042 (973) 746-7775 E-Mail: absjag@aol.com M-F 1 p.m.-8 p.m., Sat. 12 noon-5p.m. New & Used LPs & 45s, Up to 10,000 \$1 45s & LPs always avail. Want lists accepted. Wholesale available to foreign & domestic buyers. Specialties include Soul, Jazz, Beatles & Progressive Rock

The Album Hunter 2217 Atco. Ave. Atco, NJ 08004 PHONE: (856) 719-1515 (24 Hrs.) FAX: (856) 719-1313 (24 Hrs.) Great Dealer Discounts! Biggest in South Jersey in Rare Vinyl! 167+ Page Catalog Send in \$6.00 U.S.A. \$8.00 Overseas. Thousands of Albums \$1.00-\$2.00 in Store!!

Flipside II Records 120 Wanaque Ave. Pompton Lakes, NJ 07442 (973) 835-8448 Records, Lotsa Records. More than you need. Also 45's, CD's, Needles. Call for hours.

Hackensack Record King 303 Main Street Hackensack, NJ 07601 Phone: (201) 488-4232 E-Mail: records123@aol.com Visit our online auction: http://member.aol.com/records123 45 RPM Specialists, 12". LPs & rarities on vinyl. Full line of replacement phonograph needles (stylus).

Iris Records Ltd. 114 Brunswick Street Jersey City, NJ 07302 (bet. 1st and 2nd Streets) Phone: (201) 217-0588 E-Mail: irisrecs@worldnet.att.net Hours: Friday 3-9PM or by appointment Thousands of twelve inch singles at bargain prices. Hip-hop, R&B, rock, disco, dance and more. We also carry full length soul, jazz, rock, exotica. Ten minute train ride from Manhattan. Vinyl only. No want lists, we cater to customers that like to get hands dirty.

NEW JERSEY

Izzy's Records & Compact Discs 1107 W. St. Georges Ave. Linden, NJ 07036-5652 (908) 486-3303 E-Mail: Izzmeister@aol.com Web site: www.izzymusic.com 100,000 + LPs, CDs, 45s in stock. We buy collections - LP, CD, rock memorabilia. Buy & sell new & used LPs, CDs, 45s. Promos, imports, rarities, memorabilia. 10 Minutes from Newark Airport, 20 minutes from NYC. Great dealer prices on Jazz, Soul, R&B, 12", Rock, 50s, 60s & more. Open 7 days.

Records Ltd. P.O. Box 504 Rutherford, NJ 07070 Office Phone: (201) 804-8416 FAX: (201) 933-3772 E-Mail: recordsltd@att.net www.recordsltd.net Buy-Sell-Trade- 12 inch singles - LPs 45s - Soul - Funk - Jazz - Hip-Hop -Nu-Wave - Hi-Nrg - House. Want lists accepted. We buy collections.

21st Century Music 15 Mount Vernon St. Ridgefield Park, NJ 07660 Toll Free: 1-800-846-9501 (201) 641-6610 FAX: (201) 641-9309 www.21centurymusic.com sales@21centurymusic.com Business Hours: Mon.-Sat. 11am-6pm Specializing in 12" Singles, Dance, Rock, 12" Rap & Hip Hop, Soul LPs. Buy, Sell, Trade. Want lists accepted. All major credit cards accepted. Foreign dealers welcome. We buy DJ collections.

NEW MEXICO

Krazy Kat 9012 Central SE Albuquerque, NM 87123 (505) 294-5644 Largest selection of music in New Mexico. LPs, 45s, CDs, Tapes, Videos, 8-Tracks. Located on Route 66.

Merlin's Record Workshop 9609 Menaul NE Albuquerque, NM 87112 Phone: (505) 299-8031 FAX: (505) 299-0330 E-Mail: merlinsrecords@prodigy.net

NEW YORK

House of Oldies World Headquarters for Out of Print 45s and LPs 35 Carmine St. New York, NY 10014 (212) 243-0500 FAX: (212) 989-1697 http://www.houseofoldies.com 10:30 A.M.-7 P.M. Mon. thru Sat. Established in 1962 over a million 45s, 78s & LPs, R'NR, R&B, S&W, shows, S.T., Soul, Funk, Pop, Collections Bought 1950-1989 -Send or E-mail "Want Lists." #1 Oldies Shop. VISA, MC., Amex. A must when you're in NYC.

Infinity Records Ltd. 3852 Sunrise Highway Seaford, NY 11783 (516) 221-0634 FAX: (516) 221-8901 E-mail: vinylriver@aol.com www.infinityrecords.net Long Island's best record collector store. Jazz, Soul, Rock, Classical, etc. Foreign dealers welcome. We buy collections. World Radio History The following is a list of record shops around the country arranged by state. Be sure to mention that you saw them listed in Goldmine's Store Directory. Retailers listed in bold type carry Goldmine in their stores.

NEW YORK

Last Vestige Music Shop 173 Quail St. Albany, NY 12203 (518) 432-7736 FAX: (518) 432-1812 E-Mail:info@lastvestige.com Second hand, Out-Of-Print, CD's Records, Mailorder: lastvestige.com

Mr. Cheapo CD & Record Exchange 46 Jericho Toke. Commack Long Island, NY 11725 (631) 543-8686 and 134 Jericho Tpke Mineola Long Island, NY 11501 (516) 742-7670 We sell most of what's in Goldmine. Thousands of used CDs & Records in every store. Largest selection on Long Island. When you're visiting the New York area, we have 2 locations!

Off-Center Records and Collectibles 116 Bleecker St. Utica, NY 13501 Phone/FAX: (315) 738-7651 http://www.blackdogweb.com/offcenter

E-Mail: Offcenter1@webtv.net 1,000s of LPs & Singles, Music Memorabilia 40s-90s, Books, Mags, Dolls, Tees, Plates, Figurines, CDs, Tapes, Rare & Hard-to-find items. All want lists welcome. MC/VISA/NOVUS.

NORTH CAROLINA

Jukebox Oldies Inc. 456 Knol wood Street Knollwood Plaza Shopping Center Winston-Salem, NC 27103 (336) 774-0034 Tues. - Fri 10 AM - 7 PM Sat. Noon - 7 PM 2 blocks from Business I-40, exit 3A. Operated by a knowledgeable collector with 20 years experience. Specializing in rare 50s and 60s vinyl. Also - 70s and 80s vinyl, 45s, 78s. tapes, CDs, videos, posters music memorabilia. Rare Beatles, Buddy Holly and Elvis vinyl and memorabilia. All categories of vinyl - Rock, Country, Jazz, Blues, Big Band, Soundtracks, Comedy, Soul. Always buying good vinyl 50s and 60s collections

Woody's Rare Records 14234 Hwy 18 (Off of Blueridge Pkwy.) Laurel Springs, NC 38644 Phone: 336-359-2564 FAX: 336-359-8432 Original recordings of 30's, 40's, 50's, 60's, 70's, old country, comedy, bluegrass, soundtracks, B-bands and more. We buy, sell and trade. Open May-December (Thursday-Sunday). Send your want list or call.

OHIO

Parker's Records & Comics 1222 Suite C, Route 28 Milford, OH 45150 PH/FAX: (513) 575-3665 Mon.-Sat. 11am - 7pm E-mail: dkparker39@fuse.net Specializing in 50s & 60s. Over 100,000 45s & 10,000 33s. Send want lists. Accepting MasterCard/VISA & NOVUS cards

OREGON

Crossroads Music 3130 SE Hawthorne Blvd. Portland, OR 97214 (503) 232-1767 E-Mail: xroads@xro.com Open Mon-Thurs 11-6; Fri-Sat 11-7; Sun 12-6 Portland's largest, most complete selection of collectible records, CDs, Tapes, concert posters and music memorabilia in Co-op of 35 dealers. 2nd Avenue Records 400 S.W. 2nd Avenue Portland, OR 97204 (503) 222-3783 FAX: (503) 287-3343 Tons of good used and new - Will travel Vancouver to San Diego to purchase collections of ANY size.

Sonic Recollections, Inc. 2701 SE Belmont St. Portland, OR 97214 (503) 236-3050 FAX: (503) 235-1645 E-Mail: orderdesk@sonicrec.com Web site: http://www.sonicrec.com Specializing in the weird and the collectible! Check Our Web Site!

ANY format.

PENNSYLVANIA

Attic Record Store, Inc. 513 Grant Ave. Pittsburgh, PA 15209 (412) 821-8484 FAX: (412) 821-5179 E-Mail: atticrecords@cs.comn Astounding selection of new & used CDs, 45s, LPs & 12" singles. All categories - credit cards accepted -Expert mail order service want lists accepted.

Flip Side Records & Coll. Moved to: 940 Hermigate Rd., (Rt. 18) Hermitage, PA 16148 PH: (724) 342-0824 FAX: (724) 342-0825 E-Mail your Wants lists: flipsiderecords@aol.com Web site: www.flipmall.com Over 2,000,000 selections/All types of music/Wants lists welcome!

Mugsy's Records 212 Iron St. Bloomsburg, PA 17815-1871 (570) 784-7134 Exit 35-A off I-80 Quality used LPs, CDs, movies (DVD & VHS), and books. New stock every week. Five minutes from Exit 35-A off I-80 Hours: Mon-Fri: Noon-8 PM; Sat: Noon-6 PM

Positively Records 4153 Woerner Ave. Levittown, PA 19057 (215) 945-8063 FAX: (215) 945-0221 E-Mail: posrec@aol.com 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.

Record Castle 1118 Cottman Ave. Philadelphia, PA 19111 (215) 745-4151 Web site: www.recordcastle.com E-Mail: info@recordcastle.com Mon.-Sat. 1-7 p.m. (EST) Buy/Sell records - compact discs tapes - rock 'n roll memorabilia thousands of records (all speeds), CD's, etc. in stock!

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ORE DIRECTOR PENNSYLVANIA TENNESSEE TENNESSEE

Record Connection 550 N. Reading Rd. Ephrata, PA 17522 (717) 733-1641 FAX: (717) 733-1685 Visit our Web site at: www.RecordConnectionPa.Com. Oldies, Classic Rock, Psychedelic. Progressive, Country, Jazz, Comedy. Over 100.000 45s & albums! Compact Disc: New, Used, & imports. Directions: Located on Rte. 272, 4 miles S. of PA Turnpike (exit 21). Open 7 days a week. M-F 10 a.m.-8 p.m; Sat. 9 a.m.-7 p.m.; Sun. 11 a.m.-5 p.m. Record King The Record King - (Our Only Location!) 2113 Parkdale Ave. Glenside, PA 19038 (215) 576-0102 (Mail & Phone orders only!) E-Mail: therecordking@yahoo.com Search Service - 11 a.m.-8 p.m. EST 7 days a week. SASE/IRC & collect phone # for reply. Buy & Sell. Catalogs/lists available. 8-track \$25. Soundtrack/orig. cast \$25. All refundable w/order. McNally's picture price guide (Soundtrack) \$29.95 + shipping, Rockin Records. Video/DVD/Karaoke/Audio equipment sold. CDs, tapes, vinyl & adult videos. Huge assortment Country & Western, Playboy & Rolling Stone magazines. Checks/MOs pay to: J.J. Hollin only. Val Shively-R & B Records 49 Garett Rd. Upper Darby, PA 19082 (1 mile from West Philadelphia) (610) 352-2320 FAX: (610) 352-8199 11-7 EST M-Sat. Over 4 million 45s! Also CDs, LPs,

cassettes. Send want lists/mail order available. Major credit cards accepted.

Grumpy's Music & Books Inc 3905A Hixson Pike Chattanooga, TN 37415 (423) 874-0242 FAX: (423) 874-0286 E-Mail us at: grumpybk@aol.com BUY . SELL . TRADE Books . CDs . T-shirts . LPs . DVDs · Videos · Audio Books · Posters Open Mon-Sat. 10:00 a.m.-9:00 p.m.; Sun. 12:00 p.m.-6:00 p.m. We Specialize in hard-to-find items. The Great Escape 1925 Broadway Nashville, TN 37203 (615) 327-0646 FAX: (615) 321-5568 www.duffelbag.com E-Mail: tge@bellsouth.net Nashville's oldest record store! (Open for 24 years.) Thousands and thousands of collectible and bargain CDs, LPs, 45s, 78s, and tapes at low, low prices. (One of the largest selections of out-of-print records in the mid-south.) Also buying and selling: comics, videos, games, more. Voted best non-chain record

store 7 years running in "The Nashville Scene." Open Mon.-Thurs. 10 a.m. - 9 p.m.; Fri-Sat. 10 a.m. -10 p.m.; Sun. 1-6 p.m.

The Great Escape 111 N. Gallatin Rd. Madison, TN 37115 (615) 865-8052 FAX: (615) 865-8779 www.duffelbag.com E-Mail: tge@bellsouth.net Thousands and thousands of col-

lectible and bargain CDs, LPs, 45s, 78s, and tapes. (One of the largest selections of out-of-print records in the mid-south.) Also buying and selling: comics, videos, posters, memorabilia, video and computer games, gaming cards, books, toys, role-playing items, baseball cards, more. Voted best non-chain record store 7 years running in "The Nashville Scene." Open Mon.-Fri. 10 a.m.-9 p.m.; Sun 1-6 p.m.

7315 Kingston Pike Knoxville, TN 37919 (865) 558-9028 albumguy@email.msn.com Buy • Sell • Trade. Records, tapes &

Lost and Found Records

CDs. Open 7 days a week. We have thousands of LPs

VERMONT

Mainly Music: "Where Music Lives On" 36 Main St. Brattleboro, VT 05301 PH/FAX: (802) 257-0881 Toll Free U.S. & Canada: 877-257-0891 Southern Vermont's largest used music source! Buy, Sell, Trade: Used Rare Records, CDs, Tapes, Vintage Sheet Music, Memorabilia & Collectibles. Send want lists. Worldwide search. Insurance and estate appraisals. Will travel. VIRGINIA DMS Associates PO Box 724 Portsmouth, VA 23705 (757) 465-3333 FAX: (757) 465-9890 E-Mail: ddel065716@aol.com Jazz, Blues, R&B, Soul Music

Specialist. Jazz, Blues, R&B, Soul, Gospel, Music Magazines.

Safe As Milk Records 20 Kirk Ave. SW Roanoke, VA 24011 (540) 982-7789 E-Mail:

SAFEASMILKUSA@YAHOO.COM Mon.-Sat. 10 a.m.-9 p.m.; Sun. 12 p.m.-6 p.m. Want lists welcome!! New & used LPs, used CDs, tapes & 45s & videos

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.

VIRGINIA

Bellevue 322 Bellevue Way NE Bellevue, WA 98004 (425) 454-5059 Bellingham 115 E. Magnolia Bellingham, WA 98225 (360) 676-1404

We are always buying! Hundreds of new titles arriving weekly! Largest selection of used music in the Puget Sound area! Check out www.djangos.com for great deals!

WASHINGTON

Disc Connection 405 Garfield St. (1 block east of PLU) Tacoma, WA 98446 (253) 539-5632 E-mail: disc_connection_mail@yahoo.com We are Tacoma's #1 location for rare Beatles memorabilia and vinyl. CASH paid for Beatles and Monkees, one item or a hundred, we buy collections. We also buy, sell and trade CD's-LP's-45's-DVD's-Laserdiscs and videotapes. Open Monday thru Friday 11am to 7pm. Open Saturday and Sunday Noon till 5pm (On Sundays please PHONE FIRST to insure we're there).

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(New Releases from page 85)

THE KENNEDYS Positively Live! liffviam (2001)

The fifth album by Pete and Maura Kennedy offers the husband-and-wife duo's first live release, following an unerringly engaging series of records in the style they once dubbed "coffeehouse pop" - acoustic-based music rising out of folk tradition but perfectly willing and eager to incorporate the jangly virtues of pop music in the rock 'n' roll era.

Positively Live! showcases the comfortable ambiance of The Kennedys' delightful live shows, wherein Pete and Maura's friendly, unassuming demeanor combines with their impressive musical prowess to warm the heart, thrill the mind and make the ol' toes go tippety-tap.

Positively Live! includes material from each of The Kennedys' first three albums (though, unfortunately, nothing from their brilliant fourth album, Evolver, which was one of the best albums of 2000). Their third album, 1998's Angel Fire, is the best-represented, giving rise to speculation that these live recordings may have been done while The Kennedys were touring in support of that record (liner notes list no dates).

In addition to selections from The Kennedys' own cavalcade o' hits, we're also treated to material from Pete's solo instrumental albums, a cover of Robert Johnson's "Come In My Kitchen," a folk medley of "Cross The Big Sandy"/"Black Mountain Rag"/"Orange Blossom Special" and a new song called "Run Red Lights," a rollickin' tune that would have made Dave Edmunds and Nick Lowe proud.

The album opens with "Life Is Large," the title tune from the second Kennedys album, and it remains a convincing, uplifting statement of intent, propelled by its instrumental quoting of "Jesu, Joy Of Man's Desire" as its hook. (That particular Top Pop Blast-From-Your-Past hit from J.S. Bach is also offered here separately, in its entirety.) The Kennedys make frequent, canny use of such quotes, with a snippet of "My Favorite Things" appearing in their

version of the traditional tune "The Coo Coo" and a bit of The Who's "Pinball Wizard" riff playin' a mean pinball in their own "Sirens," which itself segues neatly into a reprise of "Life Is Large.

While such quotes may seem overly cute on paper, in the hands of The Kennedys they are merely further evidence of the sheer joy of music, the joy that The Kennedy themselves so obviously feel, and the joy they so capably share with their audience. Positively Live! serves as a lovely introduction to the music of The Kennedys and as a lovely addition to the canon for those of us who are already fans. Life is indeed large. (Box 8461, Reston VA 20195; also visit www.kennedys music.com or www.jiffyjamcom)

– Carl Cafarelli

RAISINS IN THE SUN **Raisins In The Sun** Rounder (11661-3177-2)

Call them an unknown supergroup, if you will. Raisins In The Sun's rather impressive lineup is comprised of singer/songwriters Chuck Prophet and Jules Shear (the latter has penned songs for Cyndi Lauper and The Bangles), Harvey Brooks (who played bass on two certifiable classics, Bob Dylan's Highway 61 Revisited and Miles Davis' Bitches Brew), session drummer Winston Watson, producers Sean Slade and Paul Q. Kolderie (who've twisted the knobs for alternative acts such as Juliana Hatfield, Hole, and Radiohead) and producer Jim Dickinson (Big Star, The Replacements).

They secluded themselves in the Tucson desert for 10 days and, working from scratch, came up with a collection of songs that can only be described as a godsend for those longing for a little old-fashioned, bang 'em out sloppiness (the one-two punch of "Stringbean" and "Post-Apocalyptic Observations" are robust concoctions in the best garagehand tradition).

Shear and Prophet handle most of the lead vocals, which is probably for the best - when Dickinson takes over on the somber "Nobody Loses," his strange-sounding baritone creates an eerie distraction from an otherwise fine tune. Overall, the sheer directness of the Raisins' casual approach



August 10, 2001

creates a genuine combustible magic, the propulsive popsoul piece "Candy From A Stranger" being arguably the best of the lot.

Though many of these lyrics have a tossed-off quality to them, the record's ballads offer more emotional depth: Old Times Again," with its gently ringing guitar fills adding a particularly beautiful touch, is a wistful look back at lost love.

All told, if there isn't anything especially original about Raisins In The Sun's spontaneous roots-rock approach, it is nonetheless a sound that never really gets old.

- Tierney Smith

(Please see New Releases page 92)

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(New Releases from page 91)

LUCINDA WILLIAMS Essence Lost Highway (088 170 197-2)

With 1998's long-delayed Car Wheels On A Gravel Road, Lucinda Williams established herself as a premier roots rockess. A relatively short two years in gestation, with Williams and Car Wheels guitarist Charlie Sexton coproducing, her follow-up, Essence, rocks far less, as subdued textures turn languid in Deep South heat.

Only late in the album does she cut loose with a juke-joint boogie to recall "Joy" and it's telling us, "Get Right With God," just as the late Mississippi Fred McDowell brings a slide guitar's knife edge to the holy word.

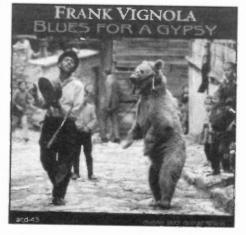
Compared to her gorgeous "Angels Laid Him Away" on Vanguard Records' new Avalon Blues: A Tribute To The Music Of Mississippi John Hurt, her voice on Essence sounds raw and a bit ravaged. Emmylou Harris, who has covered Williams' songs, has said that Williams' voice could tear the chrome off your bumper. Only here, Lu The Drifter isn't on the road until "Bus To Baton Rouge" returns her to one of many childhood homes, whose ghosts she won't name, which whets our imagination and curiosity.

"You can't be afraid to deal with your demons. You've gotta go there to be able to write," she has said. On the title track, she sounds like an obsessed stalker with junkie metaphors for her carnal passion. Ending the album quietly with nearly church-like backup, she says the blood of Christ will heal the "Broken Butterflies" of yet another illfated love. Alas, we find no catchy hooks such as "Passionate Kisses" here.

- Bruce Sylvester

FRANK VIGNOLA Blues For A Gypsy Acoustic Disc (ACD-43)

Packaging is always a challenge when you're dealing with the debut album of a relatively unknown artist. True, Vignola enjoys a pretty good rep around jazz insiders, but to the larger marketplace he's still Frank Who? So the nice folks at Acoustic Disc found an engaging theme around which to package this disc: Blues For A Gypsy. The cover features a street scene complete with a dancing bear. The press release begins "Feed your gypsy soul" and



it goes from there.

The truth is a little simpler. This is a grand solo guitar album in the finest tradition of Acoustic Disc. Clean, skillfully performed and recorded — everything you'd expect from the label. But Vignola — born in Long Island, N.Y. — is no gypsy, and this ain't the blues.

Disc found an engaging theme around which to package this disc: Blues For A Gypsy. The cover features a street scene complete with a dancing bear. The press release begins "Feed your gypsy soul," and the direction of Diango with Les Paul, who, in his earlier years, also offered more than a passing nod to Reinhardt. But no one ever confused ol' Lester Polfuss with a gypsy, then or now. Neither should Vignola suffer that pigeonholing fate.

More than anything, this album reminds me of two LPs recorded around 1958 by Washington guitarist Bill Harris (issued on Emarcy). These unheralded gems also feature tasty acoustic guitar recorded starkly solo (albeit with a bit too much echo). Ironically, Harris showed more of a bluesy edge to his playing than Vignola, despite the album title. Vignola is a hotter player, faster than Harris tried or needed to be. There are some dazzling single-note runs here that will open eyes, but when Vignola isn't playing for the band, he's laying down some very listenable and accessible music.

Along with five originals, there are plenty of familiar tunes here, including Errol Garner's "Misty," as well as standards such as "I Surrender Dear" and "Limehouse Blues." Vignola even takes on Charlie Parker's "Donna Lee." Some gypsy.

Other than the needless packaging hype, this is a fine debut effort. If all the gypsy overkill gets Vignola a wider audience, better sales and more airplay, so be it. The artist himself is worth the attention.

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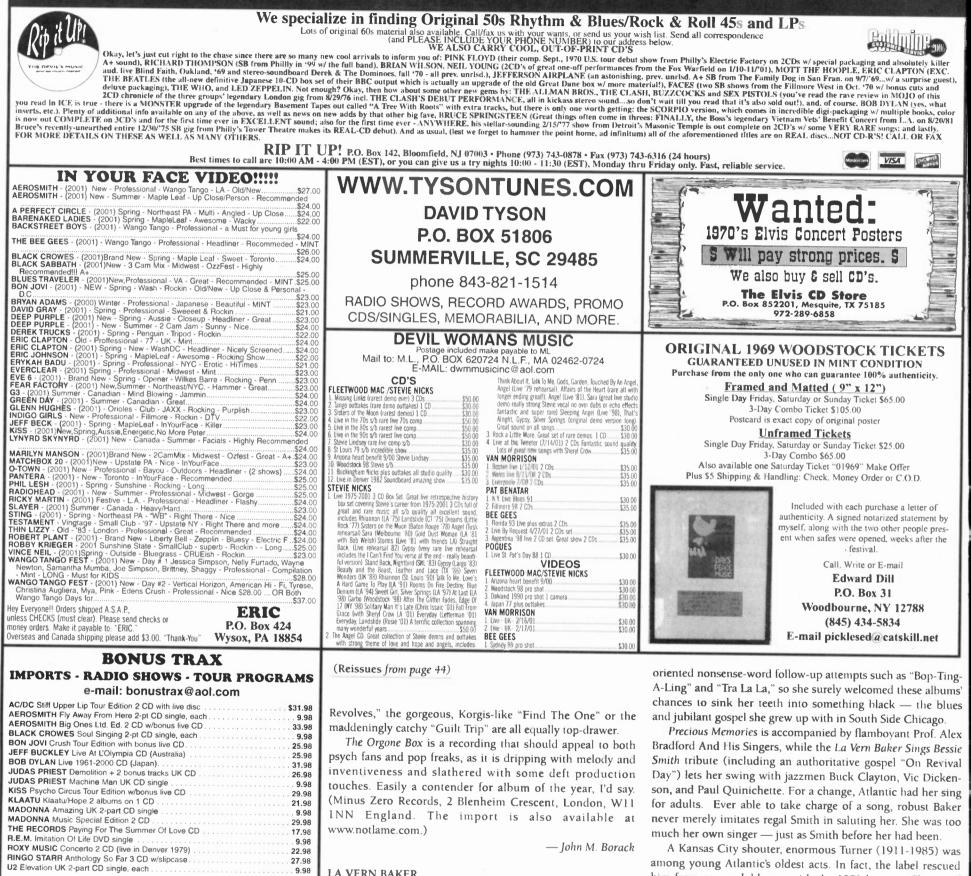
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VISA

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Collectables continues its commendable two-fer series combining two vintage Atlantic LPs onto a single CD, bringing back a pair of La Vern Baker albums from 1958-59 plus '57-'58 LPs from Joe Turner — two of Atlantic's most powerful vocalists in the early years of R&B.

Precious Memories: La Vern Baker Sings Gospel/La Vern

Booming alto Baker (1929-97) had first hit it big with 1954's "Tweedle Dee," condemning herself to teenybopper-

among young Atlantic's oldest acts. In fact, the label rescued him from career doldrums with the 1951 lament "Chains Of Love" after his much earlier work with Pete Johnson, Art Tatum, and Count Basie as well as John Hammond's landmark 1938, Spirituals To Swing Carnegie Hall concert.

No less assertive a singer than Baker, on Joe Turner/Rockin' The Blues Turner roars through "Corrine Corrina" and the lecherous "Shake, Rattle & Roll," whose cast-off extra verses became "Flip, Flop & Fly." Even "Honey Hush"'s warning, "Don't make me nervous 'cause I'm holding a baseball bat," becomes infectious fun.

From 1953, "Oke-She-Moke-She-Pop" has lines Atlantic would soon recycle in The Drifters' "Bip Bam." As a single CD of Turner's '50s gassers, Collectables' 28-song Joe Turner/Rockin' The Blues has 12 more tracks than Rhino's



LA VERN BAKER

IOE TURNER

Baker Sings Bessie Smith

Collectables (COL-CD 6415)

Joe Turner/Rockin' The Blues

Collectables (COL-CD 6419)

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GOLDMINE #549

97

August 10, 2001



August 10, 2001

(Reissues from page 96)

1997 The Very Best Of Big Joe Turner. Collectables also has him bellow that age-old question: "Lipstick, powder and paint — is is you is or is you ain't?"

- Bruce Sylvester

TOM PETTY AND THE HEARTBREAKERS Damn The Torpedoes MCA (088 112 399)

Hard Promises MCA (088 112 400)

Long After Dark MCA (088 112 446)

When Tom Petty And The Heartbreakers released their first two albums at the end of the '70s, their jumpy, guitar-driven folk-rock was so much more jittery than their contemporaries (Bruce Springsteen and Bob Seger come quickly to mind) that they were erroneously dumped, however briefly, onto new wave's lap. Of course, the spastic glam punks had no idea what to make of Petty's traditional songcraft and tales of blue-collar redemption. With 1979's Damn The Torpedoes, Petty finally became a rock 'n' roll star. With its two followup albums — 1981's Hard Promises and 1983's Long After Dark he became a rock-radio fixture.

The recent reissues of these three legacymaking albums boast superior sound and improved graphics, but the collective material's cutting through the stylistic chains of the era is what matters (think of other heartland rockers' attempts at defining the sound and culture at the time; most fell on their workscarred faces). There are bumps along the way — the albums subsequently lessen in artistic value — but picking and choosing gathers the very best Petty and his band had to offer in the '80s.

The '80s started for the band a year before, with '79's Damn The Torpedoes, still one of the finest working-class rock albums ever made. There's hardly a dud among its nine songs. "Refugee," "Here Comes My Girl" and "Don't Do Me Like That" are rightfully classics. It's formula rock, but with enough verve and punch to spark the genre.

Hard Promises, delayed because of Petty's refusal to release the album at the record company's increased price, is a compromise of sorts, part familiar territory, part development. Still, "The Waiting" is one of his bestwritten songs, and the band is even sharper here than they are on *Torpedoes*. Long After Dark is even more of a concession, and, at times, even lazy. But Petty and the band are pretty close to being one of the best rock bands in the world by this time. The songs ("You Got Lucky" is the highlight) merely show off their hard-earned talents.

All three albums stem from Damn The Torpedoes' solid ground (which sounded little like its predecessors). Hard Promises was followed a few years later by Southern Accents, Petty's attempt to rewrite revisionist history through song and synthesizers. Petty would return a few times to the core combo radio rock perfected on Damn The Torpedoes (his solo album from '89, Full Moon Fever, remains his most consistent work and is a continuation of the evolution started with Torpedoes); those searching for the basics should start with these three rock 'n' roll archetypes.

– Michael Gallucci

Johnny Bragg CD and book reviews

JOHNNY BRAGG

The Johnny Bragg Story: Just Walkin' In The Rain Relentless (M2R2 1999)

More amazing than fiction, illiterate Johnny Bragg's life involved childhood blindness followed by an unexplained miracle recovery, a 594-year prison sentence on six dubious rape convictions, penning 1953 R&B hit "Just Walkin' In The Rain" for his aptly named group The Prisonaires and eventually singing — and behaving — his way to a 1959 pardon from Tennessee's reform-minded governor Frank Clement (whom he salutes here on a revised folk-blues song).

Culled from sessions with The Prisonaires on Sam Phillips' Sun Records, with The Marigolds and Solotones (on Excello) and solo (on Decca and Elbejay), this strong 22-song 1953-69 retrospective shows a chameleon-like singer moving from Louis Jordan-style comic jump-blues to dreamy gospel harmonizing to doo-wop jive. The hymn "Softly And Tenderly" — so often sung conservatively becomes a polyphonal jubilee shout.

After elocution lessons from teenaged Sun wannabe Elvis Presley, The Prisonaires gave the title track a quietly sad reading inspired by The Ink Spots. In 1956, Johnnie Ray's histrionics took a white cover to the Pop Top 10.

Released concurrently with this CD is compiler Jay Warner's Bragg bio Just Walkin' In The Rain (Renaissance/St. Martin's) which tells of justice miscarried. Bragg's ability to survive and the late Governor Clement's religious-like passion for redeeming lost souls. It's a one-of-a-kind story.

- Bruce Sylvester

JUST WALKIN' IN THE RAIN by Jay Warner Published by Renaissance Books (256 pages, \$24.95, hardcover)

Sometimes a miracle begins its life as a tragedy, a misfortune or even an injustice. So it was with Johnny Bragg, whose life is chronicled in Jay Warner's book, Just Walkin' In The Rain, named after the Johnny Ray hit that Bragg wrote.

The book explores the depth of Bragg's life — being born blind, having his mother die during his birth, growing up in extreme poverty, and, most harrowing of all, a false accusation of rape by a girlfriend that led to convictions for six rapes and six 99-year sentences to be served in the Tennessee State Prison.

Yet it becomes clear through the book that only by reaching those depths was Bragg able to reach the heights he did — performing with some of the greatest names in music, singing for a long, long list of celebrities that included former and future U.S. presidents, writing one of the biggest hits in Columbia Records' history and beginning his own recording career — while in prison! (Truth be told, Bragg probably would never have had the opportunities he had for success in life had he not been in prison.)

But the thread running through the book is the incredible number of "coincidences" that seemed to guide Bragg's life to a better place — Bragg inexplicably regaining his sight in his youth; a music publisher who came to the Tennessee State Prison looking for another writer only to discover Bragg's group. The Prisonaires; that same music publisher (Red Wortham) having a cousin (Jim Bulleit) who was a co-owner of Sun Records; and Tennessee having a First Lady who once aspired to a career in music and influenced her husband to include musical performers in the functions at the



Governors mansion.

That man in the Governor's mansion. Frank Clement, was another miracle in Bragg's life. If not Bragg's savior, he was certainly his most untiring, steadfast advocate. Clement was what is now a nearly extinct political animal — a liberal Southern Democrat who could get elected. He was dedicated to prison reform and used The Prisonaires and their success to prove that men could be rehabilitated. His belief of the basic good in man in general and in one man, Bragg, in particular is the moral underpinning of this story.

Just Walkin' In The Rain is built on a foundation of the popular music of the era and many of the best-known names of the day. Ike Turner played on sessions for The Prisonaires. The group performed on stage with everyone from The Clara Ward Singers to Margaret Trunan. There was also the young man who helped Bragg with his phrasing as The Prisonaires recorded "Just Walkin' In The Rain" at the Sun Studios — a pre-fame Elvis Presley.

The story plays against the most shameful aspects of American racism. (Being white and reading about the discrimination, the violence, the outright terror Bragg had to endure as a black man in the South in the '50s, '60s, even the '70s alternately filled me with fear and turned my stomach.)

But Bragg has outlived the worst times of Southern racism. He has outlived the other Prisonaires. And, sadly, he has outlived Clement and his dear wife Gail.

Ultimately, Just Walking In The Rain is a story of redemption and triumph, with a deep faith in God being the ultimate end product of all of Braggs successes and tragedies.

Considering the wasted lives that have piled up in rock's first half-century, a story such as Bragg's is a rare bird, indeed.

For people — myself included — who are suckers for any tale that shows a God involved and earing, gently manipulating our lives and leading us to make the right choices and to live better lives, *Just Walkin' In The Rain* offers its readers one of the best of all gifts — hope.

--- Casey Piotrowski

CARLOS MALCOLM AND HIS AFRO-JAMAICAN RHYTHMS Skamania

Ruff Stuff Records (RSR-0020)

Best-remembered today for their frenetic "Bonanza Ska," Carlos Malcolm And His Afro-Jamaican Rhythms had a number of other instrumental hits in Jamaica in the early to mid-1960s, while Malcolm himself arranged all the local music used in the James Bond flick Dr. No.

Like The Skatalites, Malcolm brought a number of influences to bear on his sound. American jazz was one, of course, but he was equally taken with mento and other Caribbean styles, Afro-Cuban rhythms, calypso and the bossa nova. His Rhythms were all graduates of the Alpha Boys School, Jamaica's premier training ground for musicians, and included vocalists Boris Gardner and Lascelles Perkins, and saxophonist Carl Bryan, with Malcolm on trombone and percussion.

Shamania was the group's second album, and it simply simmers. The album has been remastered and sounds as crisp and clean as the group themselves. As the group was less Big Band-inflected than The Skatalites, The Rhythms don't so much swing as bop, and from the first dizzying trumpet blast that opens the album, the excitement just curls 'round the grooves. The title track is a miniepic in itself, more than five minutes of sizzling, skanking ska, with mento to the fore, punctuated by exuberant horn solos. The pace never lets up, even as the musical blends shift across the records, with the covers as creative as the originals, whether adapting a psalm or paying tribute to a black western movie star on the clomping-along "Hopalong Skassidy." Then there's "Bonanza Ska," the most whacked cover of all time, which starts as a skankified version of the *Bonanza* TV show theme song, shifts into "Lone Prairie" and ends in an exhilarating burst of The Willium Tell Overture.

In a genre that bubbles with energy and ingenuity, it just doesn't get any better than this. — Jo-Ann Greene

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BOB DYLAN - 19:11 Shot Of Love Concert Tour Cassettas or CD BOB DYLAN - 19:78 Street Legal Concert Tour Cassettas or CD ERIC MOORE • E-Mail: eric.n.hr.moore@intel.com • Phone: 916-356-1618 I'm looking for the following titles in CD: ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER PAUL MOTIAN - On Broadway, Vois. 2 or 3 TIM BERNE - Fractured Fairy Tales	Similar items wanted. ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER BLACK SABBATH - 1970's wanted. Programs, shirts, memorabilia, anything. COVEN - Vicked Woman, 7" PIS (PS, only on) Mercury 72973, 1969) COVEN - Wicked Woman, 7" PIS (PS, only on) Mercury 72973, 1969) COVEN - Wicked Woman, 7" PIS (PS, only on) Mercury 72973, 1969) COVEN - Wicked Woman, 7" PIS (PS, only on) Mercury 72973, 1969) COVEN - Wicked Woman, 7" PIS (PS, only on) Mercury 72973, 1969) COVEN - Wicked Woman, 7" PIS (PS, only on) Mercury 72973, 1969) DESENT - Underground music'zine, any/all issues wanted HOT WACKS - Supplement 4 MAGAZINES - Beat Instrumental, Circus, Cream, Hit Parader, etc. from '69-'76. VINCENT PRICE - Witchcraft & Magic, An Adventure In Demonology LP (1969) SLAYER - Chemical Warfare, LP, live (Metal Records, SMA 155) ROBB SMITH • 1942 Clearview Terrace • Waynesboro, PA 17268 • Phone: 717-762-5838 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER ALI MAN REOTHERS - Laminated Backstage Passes. Memorabilia	DAN MARQUARDT • 1436 Lakeview Dr., Apt. 349 • Darien, IL 60561 • Phone: 630-985-6551 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER AEROSMITH - Rocks Fiber Optics Light Box Promo or picture of promo AEROSMITH - Any mint 70's posters WAR - Any quality videos, 70's concert with all of the original musicians preferred	ROGER SITEK • 7 King Terrace • Beverly, MA 01915 Wanted- Jefferson Airplane and Jefferson Starship - TOP dollar paid if you can help - Piease write! ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER JEFFERSON STARSHIP - 1974-1980 Live Recordings JEFFERSON STARSHIP - 1974-1980 Concert Tickets JEFFERSON AIRPLANE - 1967-1972 Concert Tickets JEFFERSON AIRPLANE - 1967-1972 Concert Tickets JEFFERSON AIRPLANE & STARSHIP - Photos from concerts GRACE SLICK - Autographs
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	 Whitmore Lake, MI 48189-8263 Phone: 734-449-8807 	2023 West Iowa Street	FLEETWOOD MAC - Temporary One/Silver Springs/Songbird/Gypsy, 45 Australia, 1997 Reprise, 9362439362 PETER GREEN & NIGEL WATSON - Beasts Of Burden/Uganda Woman, 45 UK,
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 Secaucus, NJ 07094 Phone: 201-330-9409 	I'm looking for first pressings, with the exception of some UK import LP's, all specific details are listed to the best of my knowledge	"Golden Oldies" re-releases, please! ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER	Record Serv., IRS993169 J. B. HUTTO - Hipshakin Live In London, LP UK, 1971 Flywright, LP502 COROON JACKSON - Thinking Back, LP UK, 1969 Marmalade, 608012
E-Mail: marylee711@aol.com	ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER THEODORE BIKEL - A Folksingers Choice, Electra, 1964 Guitar Player Label,	BLUES MAGOOS - Pipe Dream, 45, Mercury 72660 BLUES MAGOOS - One By One, 45, Mercury 72692	THE JAGUARS - Upus to Spring/The Beat, 45 UK, 1963 Impression, IMP101 THE JAGUARS - We'll Live On Happily/Now You Wonder Wby, 45 UK, 1965
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER TEDDY RANDIZO - Big Wide World, LP M/M-, Cloipix SCP 445(S) (M) ANGELA CARTWRIGHT - Angela Cartwright Sings, LP M/M-, Startoright HLP 102 MARIE MACDONALD - Body Sings, LP M/M-, RCA 1056 FOUR LOVERS - Joyrie, LP or EM M/M-, RCA 1056	Stereo, EKS-7250 GORDON BOK - Self titled. Verve/Folkways, 1967, Stereo, FTS-3016 JUDY COLLINS - The Judy Collins Concert. Electra, 1964, Guitar Player Label,	ELECTRIC PRUNES - I Had Too Much To Dream, 45, Reprise 0532 ELECTRIC PRUNES - Get Me To The World On Time, 45, Reprise 0564	Contrast, RGJ152 BOBBY KEYS - Bobby Keys, LP UK, 1971 Warner Brothers, K46141 THE KINETIC - Live Your Fife LP France, 1962 Disques Marie (Pans) CIVIX148
MARIE MACDONALD - Body Sings, LP M/M-, RCA LP, M 1585 FOUR LOVERS - Joyrie, LP or EM M/M-, RCA 1056	Stereo, EKS-7200 ROBIN & BARRY DRANSFIELD - The Rout Of The Blues, Trailer, 1970, or	MARKETTS - Batman Theme, 45, Warner Bros 5696	LONDON 22ND CUB SCOUT PACK - London 22nd Cub Scout Pack, LP UK, 1970 DAVE MASON - Tigers Will Survive/Times, 45 US, 1977 Columbia
GARY C. HUESTED	Highway re-issue, LER-2011 ROBIN & BARRY DRANSFIELD - Lord Of All, I Behold, Trailer, 1971, or Highway	MOBY GRAPE - Omaha, 45, Columbia 44173 NAZZ - Hello It's Me, 45, SGC 001	Contrast. RGI152 BOBBY KEYS - Bobby Keys. LP UK. 1971 Warner Brothers, K46141 THE KINFLIC - Live Your Life. LP France. 1967 Disgues Vogue (Pans), CLVX148 LONDON 22NO CUB SCOUT PACK - London 22nd Cub Scout Pack. LP UK, 1970 DAVE MASON - Tigers Will Surv verfinnes, 45 US, 1977 Columbia TROY NEVMANA - Love Gets Rough/Sypsy Girl, 45 US, 1991 East West 74-98801 THE REDCAPS - Funny Things, 45 UK, 1963 Decca DUCTOR ROSS - Jium' The Blues, LP UK, 1976 Big Bear, BEAR15 SCAFFOLD - Livy The Fink, LP UK, 1969 Parlophone, PCS7077 THE SEVEN SOULS - My Testimony/This Train, 45 US, 1966 Songb, 1006S MICHAEL SMOTHERMAN - Michael Smotherman, LP US, 1977 Windsong SOUNDTRACK - Loverby, LP US, 1983 SOUNDTRACK - Forject X, LP US, 1983
1131 Piedmont Ave. NE Palm Bay, FL 32907	re-issue, LER-2026 FINDASK - Near Enough, Far Enough, Open Door, 1983, ODR-?	ROYAL GUARDSMEN - Snoopy Vs. The Red Baron, 45, Laurie 3366 SPIRIT - I Got A Line On You, 45, Ode 115	DOCTOR ROSS - Jivin' The Blues, LP UK, 1976 Big Bear, BEAR15 SCAFFOLD - Lity The Pink, LP UK, 1969 Parlophone, PCS7077
Phone: 321-984-2144 F-Mail: shuested@cti cr.com	FIVE HAND REEL - Nothing But The Best. RCA, 1980, PL-25267 DICK GAUGHAN - True & Bold, Songs Of The Scottish Miners, Stuc, 1986.	STRANGELOVES - I Want Candy, 45, Bang 501 STRAWBERRY ALARM CLOCK - Incense And Peppermints, 45, Uni 55018	MICHAEL SMOTHERMAN - Michael Smotherman, LP US, 1966 Songo, 1006S MICHAEL SMOTHERMAN - Michael Smotherman, LP US, 1977 Windsong SOUNDTRACK - Loverboy, LP US, 1989
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Dead Letter Office advance promo cassette Documenting REM: 1983-1987 IRS 14U Canada casette	JUDY HENSKE - High Flying Bird, Elektra, 1963, Guitar Player Label, Stereo, EKS-7241 THE IRISH RAMBLERS - The Patriot Game, Elektra, 1964, Guitar Player Label,	72 Third Street	JENEMY SYENCEN - In Concert India '98, LP India/Thailand, 1998, Heart To Heart/Polygram VARIOUS ARTISTS - Rock Generation Volume 8, LP France, 1971 BYG, S29708 BOB WESTON - Night Light, LP France, 1980, AZ International BOB WESTON - Studie Pricks, LP France, 1981, AZ International BIG JOHN WRENCHER - Big John's Bodgie, LP UK, 1975 Big Bear, BEAR5 THE ZOO - Shakin' The Cage/Forgive, 45 Australia, 1991 Mushroom K, 10370
Fables of the Reconstruction UK CD (w/Green Grow The RushED) Murmur US cassette w/There She Goes Again on insert REM Singles Collection PTS 2039 Japan cassette	Stereo, EKS-7249 JETHRO TULL - Living in The Past, Reprise, 1972, Steamboat Label, MS-2106	Dearborn Heights, MI 48127 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER	BOB WESTON - Night Light, LP France, 1980, AZ International BOB WESTON - Studio Picks, LP France, 1981, AZ International BIG JOHN WRENCHER - Big John's Boose JP JIK, 1975 Bie Bear, REAR5
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5505

(**Reissues** from page 98)

DION Sit Down Old Friend/You're Not Alone Ace (791)

Back in '70 and '71, following Dion's slide from doo-wop's godfather into the social consciousness of "Abraham, Martin And John" and just before the Christian albums and status as Springsteen's mentor, the poet laureate of New York City released two albums of surprisingly solid, hippie-laced folk music. While peer Bobby Darin could only muster up a denim outfit and a name conveniently clipped to Bob Darin to validate his folkster status, Dion, on these two albums, unveiled a rougher, grassroots side of himself at least as legit as the music that put him on the pop charts. The now-enlightened, long-haired singer bounced effortlessly from unique interpretations of Beatles tunes ("Let It Be," "Blackbird") and visceral acoustic blues ("King Con Man," "The Stuff I Got") to self-penned visions of utopia ("If We Only Have Love," "Peaceful Place"). Dion proved to be quite the guitarist, too, flashing an acoustic style that sounds like rootsheavy, contemporary Italian folk music that would be quite at home backing a scene in The Sopranos.

As a bluesman, he's superb, whacking the guitar on the beat one bar and off the beat next time around throughout the complex "Jammed Up Blues." His intricate arrangements for solo guitar are outright touching on "Sit Down Old Friend" and "Josie," leaving the listener not only wondering how he became such a deft axe-handler, but also why he so quickly shelved his impressive chops on future albums. Dion fans will find themselves in heaven listening to this British two-fer reissue, the stripped-down music (especially on *Sit Down Old Friend*) revealing far more of Dion's own talents and personal sentiments than nearly anything that came before or after. Essential stuff, without a doubt.

— Dave McElfresh

BILL BLACK'S COMBO

The Best Of Bill Black's Combo — The Hi Records Years Hi/The Right Stuff (72435-27836-2)

ACE CANNON The Best Of Ace Cannon — The Hi Records Years Hi/The Right Stuff (72435-27837-2)

Long before Willie Mitchell assumed the production reins at Hi Records and crafted soul magic for the ages with Al Green, Otis Clay, Syl Johnson, and Ann Peebles during the early 1970s, the Memphis label thrived as a prime outlet for catchy, rock-solid instrumentals, thanks to Bill Black's Combo and saxist Ace Cannon. After being overlooked for much too long in the domestic CD reissue sweepstakes, both of these



<u>Dion</u>

perpetually underrated musicians now have their own 18track hits anthology, thanks to The Right Stuff.

Black vigorously slapped an upright bass behind Elvis Presley during the King's amazing rise to power, but when Black assembled his instrumental juggernaut in 1959, he switched over to a more modern electric model and basically stayed out of the way, content to keep the rhythmic pulse steady. Black's formula for rock 'n' roll success was simplification personified; no matter what the song (his taste in covers was eclectic), he and his cohorts stripped it down to its barest essentials, a sax or keyboard stating the melody in rudimentary fashion over a tight, bluesy groove that betrayed no h of the band's color (it was no accident that Black's many albums were usually photo-free).

The personnel of Black's combo fluctuated as the yea passed and the hits rolled on. Quite a few of Memphis' lea ing session aces came through the ranks, and even Bla exited well before his 1965 passing from a brain tumor. (his first smash, "Smokie — Part 2," in 1959, Black was ab ted by guitarist Reggie Young, saxist Martin Willis (so supplanted by Ace Cannon), pianist Joe Louis Hall (Ca McVoy took over keyboard duties shortly thereafter), ar drummer Jerry "Satch" Arnold.

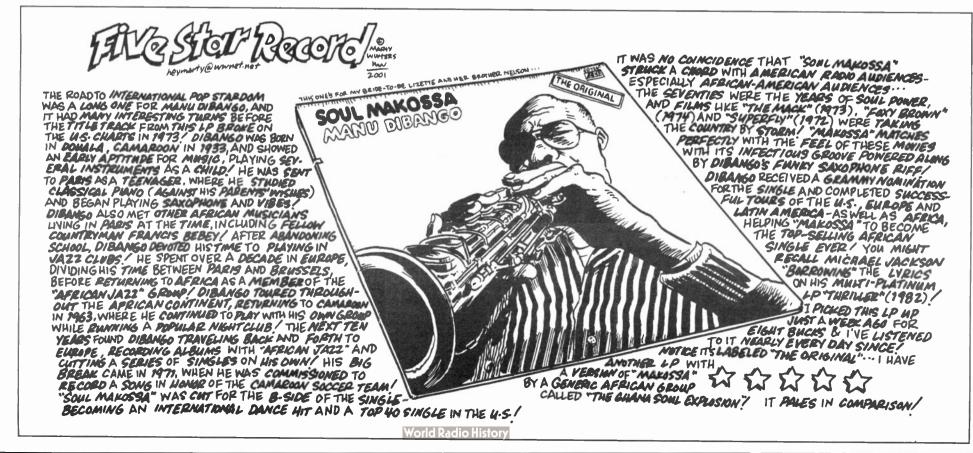
The Best Of Bill Black's Combo — The Hi Records Years cu a swath through the late bassist's personal hit parad "Smokie — Part 2," "White Silver Sands" (their biggest sell in 1960, McVoy abandoning his usual 88s to tackle th organ), souped-up revivals of the ancient "Josephine," "Bh Tango" and Ole Buttermilk Sky," and a 1960 recasting Elvis' "Don't Be Cruel" (Black played on Presley's original The cooking "Movin'," "Twist-Her," "So What," McVoy's "E It — Rat Now," and the Willie Mitchell-penned "Comi On," all recorded from 1961 to 1964, cut loose just a bit fro the Combo's self-imposed restrictions, driving noticeab harder but still avoiding extraneous solos or fancy riffin Making the set even more of a joy: the crisp stereo i evidence throughout and Colin Escott's insightful liner notes

In addition to blowing his muscular sax with Black combo, Cannon had a gargantuan Hi discography of his own though it's sometimes tough to discern his concise instrumental juke box favorites from those of Black; their bas approaches were understandably similar. The Right Stuff *The Best Of Ace Cannon* — *The Hi Records Years* provides solid 18-track overview of the saxman's 1961-1971 activitie at the Memphis company (all but one an instrumental opening with his eternal calling card and greatest hit, th greasy slow-grinder "Tuff." Unfortunately, a bit of its teasin intro has been clipped off, and it's here in a slightly lowe pitch than usual, the 1961 hit single having been sped up for release (but it is in stereo). Its rockin' flip "Sittin' Tight reveals Cannon to have been a honker of considerable power

Like his labelmate/bandmate Black, Cannon reached fa and wide for suitable material, digging into The Coaster "Searchin'," Willie Nelson's plaintive "Funny (How Tim Slips Away)," and the hoary folk standards "If I Had a Hammer" and "Cottonfields," stamping each one as a distinct tive instrumental vehicle. By 1969, Ace was getting down right funky on "Soul For Sale," while "Moanin'" showcase him in a cool jazz mode.

Further, his gruff, loopy vocal update of Jimmy Liggins boozy jump "Drunk" is enough to knock anyone for a loo who's only aware of Cannon from those long-ago TV ad where he drearily serenaded his fans while attired in some o the most hideous leisure suits ever manufactured.

— Bill Dah



Coming to ... Galdmine Courtesy of Rhino/@Photofest Armstro

nen mentioning the greatest entertainers of the 20th century, Louis "Satchmo" Armstrong is at the top of the list. Armstrong had a huge impact on making jazz popular in America and influencing thousands of fellow musicians. The advent of rock 'n' roll in the mid-50s quickly pushed jazz to the sidelines. Despite that, just as The Beatles stormed the charts with two #1 hits, Armstrong's signature song, "Hello, Dolly!," bumped them out of the #1 spot in early 1964. This time period in Armstrong's career is often diminished by music historians, but Goldmine writer Bill Ruhlmann explores the strength of Armstrong's career in the last years of his illustrious life. Goldmine celebrates the 100th anniversary of Armstrong's birth with this special tribute.

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at www.cabinessence.com/brian/essays/ lovevwilson1.html.

It doesn't mention the year of the case (1994) but that's available at other sites such as http://music.excite.com/artist/bio graphy/579191.

I think this case is an excellent precedent for Johnson. If his attorneys aren't aware of it, I hope you can bring it to their attention. — Ioan May Sonoma CA

{Peter Gutmann replies: "In a perfect world where witnesses live forever, evidence never is misplaced, memories never dim and time never nudges our recollections toward wishful thinking, there would be no need for a statute of limitations (or any laws, for that matter). But laws are needed for the real world in which these problems do exist.

Before trashing the statute as a sad symbol of legal form over substance, picture this you're happily retired when one day an official summons arrives claiming that some cruel remark 50 years ago sent someone into a tailspin, causing him to forego a career opportunity that would have earned millions. He claims to have a witness. How would you defend yourself? The statute provides some important protections.

As for the precedent of the Love/Wilson case, I would certainly hope that Johnson's attorneys have researched their position, or they'll face a far easier lawsuit of malpractice. But please understand - I never said (nor meant to imply) that the statute of limitations is an absolute bar to bringing an old claim. Rather, once expired, it shifts the burden to a would-be plaintiff to demonstrate that delay in bringing suit was justified - and that, in turn,

depends on the specific facts of each case. I do wish Johnson well, but I continue to believe that he'll have a very tough time convincing a judge that throughout a half-century of working as a professional musician he remained totally oblivious to the commercial realities of songwriting. But he won't have to convince me - just the judge.")

Two points off Springsteen Live review

I am reading Scott Floman's review of Bruce Springsteen And The E Street Band, Live In New York City (Goldmine #546, june 29, 2001), as I watch the HBO Special of the same name. While it is generally a good review, I have to take exception with of few of Floman's comments.

In the review he wrote, "Prove It All Night' is next, and like many of the songs here this one is extended for the stage and has added guitar muscle, with the best bits handled by Nils Lofgren."

I would be the last person to argue against Lofgren's guitar command, but if the above statement is saying that the best guitar parts of "Prove It All Night" are Lofgren's, I think Floman is mistaken. Bruce Springsteen plays all the solos on "Prove It All Night," with Nils handling rhythm guitar, along with Steve Van Zandt.

The next paragraph states that "Atlantic City" has a brighter mood than the original, as it's transformed into a stately, accordion-led waltz." While this version may be more dramatic than the original version on Nebraska, I don't agree that it's brighter. But that is my opinion. What it definitely is not is a waltz: A waltz is in 3/4 time while "Atlantic City" is in 4/4 time.

But other than those two points, Floman convincingly conveys the power and the glory of Bruce Springsteen And The E Street Band, Live In New York City.

- Bob Condren Chicago IL

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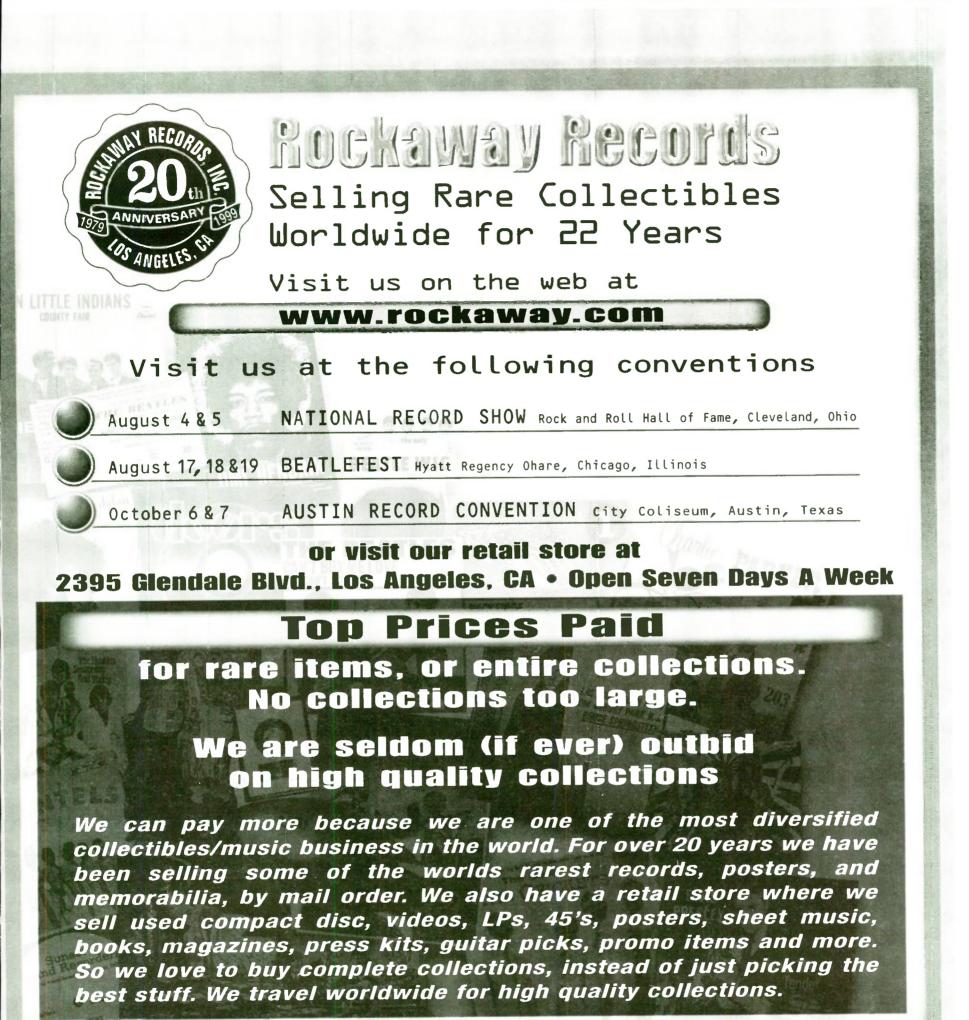
COLLECTOR'S SHOWCASE: The Collector's Showcase is a widely read advertising section in GOLDMINE Each ad is in its own box, consisting of a space 3 1/4" wide and 1 11,16" high, or a multiple of that size. All typesetting is included in the price We recommend no more than 14 to 15 typed or written lines 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

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I advertisers must provide a permanent address and telephone number betore advertisement will be run. If a post office box is used in an advertisement the advertiser must still provide a permanent address for our confidential files.

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a certificate of responsibility from their parents/guardian before their advertising can be accepted. Paymont must accompany an advertisement and must be in the form of a parsanal check drawn on a U.S., Canadilan or MauCan bank; money orders; international money orders; cashier's checks; or with your VISA, HastarCard or AccessCard credit card. Sawd your credit card number, explicition date, and the name on the card, along with pervisation to charge the card for your ad, with your advertising capy.

to earn con	secutive issue of	liscounts.)	CONSECUTIVE 15506	s. contract requ
<u>1 ISSUE</u> \$126.80	3 <u>ISSUES</u> \$120.75	6 ISSUES \$114.20	13 ISSUES \$108.15	26 ISSUES \$101.85
		Full page of 4 -	\$466 20	



ROCKAWAY RECORDS

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