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BROCK. TERRY "Back to Eden" vocalist of The Sign new solo album with members of The Sign Boy and 3 House of Lord demos, Frontiers Italy (arrives approx early Sept. CALL).....

remastered plus a bones disc of 5 songs recorded San Antonio 2000 on includes "Immigrant Song". 21 total tracks. Zoom Records UK (arrived 7/3)...

Heep convention May 6, 2000 includes "July Morning, Stealin", Easy Livin', Gypsy, Free 'n' Easy

MacALPINE. TONY "Chromaticity" new instrumental of aggressive rock and fusion with drummer Steve Smith and bassist Barry Sparks, 10 tracks. Shrpanel Records (arrived August 6th), \$13.98 MANFRED MANN'S EARTH BAND "Wired" live show from Roaring Silence tour Boston 1977 remastered includes "Spirits in the Night. Blinded by the Light. Father of Night Father of Day, On the Road to Baby lon. 8 tracks. "excellent sound" Pilot Records UK (arrived June 20th)....... \$17.98 MELODICA "Lovemeta" former Danger Danger vocalist Ted Poley's band's new release now with drummer Jonathan Mover and Paul Morris keyboards. "reviews say his best vocal work since Danger Danger, mix of ballads & rockers" Frontiers Italy (arrives approx early Sept. CALL).....\$14.98 MOORE. VINNIE "Detying Gravity" guitarist new album with drummer Steve Smith keyboards. "Park Rosenthal bassist Dave LaRue, 12 tracks. Shrapnel USA (arrived August 21st)....... \$13.98 MR. BIG "Actual Size" +1, new album bonus track "Deep Dark Secret". Lid Edition silipase cover and photo booklet. "reviews say it's fartastic and their most rocking album in many years and the and photo booklet "reviews say it's fantastic and their most rocking album in many years and the

guest lan Anderson, artwork Roger Dean, 16 tracks, UK (arrived May 16th). \$19.98

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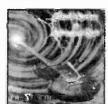


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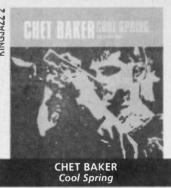












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Contents

14 THE FOUR FRESHMEN

One of the most influential vocal groups of all time, The Four Freshmen brought "purple chords" to a blue world when they first harmonized their way into the airwaves of America in the early 1950s. Groups such as The Beach Boys claim the Freshmen's influence. Raising families while on the road to fame and riches was anything but easy, but the journey worked out and continues to this day with the current Freshmen lineup — its 22nd. *Goldmine* talks to several of the founding members for the story behind their success.

...by Michael D. Amitin



The Four Freshmen's discography stretches more than 50 years, from 1950 to 2001. Among the rarities is *The Four Freshmen At Penn State, April '57*, released in 1957 and valued at \$200 in near mint condition. ...by *Tim Neely*





12 GOLDMINE'S NATIONAL RECORD SHOW™

A month-earlier show date helped double *Goldmine's* second National Record Show's attendance to 12,000 at The Rock And Roll Hall Of Fame And Museum. For the most part, presenters, who provided collectors and hobby newcomers with a wide variety of topics, reported standing-room only crowds. Dealers reported strong sales during the show (see *Market Beat*, page 12).

...by Cathy Bernardy and Greg Loescher

PLUS...

Courtesy of Epu Nashville/by D Gorten



Courtesy of Reprise Records/photo by Neal Preston





Please Mr. Postman Letters from Goldmine readers and Letter From The Editor.

10 Grapevine News of Chicago's annual Blues Fest, Goldmine's National Record Show and Grapeleaves.

12 Market Beat Dealers at the National Record Show give upbeat reports. ... Greg Loescher

22 Country Junction 10 Questions for Patty Loveless by Thomas Kintner, plus country music news and reviews.

23 Obituaries Betty Everett, John Hartford and others.

New Releases Stevie Nicks, Marshall Crenshaw, Whimsical Will, Jeff Beck book review, 4Real, *Short Takes* (Jenifer Jackson) and more...

30 Reissues Madonna, Quiet Riot, Buffalo Springfield, The Beatles, Electric Light Orchestra, Europe, *Buried Treasure* — *Lost Gems From Deep In The '60s Vaults* and more...

COLUMNS...

- 19 Classical Notes New Classical Classics series: The start of the must-listen list. ...Peter Gutmann
- 28 A Broad Abroad Long-lost punk and folk material resurface. ... Jo-Ann Greene
- 52 The 45 Revolution Sundazed and Norton Records go to 10-inch 45s. ... Kent Kaster II

75 Five Star Cartoon Jimmy Rushing's Goin' to Chicago. ... Marty Winters

Contest! Win vocal group CDs and books!

See page 17 for entry form.

BUY & SELL MARKETPLACES

Unit Space Advertising	37
45 RPM Unit Space Advertisin	g53
Super Unit Space Section	54
Web Directory	60
Record Show Calendar	64
Retailer Directory	67
CD Showcase	70
Collector's Showcase	71
Want Lists	76
Classifieds	78

GOLDMINE INFORMATION

Subscription Information	.81
Coming Soon to Goldmine	.81
Advertisers Index	.82
Ad Rates & Information	.82

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Hase Mr Postman

Golden Earring — now available in English

Really enjoyed the review of the Golden Earring The Devil Made Us Do It boxed set in Goldmine #551 (Sept. 7, 2001). For those who would like an English translation of the 48-page booklet that was written in Dutch, just send me an e-mail request and I will email it right back to you.

> — Craig W. Stotler hippie@wv.adelphia.net

(Craig, that's a very nice service you are providing Golden Earring fans. Thanks! — Ed.}

Clapton retrospective — is he collectible?

This year, Eric Clapton is on tour (supposedly the last worldwide one), plus he has a new album out. It would be great to have a retrospective, as he has an interesting history. Besides Cream, The Yardbirds and his solo career, he has also appeared on other artists' recordings.

But there are a couple of things in question. First, how is Clapton's status as far as a collector's standpoint goes? Second, he does few interviews (compared to most other artists). Would a Clapton cover article work without an interview?

> - Bill Koumarelos San Francisco CA

Bill, you're right about the possibility of getting a Clapton interview. He's right up there with Bob Dylan as far as accessibility. We have done stories on artists without an interview, but that's not our preferred method - unless, of course, they are dead. Most of Clapton's solo output (45s and LPs) is in the low range of prices. His 45s don't even top double-digits for the most part. He has a few albums, primarily oddball stuff, that get more than \$100, but most of them are in the \$10-\$50 range, near mint. His Cream years net a few high-priced albums (a white-label promo copy of Wheels Of Fire is worth \$200, and a Mobile Fidelity copy of the same title is worth \$90), but not much else. The promo copy of Blind Faith's self-titled and only album is worth \$200. Some of The Yardbirds' material is worth a lot, but most with Jimmy Page on guitar, not Clapton. (Led Zeppelin is so collectible, it stands to reason that The Yardbirds' Page material would

Goldmine writer seeks info on mono/stereo variations

Goldmine writer Dave Thompson is currently compiling a checklist of the variations between mono versus stereo and stereo versus quadrophonic LPs, concentrating on different mixes and alternate takes. If any Goldmine readers have examples of such things in rock, pop, folk and soul only, they are invited to drop him an e-mail noting the artist, LP title and a line or two noting the difference (For example, The Who Sell Out (mono) - Different guitar solo on "Our Love Was." Send your info to Thompson at quatrmass@aol.com. Please include the words MONO or QUAD (as appropriate) in the subject line.

LETTER FROM THE EDITOR

Goldmine's National Record Show™ brings in new folks

One of the underlying reasons Goldmine is cosponsoring the National Record Show™ with The Rock And Roll Hall Of Fame is to expose our wonderful pastime to new people. Without new blood coming into the hobby, the future of record collecting is in jeopardy.

We are pleased with the doubling of attendance from our 2000 show to the 2001 event from 6,000 to 12,000. That means even more people have been introduced to record collecting - people who we hope have been enlightened enough about record collecting that they will rethink the value of their old records and go to record shows and used record/CD stores back in their hometowns.

The presentations on collecting were also well attended. We anticipate having more of these at future National Record Shows. These presentations are another first at a record show (outside of Beatlefest and other specific-artist type events), designed to increase awareness and knowledge of the hobby to both hard-core collectors and newcomers.

We'll be working with the Rock Hall on getting artists to come next year for autographs. We're trying to mold the National Record show into more of an event for collectors, such as what happens at the National Baseball Card Collectors Show, Krause Publications' Sportsfest™, the big San Diego Comic Con or even smaller collector conventions such as the International Association Of Jazz Record Collectors' annual shindig.

Thanks to all of the dealers who set up at the National Record Show, the presenters and the many Goldmine readers who made the pilgrimage. We'll be back Aug. 3-4, 2002.

On a smaller scale, Goldmine, in conjunction with the Keystone Record Collectors, is also holding a first-time record show (Sept. 15, 2001) during The Vocal Group Hall Of Fame inductions week. We are hoping this will also be an annual event, focusing more on vocal group collectibles. We are asking inductees to stick around for the Saturday record show to sign autographs, sell their new recordings and mingle with fans, collectors and fellow artists.

The halls of fame are perfect places for record shows. There is already a built-in interest in - and displays of - memorabilia. The promotional ability of Goldmine and the halls increases attendance, which helps the nonprofit museums and also exposes new people to the record collecting field. Hope to see you at one of our shows in the future. Until then, happy hunting!

- Greg Loescher

Editor's recommendation: Various Artists, Sweet Emotion: Songs Of Aerosmith - Blues On Fire (Heavy Hip Mama HHM-4321-2). Blues artists turn the table on rockers Aerosmith. with some incredible, foot-stompin' results!

get the higher prices. Clapton's guitars, however, are highly collectible.) Sometimes artists who are hugely popular, such as Clapton, Fleetwood Mac, and the Eagles, don't necessarily garner the same interest among collectors. That doesn't mean people don't collect their recordings, it just means the prices paid for their records are fairly routine. There aren't many high-priced items due to the lack of variations, picture sleeves and oddball stuff. We ran a review of Clapton's most recent album, Reptile (May 4, 2001, issue), but we're pretty well-stocked with other stories, so a Clapton piece is not on the near horizon. We just did a brief interview with Cream's Jack Bruce in our Aug. 24, 2001, issue. Clapton guests on his newest album. Hope this helps! - Ed.}

Loved Queen — has suggestions for box set I want to commend Dave Thompson on

the great Brian May/Queen feature in the Aug. 10, 2001, edition of Goldmine (#549). His dream Queen box set was very interesting; however, I would like to add the following observations and opinions.

With so many Queen "best of" compilations already released, I thought disc one was pretty useless since it does not offer any new or rare material whatsoever.

Although I wish discs could hold more than 80 minutes per disc, I doubt if the CDs could hold as many songs as Thompson has listed per disc (for example, according to my time calculations, disc two would be 91

minutes and 29 seconds long). All the other discs (except disc one) appear to exceed 80 minutes as well.

The tracks "A Dozen Red Roses For My Darling" and "Don't Lose Your Head (instrumental)" are one in the same.

Instead of putting the "dreaded" 1991 remixes on the box set (most of which are universally detested by Queen fans), how about adding the following songs that were somehow omitted from the proposed box set:

"Staying Power" extended version (never released on CD)

"Machines" (or "Back To Humans") extended version (never released on CD)

"A Kind Of Magic" remix

"Friends Will Be Friends Will Be Friends" remix

"I Can't Live With You" remix (1991 U.S. radio promo)

"Pain Is So Close To Pleasure" remix (single version mix; never released on CD)

"It's A Beautiful Day" (complete CD single version)

"Stone Cold Crazy Live" (CD single Bside from London, Nov. 20, 1974)

"My Melancholy Blues" (CD single B-side from Houston, Dec. 11, 1977)

"Rock In Rio Blues" (CD single B-side from Rio, January 1985)

"Mad The Swine" (B-side)

"Keep Yourself Alive" (long-lost retake)

"No One But You" (from Queen Rocks)



Goldmine #549, Aug. 10, 2001

"Keep Yourself Alive" (unreleased De Lane Lea demo, 1971)

"Great King Rat" (unreleased De Lane Lea

"Jesus" (unreleased De Lane Lea demo, 1971) "Liar" (unreleased De Lane Lea demo, 1971)

> — Mike Tremaglio Southington CT

(Mike, glad you liked the story and thanks for the suggestions on the Queen box. — Ed.)

Cub Koda interview best ever

Cub Koda was right — his last interview is one of his best (Goldmine #549, Aug. 10, 2001). Though I only knew him from Goldmine, I always enjoyed his work. Besides being an ambitious musician and great journalist, he was apparently a most-decent human being. He will surely be missed by this reader. Rest in peace, Cubby!

– Nick Fannell Cranford NJ

Book on trials of putting on major tours?

It was with great interest that I read the articles in Goldmine's Aug. 24, 2001, issue (#550) on Sid Bernstein and David Fishof.

Sometime ago I had inquired if a book existed that detailed what it takes to put on a major tour for a major act. I am interested in what goes on behind the scenes, much like in a Broadway production. The reply was that

(Please see Please Mr. Postman page 81)

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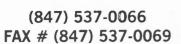
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IRON MAIDEN - NO PRAYER FOR THE DYING (E): Promo
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MISTRIS - FAMOUS MONSTERS (E).
MXPX - LIVE AT THE SHOW
MINE INCH MAILS - THE DOWNWARD SPIRAL (Mexico).
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NIRVANA - IN LITERO (Mexico) NUCLEAR ASSAULT - SURVIVE (E) PARADISE LOST - PRACOMIAN TIMES (E) PEARL JAM - VERSUS (E) PINK FLOYD - THE DARK SIDE OF THE MOON: Custom DC VG+
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Performance; 180 Gram Audophile Vinyl
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PINN FLOYD - THE FRESS REPORTS: The history of the band as told through newspaper & music magazine articles 1966-1983.

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PINK FLOYD - ENCYCLOPEDIA. Written by Vernon Frich, Creator of the "PINK FLOYD ARCHVES", lists songs, complete concerd dates, recording sessions, people & places associated with the band many illustrations of posters, picture slever/salbum covers & ads. Many Photos of people & places 456p.

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CONCERT PROGRAMS

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ERIC CLAPTON - LUROPE 1995.
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MICHAELTON - MILTON KEYNES 60/WL, ENGLAND 7-10-99.
PAGE & PLANT - USA TOUR 1998
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World Radio History

21, 2001

Grapevine



Artists at the Chicago Blues Fest included (from left): Son Seals, Jimmy McCracklin (who turned 80 during this performance), Ike Turner, and Mighty Mo Rodgers.

Chicago Blues Fest action now spills over into clubs until early morning

Although most blues fans could have left the Chicago Blues Festival perfectly satisfied after lke Turner's June 9, 2001, afternoon set with his mentor, Joe Willie "PineTop" Perkins, most didn't. That's the nature of blues fans; they stick with their music and their musicians. Turner and Perkins' set at the 2001 Chicago Blues Festival — the largest free outdoor gathering of its kind in the world — was only one of many highlights of this annual June gathering in Chicago's Grant Park, held this year June 7-10.

Together, the two keyboardists romped and stomped their way through "Chickenshack," "How Long," "Mojo Workin'" and other classic blues tunes on the Front Porch stage, drawing a huge crowd in the process. Perkins, now 87, followed Turner's lead for part of the set. But Turner, who alternated between keyboards and some blistering guitar playing, later turned the job of leading the band over to Perkins, who sang tunes such as "Down In Mississippi" and "Caledonia."

Other performers at the 18th Annual Chicago Blues Festival included Mighty Mo Rogers, a Los Angeles-based singer, keyboardist and gifted songwriter, whose most recent album, Blues Is My Wailing Wall, is out on a major label (Blue Thumb Records); Chuck Berry, who played an uneven but basically satisfying set on the main stage, The Petrillo Bandshell, at night; Son Seals with Jimmy Vivino And Band; Jimmy McCracklin; Irma Thomas; and The Professionals. Of those, McCracklin and his band, which included vocalist Sugar Pie DeSanto, and Thomas and her band put in inspired sets on the main stage. Turner's Kings Of Rhythm, who were highly anticipated by a crowd that hadn't seen or heard from Turner in years, also satisfied the audience at their Friday night set from the main stage.

The Chicago Blues Festival has grown to encompass a whole lot of things, not just the

music in Grant Park, over the last decade or so. Club shows abound, and we caught excellent sets by Evidence Recording artists Melvin Taylor And The Slack Band at Rosa's, T-Model Ford at The Double Door and even took Earwig Records President Michael Franks' bus tour of Southside blues clubs. Two buses full of avid blues fans departed Grant Park shortly after the close of the festival on Saturday. They were escorted to stops at Lee's Unleaded, Linda & Lawrence's Lounge and Koko Taylor's Celebrity Club, which is not on the Southside. For our \$25 bus ticket, we got a home-cooked meal at Linda & Lawrence's Lounge and all cover charges waived at these select, off-the-beatenpath blues venues. We heard excellent sets from Earwig artist Johnny Drummer at Lee's Unleaded, Big James And The Chicago Playboys at Taylor's club, and The Fabulous L-Roy at Linda's Lounge.

Even if attendees would have had zero desire to hit the clubs after a long, sometimes hot 'n' humid day in Grant Park, their time in Chicago would not have been ill-spent: On the afternoon showcase stages, they could have heard up-and-coming talents such as keyboardist Dona Oxford, guitarist Robert Charles, Johnny Winter's longtime bass player Jon Paris, and even James and Lucky Peterson, performing together just in time for Father's Day.

For anyone who likes blues or anyone involved in the business of blues, Chicago Blues Festival remains a great place for networking, hanging out, enjoying the music and learning.

— Richard Skelly

(To learn more about next year's Chicago Blues Festival, to be held May 30-June 2, write for a brochure: Chicago Blues Festival, Mayor's Office Of Special Events, City Hall, Room 703, 121 N. LaSalle St., Chicago IL 60602; call (312) 744-3315; or go to www.ci.chi il.us.)

GRAPELEAVES



On the bookshelf: The award-winning It Ain't No Sin To Be Glad You're Alive - The Promise Of Bruce Springsteen by Eric Alterman (Back Bay Books) is now available in paperback. Hank Williams - Snapshois From The Lost Highway by Colin Escott and Kira Florita is a hardcover celebration of Hank Williams, the godfather of country music, filled with never-before-seen letters, photographs and the lyrics to nearly 30 lost songs. Williams passed away at 29 and had recorded just 80 sessions when he died on New Years Day 1953. The book's foreword is by Rick Bragg and its preface by Marty Stuart... Manship's Price Guide To Rare Soul 45s - USA Releases by John Manship (John Manship Records) is now out. The 212-page guide lists more than 15,000 titles with values plus color scans of the world's two rarest soul labels.

Jim Morrison gets molded in plastic: 2001 marks the 30th anniversary of the death of Doors singer Jim Morrison. McFarlane Toys has captured The Lizard King in his classic bad-boy swagger — bare-chested in brown leather pants and clutching the microphone for all he's worth. The 6¼-inch tall figure has six points of articulation. In addition to his leather pants, he's wearing a decorative belt and cowboy boots. His handheld mie is removable and has its own cord. Available in stores in September, the package also includes a seven-inch tall base with The Doors' logo on it and a separate collapsible mic stand.

Barcelona Record Fair coming up: More than 70,000 record collectors and music fans attended last year's annual Barcelona Record Fair in Barcelona, Spain — making it the largest record show in the world.



More than 300 tables are expected to be filled with goodies at this year's show, to be held Nov. 2-4, 2001. For more information, contact show promoter Jordi Tarda via e-mail at jorditarda@retemail.es.

Leland's auction snags big prices for Beatles, Sinatra, Stones memorabilia: Frank Sinatra's 1936 Chevy pickup truck, which he owned from his bobby sox days until his death, sold for \$34,788 (including commission) at Leland's recent Aug. 17-18 sports and rock 'n' roll memorabilia auction. Meanwhile, Beatles items that sold

included a November 1963 London Beatles concert ticket - signed by all four Beatles going for \$5.092; a rejection card for tickets to The Beatles first Ed Sullivan Show appearance topped \$2,700; an Abbey Road white-matte gold record got \$15,405; and a handwritten John Lennon "to do" list from May 1980 topped \$3,000. Other items included a Rolling Stones Best Rock Album Grammy award for Voodoo Lounge (520,337), a Jimi Hendrix Miami Pop Festival poster (\$4,482), and a Bruce Springsteen poster for his 1971 Asbury Park, N.J. appearance (\$4,681). Meanwhile, a lock of Abraham Lincoln's hair brought a paltry \$2,015. (www.lelands.com)

Rock Hall honors Bessie Smith: The Rock And Roll Hall Of Fame's American Music Masters Series for 2001, to be held Sept. 24-30, is a celebration of legendary blues singer Bessie Smith, who earned the title Empress Of The Blues by virtue of her powerful vocal delivery and command of the genre. The week will be filled with concerts, films, lectures, panel discussions and school programs. For details, visit www.rockhall.com or call the Museum at 888-764-ROCK. The Hall also recently announced that its attendance through June 2001 stood at 256,000 visitors — an increase of 53 000 from the previous year.

Twangbangers on tour: The Twangbangers Tour Of The USA is a four-week tour starting in mid-September featuring former Commander Cody guitarist Bill

Kirchen (with Johnny And Jack), who drilled the memorable riff on "Hot Rod Lincoln," Redd Volkaert (guitarist for Merle



Haggards band), vocalist Dallas Wayne, and steel guitarist Joe Goldmark [Taj Mahal, David Byrne, Maria Muldaur, Peter Rowan). The 22-city tour is being presented by HighTone Records, which released a sampler of the artists' previous works, which is available from HighTone if you order any two of the above four artists' newest releases (www.hightone.com).

Odds & Ends: Legendary bluesman Robert Johnson's grave site has allegedly been found at Little Zion Missionary Baptist Church in Greenwood, Miss., where a headstone has been erected in the church's cemetary. Debated for years, the exact location of Johnson's burial was recalled by Rosie Eskridge, who said her husband buried him there Aug. 16, 1938. Johnson was 26 when he mysteriously died, some believing he was poisoned.

- Greg Loescher

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National Record Show at Rock Hall successful on all levels

CLEVELAND — There was no sophomore jinx at Goldmine's second annual National Record Show Aug 4-5, 2001, at The Rock And Roll Hall Of Fame. Attendance doubled from around 6,000 in 2000 to 12,000 this summer, and dealers for the most part were ecstatic about their sales (see Market Beat on this page

From the standing-room only crowds during presentations in the fourth floor theater (seating of about 100) to the throngs of shoppers on the main and lower levels, the show succeeded on many levels, both literally and figuratively.

"The Second Annual National Record Show was a tremendous success with thousands of music enthusiasts and collectors from across the country in attendance," said Terry Stewart, CEO and president of the Rock And Roll Hall Of Fame And Museum. "In fact, the Museum was so pleased, we are already planning next year's show."

There's enthusiasm on Goldmine's side as



Goldmine price guide author Tim Neely, center, and Collectormania! columnist Chuck Miller helped people determine the value of their records.

well. The dates have already been selected -Aug. 3-4, 2002 - and many dealers and presenters have already expressed interest in coming back next and every year.

Special highlights of this year's show included the addition of seminars on The Beatles and poster and record collecting; Whatzit Day" times, where Goldmine price guide author Tim Neely helped people determine the value of music in their collection; and a mini-concert by Ohio psych-guitar legend Poobah, as an estimated 500

All photos ©2001 Goldmine/photo by Cathy Bernardy



Beatletoons book author Mitch Axelrod answered questions about The Beatles' cartoon series for from left, Laura, Mike and Hannah Burgess.



The second annual National Record Show at the Rock And Roll Hall Of Fame had 600 people through the doors in the first 10 minutes.

people gathered in front of the Hall Saturday morning to wait for the doors to open.

The boys in the band thought it was a gas, and I have to admit, it was so much fun to play outside in front of the revered Hall of Rock, said Jim Gustalson, a.k.a Poobah, who was there plugging a soon-to-be released new albam, Furious Love, and, as a longtime Goldmine reader, doing a little shopping with dealers and also seeing the hall. "Seeing John Lennon's handwritten lyrics was very moving and inspiring. I went back to the motel after the show and wrote another Poobah song!

Beatletoons book author Mitch Axelrod was also thrilled to attend, and not only for the chance to see the Lennon exhibit. "What a setting for a show. A truly awesome environment," he said. "Being able to present my book, Beatletoons - The Real Story Behind The Cartoon Beatles, in the main theater at The Rock And Roll Hall Of Fame was truly a privilege and an honor I will not soon forget!"

Beatles expert Bruce Spizer gave five talks on The Beatles, from their Vee-Jay to their Capitol eras to the Butcher Cover, and was pleased to have a packed theater for each presentation. Besides the benefit of being able to visit with people and sell some of his books, he said that the collector in him enjoyed the show as well. He picked up recordings by The



Coasters, The Drifters, and Buddy Holly for his own collection. He said he'll be back next year,

Morris Everett of The Last Moving Picture Company, who is a movie poster expert and collector, said he also enjoyed speaking. "My presentation with [music poster collector Dennis Hickey] went very well.... Good questions were asked of both of us.

Hickey concurred, adding, "The most interesting question was raised by a collector from San Diego. He wanted to know if eBay prices realized reflected the true value of concert posters. My response was a definite 'No.' Sometimes things go too cheap, particularly with high-value items, while at other times things go much too expensive when two people fight over a fairly insignificant collectible poster."

The success of presenters foreshadows that talks may become a staple at future shows. Also a possibility for future shows is having Necly

(Please see National Record Show page 56)

MARKET BEAT

National Record Show dealers tout strong sales

Moving the National Record Show up from September to August helped not only attendance at the show but dealers also reported increased sales

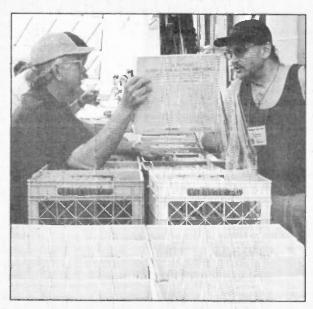
'We rocked!" exclaimed Rod Branham of Rerun Records. "This show was on par with the Austin [Record Convention] and WFMU show in New York for us It is now a permanent part of our show schedule.

Branham stocked primarily '50s and '60s rockabilly, garage, group, doo-wop, blues, instrumental/surf and Motown in 45. LP and EP formats. "Far and above '50s stuff" was selling for Branham, with no particular artist outselling the others. "Everything was selling pretty well," he said, noting that most of his sales came from collectors.

"From the reports I have been getting, just about everyone did well," said Gregg Biggs of CVC Collectables. "My wife Karel had a great time, and we did far better than last year."

Karel echoed that CVC did "a lot better! I was a bit bored last year. This year I was so busy there was no time to read, knit, study, etc. We did well with audiophile vinyl, which

'We had a lot of looking from newbies but some buying. They seemed a bit amazed that there actually were record shows, but that's a reaction I get all the time. I did get a lot of questions along the line of, 'Do they do this all the time here?' I also got a decent amount of folks from Canada buying from me."



Rod Branham of Rerun Records (right), helping a customer.

did fairly well. We sold a few high-priced CDs by their favorite artists that maybe they paper items, which made the big difference."

As fat as formats, Arevalo sold primarily CDs to buyers, with no one artist in particular selling more than the others. "I focused on bringing classic rock and soul stuff - Rock Hall artists." His sales came from both collectors and newcomers. "Some of the tourists unware of the show did buy some items, but Mark Arevalo of Southland CD said, "We overall it was those who knew about the show

[who bought] and of course the other dealers.

Steve Reed of Bonus Trax said, "It was a great show all around. I did very well. It was one of my highestgrossing shows ever.

Reed's table was stocked with mostly rock, alternative and metal import CDs and CD singles plus tour programs and some framed art. Artists that were hot for him were the usual suspects Beatles (solo and related), Kiss, and Pink Floyd. "Looking at my sales log, there is a wide range of artists, some of which don't seem to draw much interest at other record shows." He sold mostly to collectors, but said, "There were many newcomers who purchased

didn't know about before or thought looked interesting."

Howie Horowitz of Music Machine said his sales were up 50 percent over last year's National Record Show. "It was nice to see sales up," he said "I attribute it to the Queen convention in

(Please see Market Beat page 56)





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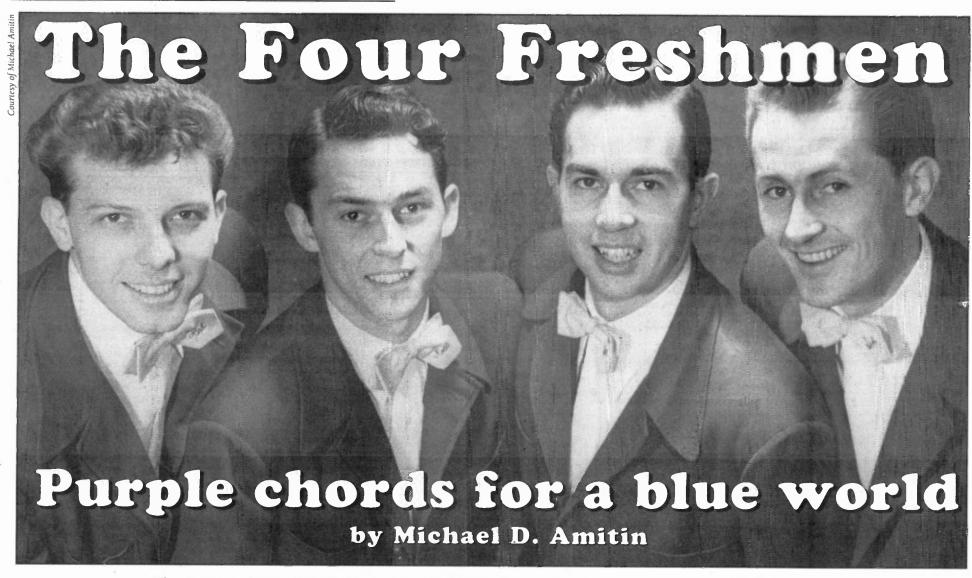
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The Four Freshmen in 1950, from left. Hal Kratzsch, Ross Barbour, Don Barbour, and Bob Flanigan.

Praying the cool 1952 spring night, fans huddled outside Detriot's Crest Bowling Alley waiting to squeeze into the lounge and hear the four voices behind "It's A Blue World," the sultry ballad that had been lighting up airwaves all over the Motor City.

A month later, brainstorming over coffee in Akron, Ohio, The Four Freshmen lit up like party bulbs when they discovered "Blue World" on the coffee shop jukebox. It had been four years since the group (packing a feel-good potion brewed in unbridled optimism) set out, crooning their way through the best dives Indiana had to offer.

With voices hewn from barbershop quartet music, church hymns and popular songs of the day, the Freshmen went on to push the envelope of modern harmony singing with trademark "purple chords" that would resonate over a half-century straight into The Vocal Group Hall Of Fame in Sharon, Pa., where they will be immortalized Sept. 13, 2001, as inductees.

In 1948 at Arthur Jordan Conservatory, an outpost for Indiana's Butler University, Ross Barbour was cajoled into forming a group by the bass-singing ladies man Hal Kratzsch. Recruiting Barbour's brother Don to sing melody, the fledgling trio then grilled barbershop quartet maven Marvin Pruitt to see that he could carry the top part, and the first quartet was born.

Listening to the five-part groups of the day such as Mel Torme's Mel-Tones, Stan Kenton's Pastels, and The Modernaires, it was clear that the new "Hal's Harmonizers" weren't interested in becoming the latest knock-off this side of Burnsville.

"We hovered around a piano trying to copy tunes like The Pied Pipers' 'Dream,'" Ross Barbour said, "but basically the five-part groups at the time all sounded vanilla. We made it up as we went, free to sing whatever chords suited our ears. There were those among us who loved the freedom in this modern sound."

Adapting their sound to standards such as "Moonglow" and "The Christmas Song" while continuing to tow the traditional line with barbershop staples such as "Daddy Get Your Baby Out Of Jail," the group became the toast of the church-bazaar circuit.

With the impending exit of Pruitt, the Barbours placed a call to Florida, where unsuspecting cousin Bob Flanigan was about to be coerced into singing lead with Hal's Harmonizers.

As the Barbour brothers plied their special family blend of unison vocals to the "moving middle parts" of the harmony, Kratzsch sang the bass and Flanigan took the high chair. In an era where the top part of five voices was terrain purveyed exclusively by females, the Harmonizers immediately stood out as the testosterone- and trombone-inflected cousin wailed forth.

"We set out to find the biggest chords possible with four voices," Bob Flanigan told *Goldmine*.

Barbour had heard Cab Calloway in an interview say that a group had to come up with a "peg to hang your hat on'... a chord that made your sound identifiable and set you apart." The group shuffled their deck of chords until they arrived at their calling card — a peg chord that a friend later dubbed those "purple chords the Freshmen sing."

"The 'purple chords' contained all those notes between, the ones nobody else seemed to be going after, and we'd agonize these notes till the magic came." Barbour said. "These were notes we heard the Fodrea side of our family sing at Sunday family picnics when we were younger, notes off the tempered scale, like the quarter tones one would hear in Mideastern music or in Madrigal singing. Forty or 50 of us would sing 'The Doxology' before meals — and the four-part harmony was mind-boggling — and that sound stayed with us. The song 'Now You Know' captures the essence of our peg chord. That song was perfect for us."

It was on-the-job training as Hal's Harmonizers, now The Toppers, that took the Elks Club in Bloomington by storm. Buoyed by the reception, the group's next stop, The Umbrella in nearby Columbus, Ohio, paid \$3.25 (for the whole group) for a night of what the boys called "wailin' for bread."

The maiden voyage brought to light a situation unanticipated by the group.

"After our first gigs it was clear we needed to figure out how to play and sing at the same time," Barbour said. "It had never occurred to us up to that point."

Ross pulled out his snare and his sock cymbal, Don fingered some fairly sophisticated jazz guitar chords, Kratzsch bellowed the bass, and that Flanigan boy blew his trombone.

Displaying a surprising versatility, The Toppers jumped musical chairs on instrumental numbers. Ross moved to piano, Kratzsch to trumpet or his chartreusophone (a chartreuso-painted mellophone), and Flanigan jumped on bass as numerous ensemble variations arose.

World Radio History

Steady gigs at the nearby V.F.W. and Moose Club in Greencastle, Ind., were only a matter of time. Under the auspices of agent Dick Sheldon, The Toppers secured their first contracted (week-long) gig. On opening night at the 113 Club in Fort Wayne, after hearing a few Topper gems, the club's owner rewarded his new employees with a hearty rendition of "These Guys Stink."

The debacle, however, galvanized the troops, who deflected the criticism. (It didn't hurt that the club owner's daughter was swept into the same tide of infatuation tugging the fantasies of countless other girls — that ocean of cool, handsome Kratzsch).

The set was slowly expanding. "Don knew lyrics to all the songs of the day, and we began mining contemporary tunes such as 'The Night We Called It A Day,' 'Poinciana' and 'Summertime,'" Barbour recalled. "We kept attempting to slide in our modern sound. Initially the reception was pretty tepid."

The Toppers sauntered on, a slow train picking up enthusiastic passengers little by little. Sheldon, convinced that a more contemporary name was in order, paved the way for the coming of The Freshmen Four.

"The gospel quartets of the time had names like The Dixie Four, The Maple City Four. We definitely weren't a gospel group, so we knew we couldn't stay with that," Barbour said. The Toppers begged Sheldon to turn the moniker around. "There was The Four Knights over at Capitol, so our fate was sealed." (In the wake of The Four Freshmen came the Four of everything — Preps, Aces, Seasons).

Riding their new banner, the group temporarily escaped the playin'-for-peanuts circuit, hitting some of the better supper clubs in the Midwest before aiming for the Arthur Godfrey Talent Show in New York.

After five encouraging auditions without Godfrey giving the Freshmen a spot on his vaulted program, the group bolted for the greener pastures of Asbury Park, N.J., where a gig at Torny's Tavern awaited. Tony's offered free rooms at a nearby hotel and two meals a day but no pay for the group's exquisite singing.

"We were out walking the Jersey boardwalk one day, and I stopped to buy a praline, which at the time cost 10 cents." Barbour recalled. "I pried loose the nickels from my loafers, and the lady says, 'That'll be 11 cents... a penny for tax.' I

GOLDMINE #552

didn't have it, so I pocketed my two nickels and walked away half-laughing, half-crying.

The travails of road life began sinking in. With family in tow, the group linked together months of stops at hit-or-miss taverns such as Tonv's

If ever a movie was to be made of The Four Freshmen it would start as we left Jersey for Pottsville, Pa.," Barbour stated. 'Don and Bob came upon a toll on the Turnpike and were short the loot to pass. The security guy manning the toll booth insisted that the boys just forget it, 'Go on, go on... Attuned to paying dues, solid upstanding citizens they were, the boys didn't cave, "No way, we pay our way," he said.

Steadfast, the intent travelers unlocked the trunk of Flanigan's '36 Nash Rambler and began emptying two or three suitcases on the ground digging for pennies to pay the piper.

"Once we got to Pottsville, my wife Sue had to leave our motel and cross the train tracks at night to use a shower at the station, and this was in a rough part of town. That's when our diet consisted primarily of Chef Boyardee and malt balls," Barbour said, sighing. And more mouths to feed were on their way.

With the coming of the forever-plaid '50s, America's love affair with swing and vocal groups fronting bands such as The Mel-Tones and Dorsey's Band, was on the wane. Be-bop avatars such as Charlie Parker and Dizzy Gillespie were twisting and prodding sounds in directions heretofore unimagined.

"Musicians were seeking further-out stuff," Barbour stated. "Dizzy Gillespie could appreciate what we were up to. He became an unabashed Freshmen fan after hearing us. Whenhe had his own DG Records label, we flirted with the idea of doing an album with him, but it didn't materialize. Nevertheless, we considered it quite a success to have him as a fan.

The Freshmen absorbed the freewheeling, adventurous sounds of the day as they evolved into the solid-playing ensemble that in the years ahead would garner them consid-

We enjoyed playing but were always aware that the jewel was the vocal group, the case to put it in were the songs and instruments. The gags, the rest was all window dressing,"

Of the swing outfits still out making noise, Woody Herman's and Stan Kenton's bands were hot. After wrapping up a set at the Memorial Hall in Dayton, Ohio, in 1950, on his "Innovations" tour. Kenton ventured next door to The Esquire Lounge and poked his ear in on the vocal group that had generated quite a buzz with a few of his local DJ pals.

We were absolutely embarrassed, just frozen — a little shell-shocked when he [Kenton, a stockholder in Capitol Records] approached us after we got off the stage," Barbour said. "He told us he wanted us to come to New York to do some audition tapes. He thought we should have our own recording contract with Capitol.

"We had this country-boy surprise, 'Our own contract?' It took our breath away. Vocal groups didn't get their own recording contracts in those days. They sang with the band."

Unimpressed parents still waited for the boys to abandoned their folly and return home for real work. Two weeks later the band was in a New York studio under the tutelage of acclaimed arranger Pete Rugolo.

Rugolo had written and arranged with Kenton's Pastels, Billy Eckstine - you name it," Flanigan said. "We went into WMGM and cut 'Baltimore Oriole,' 'Laura' and others. The next day we fled New York thinking we were going to be the biggest thing to ever hit phonograph records.

The Freshmen next trekked to the City Of Angels, where a few downbeats away the gates of Oz were waiting to open. Unsigned but raring to go, the group ventured into the legendary Capitol Studio and cut tracks such as "I Wanna Go Where You Go" and "Pick Up Your Tears." After a day of tracking, the group would moonlight in joints such as Jerry Wald's Studio Club, where they lit up the gilded ears of the rich and famous.

Kenton delighted in the hobnob, bringing industry stalwarts around to show off "his boys." The high-profile scene spawned a longtime association with Steve Allen, as spots on his and other television shows, such as the ABC-TV Plymouth show where they worked with Ray Anthony, would prove to be a prime forum for attracting national attention to the group.

Lead sheets to gems such as "Now You Know" and "After

You've Gone" (a standout on the 1955 Capitol release Five Trumpets) started landing on the group's soughtafter music stands.

Lightning struck when the Freshmen were handed a piece called "It's A Blue World." It proved to be a red-letter day, which set in motion the breakthrough in Detroit a few years later, where the song became their signature.

A new twist was added to the Freshmen repertoire when MGM, in production with the film Rich, Young And Pretty, needed a group to ham it up in a Parisian restaurant. Jane Powell and Vic Damone play starry-eyed lovers who happen into the restaurant. The group (dressed in chefs' outfits), chime the infamous question: "How do you like your eggs in the morning?" Powell and Damone take a breather from their budding romance to answer back in unison, "I like them with a kiss."

Not quite rich but still young and relatively handsome, the Freshmen soon made it up to San Francisco to play a place called Facks.

"It was one of those classic, tawdry old Bay Area sailor bars. A few carloads of Marines showed up for some drinks," Barbour said. "There were mirrors everywhere, a visual echo of every movement you'd make. We're up there on the bandstand, doing 'Blue World,' and chairs started flying. One split right between us on stage. We kept singing and didn't miss a beat. It always seemed to happen on our most tender or quiet song of the set...

"We must've been an easy target, because we drove down to Texas for a gig at an Air Force Base in El Paso. A less-than-sober airman keeps yelling out for us to play 'Home On The Range.' This goes on and on, until we see one of those standing ashtrays flying at us, so we went into what was becoming our patented 'duck and sing' revue."

Meanwhile, they awaited a wake-up call from the muse of fame and fortune. "We really thought we had something with 'Blue World' and 'Tuxedo Junction' in the can," Barbour said.

But when Capitol decided to shelve the two cuts, the Freshmen were back on the road,

label-less wonders. Ken Albers, who would join the group a few years later, summed up the vicissitudes of the entertainers life this way, "Show biz is just one anti-climax after the other."

As benefactor, friend and confidante, the presence of Kenton loomed large throughout the Freshmen journey. Persuading Capitol to get dubs of "Blue World" to the excited DJ Bob Murphy in Detroit, Kenton's intervention was providential.

Stan Kenton heard what we were going to be able to become and adopted us like we were his children," Flanigan said. "He never took a penny or percentage of anything for his efforts. Stan was one of the truly great people. He showed interest in what were doing right up to his death."

That The Four Freshmen owed more to inspiration than education was a source of great pride for Kenton, who considered them his "find." Kenton was continually amazed at the Freshmen's level of creativity for how little schooling they'd had.

The group signed their first Capitol contract in September 1952. They cut inspired versions of "Graduation Day," 'Stormy Weather" and "The Day Isn't Long Enough," and the sky of possibilities appeared limitless. The celebration. however, was tempered by gathering storm clouds.

"It had been a constant fighting the odds to win over bar crowds, just gutting it out on the road," Barbour said. "From the outset it was clear that we'd take the music seriously but not ourselves. The humor in tandem with the premise, 'If it made dollars it made sense, carried us a long way."

But carrying a family on the road was difficult. "Well, we got to spend a lot of quality time with our kids during the days of the gig," Barbour recalled. "But the tough part was coming into a strange town toting 13 hungry mouths dependent on the Freshmen to feed them. We'd set up shop in an apartment not knowing a soul around or how long we'd be there.

As the Freshmen offspring grew to school age, the group



opted for more one-nighters and brought the family when school was out for the summer.

"We'd go out for five days, come home for two, trying to do more one-nighters. We'd instituted what we called a 'veto power,' where if one person in the group said, 'I gotta be home,' that held up, and we'd honor that vote. That helped us balance the hi-jinx of road life with family the best we could."

The first sighting of family discord appeared to be the strain setting in on the marriage of Hal and Betty Kratzsch. Betty could no longer handle the long trips, so she opted to stay home. No sooner than the band was getting its sea legs with the Capitol signing that Hal announced he was trading his oars in for the home fires.

The Freshmen knew they could have gone home but were much too proud to do it, and the years were finally beginning to pay off. In what would become group protocol, a departing Freshmen member would graciously await for the right replacement before signing off.

"Every time we made a change, we brought in someone we knew or someone we found out about through someone we knew," Flanigan stated.

Enter ladies man, the sequel: Ken Errair. Working in Detroit as a skilled tool and die man, the handsome Errair played trumpet and sang solos with a "society band" by night. Introduced to the Freshmen by one of their songwriter friends, all were game to give it a go.

With the advent of 1954, the group released their debut album, Voices In Modern. Within a month of its release, the Freshmen watched excitedly as the record (filled with chestnuts such as "We'll Be Together Again," "My Heart Stood Still" and "Street of Dreams"), climbed to #14 on Billboards album chart

"Nelson Riddle arranged Indian Summer," Please Remember' and 'Love Turns Winter Into Spring' for us." Flanigan

World Radio History



said. "We recorded these at Capitol with his great orchestra backing us. We'd been doing it all by ear up to that point, and it was clear that written arrangements would tighten us up.'

Tidy arrangements indeed elevated the group's musicality to new heights. The Freshmen went swinging on Latinflavored versions of "Day By Day" and "Candy" and experienced a growth spurt in their overall musicianship.

On the heels of their debut album came the Pete Rugolo-arranged classic Five Trombones. Reuniting with Rugolo further challenged their ability to perfect an arrangement. "The chords were not necessarily ones we would have chosen, nevertheless, we probably sound better on that record than any of them, because we knew the stuff inside and out," Barbour stated.

Session greats Barney Kessel and Shelley Manne were among those contributing to the record, and the stamp of Rugolo's arrangements would grace many a Freshmen album to follow.

Though their recordings never hit the gold standard, Five Trombones was quite the clarion call, becoming the most successful album the Freshmen made.

On The Four Freshmen's recording career, Flanigan quipped, "That we always had one foot in the jazz world and one in the pop world and were appreciated in both worlds was a coup, but it never did wonders for our record sales.' Seconding the motion, Barbour chimed, "Our records only sell to our relatives, and we don't have that many relatives."

Bottom right, lineup #5: Ray Brown, Ken Albers (in back), Bob Flanigan (in front), and Ross Barbour.

More and more the spotlight found its way to Errair, whose lush bass solos added a unique punch to the set. With his mad trumpet and bass violin in tow, the "Kenny Rare" honeymoon was short and sweet, as after a few very productive years (and becoming a crowd fave), kids needing dad's attention took center stage.

Errair suggested the Freshmen consider his friend Albers, of the Philadelphia-based group The Stuarts, as a replacement. Freshmen members were well-acquainted with The Stuarts, long admiring their singing and playing skills.

By all accounts, Albers infused the Freshmen with a tankful of new energy and arrangement ideas, and it was a sort of musical graduation day for the group.

"Capitol wanted two albums a year at that point, and we needed a steady stream of new tunes for the show." Flanigan said. "Ken could write out the arrangements, and he worked well with Dick Reynolds in making the records happen by deadline. Having someone inside the group to write the

> notes... we were certain not to forget them, and having this combined with our bythe-seat-of-your-pants approach gave us the best of both worlds."

By virtue of his deft arranging skills and top-rate trumpet playing, Albers was given a strong voice in record production, and his compositional skills would gain him coauthorship on the title song of the laterreleased First Affair album. Things were sailing at full mast in 1956 as The Four Freshmen hit #1 in Billboard charts and Downbeat and Playboy reader polls.

Recording by day, by night the group jammed with the crème de la crème of the L.A. studio scene. A tour that included Nat King

Cole, The Ted Heath Band, and June Christy promised to give the band even more visibility.

In spite of the fact that America was busy romancing stellar inventions such as the mall and fast foods, the new interstate highway had some old dividing lines. With Cole's popularity at its pinnacle, the prodigious black singer still couldn't ride with the rest of the entourage. In his hometown of Birmingham, Ala., the Freshmen watched as Cole was tackled and thrown off the stage.

The cavalcade of Freshmen albums continued with the 1958 release of the Five Saxes album and the subsequent Voices In Love, a Jackie Gleason-esque "for lovers only" mood album. Blaring horns gave way to soft brass and

Reynolds had become the central arranger during this period, and his string of Freshmen records includes Love Lost, Four Freshmen And Five Guitars, Voices And Brass and

The late '50s found the group touring at a torrid pace, topping out at some 250 gigs a year. Living hearty, the Freshmen were directing their own highlight film.

'One of the most memorable stops for us was Pittsburgh's Carnegie Hall," Barbour recounted. "It's my favorite place to perform in the world. It reflected our sound perfectly, the red velvet seats came right down to the stage floor... you could flip a coin to anyone, and the sound and lights were just out of this world."

The band took time off the road only for family matters, schedule planning and recording. One memorable tour of that time included a November 1958 East Coast trip with with Dave Brubeck and Maynard Ferguson. Then, the first of many jaunts overseas beckoned, featuring a stop in Denmark.

"It was absolutely amazing," Barbour said. "We were doing our thing in Copenhagen, and the entire show the Danish crowd was silent. When we finished they erupted in a rhythmic unison clapping that went on and on — we'd never seen or heard anything like it."

As the '50s made way for Camelot, the Freshmen fell on a particularly rough stretch. Deciding he'd had enough of the pressure, Don Barbour split from the group, venturing out as a solo act before a tragic accident claimed him.

As the emotional dust settled, The Four Freshmen rallied. Albers called friend and fellow Stuarts cohort Bill Comstock. who came aboard in the fall of 1960.

"Bill could hear and sing the right notes in the chords. He was automatic and a heck of an arranger — just the man we needed." Barbour exclaimed.

Sanity in tact, the group rehearsed "Fools Rush In" while

The Four Freshmen scorecard

The original Four Freshmen, Sept. 1948-May 1953: Don Barbour, Ross Barbour, Bob Flanigan, Hal Kratzsch Group #2, May 1953-April 1956: Don Barbour, Ross Barbour, Ken Errair, Bob Flanigan Group #3, April 1956- Sept. 1960: Ken Albers, Don Barbour, Ross Barbour, Bob Flanigan Group #4, Sept. 1960- March 1973: Ken Albers, Ross Barbour, Bill Comstock, Bob Flanigan Group #5, March 1973-Aug. 1977: Ken Albers, Ross Barbour, Ray Brown, Bob Flanigan Group #6, Aug. 1977-Jan. 1982: Ken Albers, Bob Flanigan, Autie Goodman, Dennis Grillo Group #7, Jan.-April 1982: Mike Beisner, Bob Flanigan, Autie Goodman, Dennis Grillo Group #8 (and #11, July-Aug. 1987), April 1982-Sept. 1986: Mike Beisner, Bob Flanigan, Autie Goodman, Rod Henley. Henley returned to the group for two months in 1987 and thus group #8 was reunited as #11 for that period. Group #9, Oct. 1986-April 1987: Mike Beisner, Bob Flanigan, Autie Goodman, Dave Jennings

Group #10, April-July 1987: Mike Beisner, Bob Flanigan, Autie Goodman, Newton Graber Group #12, Aug. 1987-Aug. 1988: Mike Beisner, Bob Flanigan, Autie Goodman, Kirk Marcy Group #13, Aug. 1988-Aug. 1989: Mike Beisner, Bob Flanigan, Autie Goodman, Garty Rosenberg Group #14 (and #16 Oct. 1990-April 1991), Aug. 1989-Aug. 1990: Bob Flanigan, Autie Goodman, Garry Rosenberg, Greg Stegeman

Group #15, Aug. 24-Oct. 24, 1990: Mike Beisner returned to fill in for Bob Flanigan, who had suffered a mild heart attack

Group #17, April 1991-Sept. 1992: Mike Beisner, Bob Flanigan, Autie Goodman, Greg Stegeman Group #18, Sept. 1992-Oct. 1994: Mike Beisner, Bob Ferreira, Greg Stegeman, Kevin Stout Group #19, Oct. 1994-July 1996: Bob Ferreira, Alan MacIntosh, Greg Stegeman, Kevin Stout Group #20, July 1996- Jan. 2000: Brian Eichenberger, Bob Ferreira, Greg Stegeman, Kevin Stout Group #21, Jan. 2000: Sept. 2001: Brian Eichenberger, Bob Ferreira, Vince Johnson, Greg Stegeman Group #22, Sept. 2001 -: Curtis Calderon, Brian Eichenberger, Bob Ferreira, Vince Johnson

GOLDMINE #552

"The show never stopped," Barbour said. "The right guy would show up and add his flavor. We never missed an engagement.

Colleges were evolving into a solid bastion for the cardigan crew to strut their stuff, and it was here that another dimension of the group's talent came to the fore.

'We'd be setting up for soundcheck and would pick the sound crew's brains, 'What is the most notorious bar in town? What do you call your lover's lane? What's the rival college? Band director's name?' etc...

Barbour would write the names on his snare head. As the show kicked in and the group loosened up, the gags helped pull the audience in.

"I'll meet you at the [name of local bar] later." "This tune was written by [band director!"... and so on.

The crowd considered these localized jokes the ultimate form of endearment. "Getting on a first-name basis created an intimacy, an instant bond," Flanigan said. "It showed at least we cared enough to get a little involved in their personal lives.

The deadpan Barbour was the perfect foil to Flanigan's instigating prankster. When their engines heated up, it was hard to put a lid on the barbs traded. The good-natured ribbing and infectious optimism is where The Four Freshmen gathered a host of customers to sign up for the duration.

With the crowd in a buying mood, they closed the deal with a "Graduation Day" or "How Can I Tell Her." "We'd get them with a ballad, and we'd have them for the night. We were balladeers at heart. That's obviously where we could milk the richness of our harmony blend," Barbour said.

With the '60s heating up, the group recorded The Freshmen Year, Voices In Fun and Stars In Our Eves and soon found themselves trying to find a place in the times-theywere-a-changing music world.

"We put on some do-your-own-thing clothes, but it just didn't make it," Barbour said. "People who liked us, our die-hard fans, liked us for what we were all about - that vocal sound and those romantic songs from that era, so our efforts, needless to say, were met with some stiff resistance.

"Once The Beatles hit, forget it, the whole game changed.... I mean, Nat King Cole couldn't get in the door at Capitol."

The group stayed true to their school, holding enough core Freshmen fans to stay afloat. A handful of tunes did crop up in the mid- to late-60s that were a natural fit for Freshmen harmonies, including Jimmy Webbs "By The Time I Get To Phoenix," The Beatles' "She's Leaving Home" and The Association's "Wendy

As record industry interest in The Four Freshmen waned by the late '60s, the group's recordings started being reissued, repackaged and resold on labels such as Liberty and Coronet (Capitol subsidiaries).

Radio station WAZE in Clearwater, Fla., for whom The Freshmen performed a concert in 1971, recorded a show that has recently been released as part of the WAZE Jazz Concert Series.

By the late '70s, Barbour was ready to hang up his cleats. Flanigan would wait a while before the other shoe (taking over the

band's management) would drop.

Having not been shy about digging into his dad's Freshmen records while growing up, vocalist Greg Stegeman finally got a chance to see his heroes perform when he was 17. He joined the group in 1989.

With Barbour claiming him as his adopted son, the talented Stegeman has now held a chair in the Freshmen for some 13 years.

"The Freshmen flame is kept alive and well in the hands of this latest very capable incarnation." Barbour stated. "Greg's a terrific arranger. Instrumentally and vocally, this group is stronger than it's been since the '50s.

Keeping true to the arrangements on the old hits, the current band has also found its own voice.

"We feel comfortable doing five or six Freshmen classics in the set and stretching out with our own arrangements on tunes like Sinatra's 'I Fall In Love Too Easily,' Stegeman said. "It keeps it fun for

us and still fun for the Freshmen faithful who want to hear the classic stuff. This approach gives us credibility instead of just re-creating the past. We see ourselves as an evolving organism, not just a trinket.

"We have a healthy respect for maintaining the instrumental integrity of the band's legacy. Right from Voices In Modern, it was clear that this incredible group of singers could play. It was, and still is, a great calling card. Ken Albers - he was as good a trumpeter as there was. I'd put him in the same class as a Chet Baker. Flanigan was a real good swingin' trombonist.

On the vocal front, Stegeman broke in singing baritone, then moved to the lead part a few years back when Flanigan traded his trombone for extra phone lines and fax machines.

"The recent [1996] addition of Brian Eichenberger singing the lead has really invigorated the sound. He's young, 24... and I'm happy to go back to baritone," said Stegeman.

The Four Freshmen recently garnered Vocal

Group Of The Year 2000 honors in Downbeat's Readers Poll. Their talents will be showcased on an upcoming live album scheduled for a early 2002 release. The current group performs 150-170 dates a year, mostly in older theaters, jazz festivals, clubs and opera houses, as well as doing some overseas touring (including a recent show for the king of Thailand).

(Stegeman exited the lineup as of Labor Day weekend, when Curtis Calderon made his Four Freshmen debut on the Jerry Lewis Telethon. The new release will, however, showcase him, as the recording is of lineup #21. — Ed.1

The Four Freshmen forever wear a crown of distinction. Brian Wilson has joyfully acknowledged their influence on his Beach Boys arrangements. The likes of Kenny Rogers, Glen Campbell, The Lettermen, and Steve Allen have thrown their hat in the ring of luminaries who've both lauded the Freshmen



The Four Freshmen appeared in the movie Rich, Young And Pretty.

as cohorts and called them friends. Performers from The Fab Four to The Four Seasons have cited the Freshmen as major influences. "They got the cash, we got the credit," Barbour said, laughing.

The Four Freshmen cut a template for groups such as The Hi-Lo's, who sang intricate harmony and played, and designed a blueprint for countless groups whose bread and butter would come not from millionselling records, but rather from selling their wares town to town.

Outlasting the 78, the 45, the 33, eighttrack and Quad, it could be argued that with their unprecedented humility and grace, the group created a model for negotiating the music biz maze. Still amazed that they ever made it off the farm, the ebullient Barbour (living happily with his one and only Sue in southern California) flashed the mischievous sparkle permanently lodged in his well-traveled eye and said, "Well, we knew we didn't want to go back home, so we had to invent a way to keep going."

Good thing there was no road back -The Four Freshmen's brand of optimism dusts the dirt off everyday life, keeping us forever fresh and young.

The Four Freshmen Society

David Barnes/Lorraine Dellinger PO Box 9804 McLean VA 22102-0804 Phone: 703-471-4672 Fax: 703-471-6004 Web: www.fourfreshmen.com E-mail: lorrain4db@aol.com Rates: \$30; \$20, renewal for one year; \$15 each, renewals for two or more years Frequency: Six issues per year Special features: Tour dates, collector info Description: The Four Freshmen Society is dedicated to the support and promotion of The Four Freshmen and the preservation of the Freshmen sound. The organization was formed in 1987.

VOCAL GROUPS drawing

Check this out, vocal group fans: We have a copy of Rhino's Doo-Wop Box III box set and Krause's The Complete Book Of Doo-Wop to give away, as well as music by groups such as Manhattan Transfer, Dion, Rockapella, The Four Lads, 'N Sync (DVD) and more to many lucky winners! Cool prizes are just part of the reason you need to keep your Goldmine subscription going — or start your subscription. We'll be having more of these easy-to-enter contests in

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World Radio History

The Four Freshmen U.S. Discography

By Tim Neely

	y does not include promo-only issues. For information on The Feas editions and appearances on compilations, see the o			Capitol T 1103 Capitol ST 1103 Capitol T 1189 Capitol ST 1189	Freshmen Favorites, Vol. 2 (mono) Freshmen Favorites, Vol. 2 (stereo) Love Lost (mono) Love Lost (stereo)	1959 1959 1959	20 30 20 30
45s				Capitol T 1255	The Four Freshmen And Five Guitars (mono)	1959	20
Label/#	A-side/B-side	Year	NMS	Capitol ST 1255	The Four Freshmen And Five Guitars (stereo)	1959	30
Capitol F1293	Mr. B's Blues/Then I'll Be Happy	1950	\$ 15	Capitol T 1295	Voices And Brass (mono)	1960	20
Capitol F1377	Now You Know/Pick Up Tears	1951	15	Capitol ST 1295	Voices And Brass (stereo)	1960	30
Capitol F2152	It's A Blue World/Tuxedo Junction	1952	12	Capitol TBO 1327	Road Show (with Stan Kenton, June Christy) (two LPs. mono)	1960	30
Capitol F2286	Stormy Weather/The Day Isn't Long Enough	1952	12	Capitol STBO 1327	Road Show (with Stan Kenton, June Christy) (two LPs, mono)	1960	40
Capitol F2398	Baltimore Oriole/Poinciana	1953	12	Capitol T 1378	First Affair (mono)	1960	20
Capitol F2564	Holiday/It Happened Once Before	1953	12	Capitol ST 1378	First Affair (stereo)	1960	30
Capitol F2745	Seems Like Old Times/Crazy Bones	1954	12	Capitol T 1485	Freshmen Year (mono)	1961	20
Capitol F2832	I'll Be Seeing You/Please Remember	1954	12	Capitol ST 1485	Freshmen Year (stereo)	1961	25
Capitol F2898	We'll Be Together Again/My Heart Stood Still	1954	12	Capitol T 1543	Voices In Fun (mono)	1961	20
Capitol F2961	Mood Indigo/Love Turns Winter To Spring	1954	12	Capitol ST 1543	Voices In Fun (stereo)	1961	25
Capitol F3070	It Never Occurred To Me/Malaya	1955	10	Capitol T 1640	The Best Of The Four Freshmen (mono)	1962	20
Capitol F3154	Day by Day/How Can I Tell Her	1955	10	Capitol ST 1640	The Best Of The Four Freshmen (stereo)	1962	25
Capitol F3292	Charmaine/In This Whole Wide World	1955	10	Capitol T 1682	Stars In Our Eyes (mono)	1962	20
Capitol F3359	Angel Eyes/Love Is Just Around The Corner	1956	10	Capitol ST 1682	Stars In Our Eyes (stereo)	1962	25
Capitol F3410	Graduation Day/Lonely Night In Paris	1956	15	Capitol T 1753	Swingers (mono)	1963	15
Capitol F3532	You're So Far Above Me/ He Who Loves And Runs Away	1956	10	Capitol ST 1753	Swingers (stereo)	1963	20
Capitol F3652	That's The Way I Feel/What's It Gonna Be	1957	10	Capitol T 1860	The Four Freshmen In Person, Volume 2 (mono)	1963	15
Capitol F3779	Julie Is Her Name/Sometimes I'm Happy	1957	10	Capitol ST 1860	The Four Freshmen In Person, Volume 2 (stereo)	1963	20
Capitol F3832	Grenada/How Can I Begin To Tell	1957	10	Capitol T 1950	Got That Feelin' (mono)	1963	15
Capitol F3930	Whistle Me Some Blues/Nights Are Longer	1958	10	Capitol ST 1950	Got That Feelin' (stereo)	1963	20
Capitol 4341	Candy/Route 66	1960	8	Capitol T 2067	Funny How Time Slips Away (mono)	1964	15
Capitol 4749	Shangri-La/Teach Me Tonight	1962	8	Capitol ST 2067	Funny How Time Slips Away (stereo)	1964	20
Capitol 4824	I'm Gonna Go Fishin'/Taps Miller	1962	8	Capitol T 2168	More Four Freshmen And Five Trombones (mono)	1964	15
Capitol 5007	Summertime/ Baby Won't You Please Come Home	1963	8	Capitol ST 2168	More Four Freshmen And Five Trombones (sterco)	1964	20
Capitol 5083	Charade/Funny How Time Slips Away	1963	8	Coronet CX 279	That's My Desire	1967	12
Capitol 5151	Don't Make Me Sorry/My Baby's Gone	1964	8	Liberty LST-7542	A Today Kind Of Thing	1968	15
Capitol 5401	When I Stop Lovin' You/Nights Are Long	1965	8	Liberty LST-7563	Today Is Tomorrow	1968	15
Capitol 5471	Those Magnificent Men In Their Flying Machines/Old Cape Cod	1965	10	Liberty LST-7590	In A Class By Themselves	1969	15
Decca 32070	Cry/Nowhere To Go	1966	6	Liberty LST-7630	Different Strokes	1969	15
Liberty 56047	Cherish-Windy/Come Fly with Me-Up Up And Away	1968	6	Pickwick SPC-3080	The Fabulous Four Freshmen	196?	12
Liberty 56099	By The Time I Get To Phoenix-My Special Angel/It's A Blue World	1969	6	Sunset SUS-5289	My Special Angel	1970	12
	The state of the s	.,,,,		Capitol STCL 575	Stan Kenton/June Christy/The Four Freshmen	1970	25
7-Inch Extended P	lave				(three-LP box set, one record by each artist)		
				Stylist SA 1900	Return To Romance	1971	15
	cord and its cardboard jacket.	**	N. 73. 60		Road Show, Volume 1 (partial reissue)	197?	10
Label/#	Title	Year		Creative World ST-1020	Road Show, Volume 2 (partial reissue)	197?	10
Capitol EAP 1-433	The Four Freshmen	1954	30	Creative World ST-1059	Stan Kenton And The Four Freshmen At Butler University (two LPs)	1972	20
Capitol EAP 1-522	Voices In Modern, Part 1	1955	20	Kahoots MRS 8030	Mount Freshmore	1977	15
Capitol EAP 2-522	Voices In Modern, Part 2	1955	20	Pickwick SPC-3563	A Taste Of Honey	1977	10
Capitol EAP 1-683	Four Freshmen And Five Trombones, Part 1	1956	20	Capitol SM-11639	Four Freshmen And Five Trombones (reissue)	1977	10
Capitol EAP 2-683	Four Freshmen And Five Trombones, Part 2	1956	20	Capitol SM-11965	Best Of The Four Freshmen (reissue)	1978	10
Capitol EAP 3-683	Four Freshmen And Five Trombones, Part 3	1956	20	Liberty LN-10181	In A Class By Themselves (reissue)	198?	8
Capitol EAP 1-743	Freshmen Favorites, Part 1	1956	20	Phonorama PR 5563	Alive And Well In Nashville	1982	10
Capitol EAP 2-743	Freshmen Favorites, Part 2	1956	20	Pausa PR-9029	The Four Freshmen And Five Guitars (reissue)	198?	10
Capitol EAP 3-743	Freshmen Favorites, Part 3	1956	20	Pausa PR-9040	4 Freshmen And 5 Trumpets (reissue)	1985	10
Capitol EAP 1-763	4 Freshmen And 5 Trumpets, Part 1	1957	20	Pausa PR-9045	Four Freshmen And Five Saxes (reissue)	1986	10
Capitol EAP 2-763	4 Freshmen And 5 Trumpets, Part 2	1957	20	Pausa PR-7193	Fresh!	1986	10
Capitol EAP 3-763	4 Freshmen And 5 Trumpets, Part 3	1957	20	Pausa PR-9060	Voices In Brass (reissue)	1987	10
Capitol EAP 1-844	Four Freshmen And Five Saxes, Part 1	1957	20				
Capitol EAP 2-844	Four Freshmen And Five Saxes, Part 2	1957	20	Compact Discs			
Capitol EAP 3-844	Four Freshmen And Five Saxes, Part 3	1957	20	-			
Capitol FAP 1-992	Voices In Latin, Part 1	1958	20	GNP Crescendo GNPD I			10
Capitol EAP 2-992	Voices In Latin, Part 2	1958	20	Creative World STD 1019		1988	15
Capitol EAP 3-992	Voices In Latin, Part 3	1958	20	Capitol CDP 96328	Road Show (with Stan Kenton, June Christy)	1991	10
Capitol EAP 1-1074	Voices In Love, Part 1	1958	20	Capitol CDP 93197	Capitol Collectors Series	1991	12
Capitol EAP 2-1074	Voices In Love, Part 2	1958	20	Laserlight 12120	Graduation Day	1992	6
Capitol EAP 3-1074	Voices In Love, Part 3	1958	20	Ranwood RCD-8239	Freshmas!	1992	8
Capitol EAP 1-1189	Love Lost, Part 1	1959	20	Ranwood RCD-8241	Fresh!	1992	8
Capitol EAP 2-1189	Love Lost, Part 2	1959	20	Curb D2-77612	Greatest Hits	1993	8
Capitol EAP 3-1189	Love Lost, Part 3	1959	20	Hindsight HCD-801	Voices In Standards	1994	8
Capitol EAP 1-1255	The Four Freshmen And Five Guitars, Part 1	1959	20	Hindsight HCD-604	Day By Day	1995	8
Capitol EAP 2-1255	The Four Freshmen And Five Guitars, Part 2	1959	20	Viper's Nest VN-159	Angel Eyes	1995	8
Capitol EAP 3-1255	The Four Freshmen And Five Guitars, Part 3	1959	20	Viper's Nest VN-170	It's A Blue World	1995	8
Capitol SEP 1-1255	The Four Freshmen And Five Guitars, Part 1 (stereo)	1959	30	CEMA Special Markets S	2-18369 22 Legendary Hits (mail-order offer)	1995	12
	The Four Freshmen And Five Guitars, Part 2 (stereo)	1959	30	Capitol 31205	Spotlight On The Four Freshmen	1996	8
		1959	30	Four Freshmen Society (n		1996	12
Capitol SEP 2-1255		1737	30		FS 9701 The Four Freshmen At Penn State, April '57	1997	12
	The Four Freshmen And Five Guitars, Part 3 (stereo)						12
Capitol SEP 2-1255 Capitol SEP 3-1255				Four Freshmen Society FI	S 9702 The Four Freshmen Through The Years	1997	
Capitol SEP 2-1255 Capitol SEP 3-1255 Vinyl Albums	The Four Freshmen And Five Guitars, Part 3 (stereo)				FS 9702 The Four Freshmen Through The Years Easy Street	1997	
Capitol SEP 2-1255 Capitol SEP 3-1255 Vinyl Albums Capitol H 522	The Four Freshmen And Five Guitars, Part 3 (stereo) Voices In Modern (10-inch version)	1955	50	Aero Space 1023	Easy Street	1997	8
Capitol SEP 2-1255 Capitol SEP 3-1255 Vinyl Albums Capitol H 522 Capitol T 522	The Four Freshmen And Five Guitars, Part 3 (stereo) Voices In Modern (10-inch version) Voices In Modern (12-inch version)	1955	40		Easy Street Four Freshmen And Five Trombones/4 Freshmen		
Capitol SEP 2-1255 Capitol SEP 3-1255 Vinyl Albums Capitol H 522 Capitol T 522 Capitol T 683	The Four Freshmen And Five Guitars, Part 3 (stereo) Voices In Modern (10-inch version) Voices In Modern (12-inch version) Four Freshmen And Five Trombones	1955 1956	40 40	Aero Space 1023 Collector's Choice CCM	Easy Street Four Freshmen And Five Trombones/4 Freshmen & 5 Trumpets (two-fer)	1997 1997	8
Capitol SEP 2-1255 Capitol SEP 3-1255 Vinyl Albums Capitol H 522 Capitol T 522 Capitol T 683 Capitol T 743	The Four Freshmen And Five Guitars, Part 3 (stereo) Voices In Modern (10-inch version) Voices In Modern (12-inch version)	1955 1956 1956	40	Aero Space 1023 Collector's Choice CCM (Collector's Choice CCM (Easy Street Four Freshmen And Five Trombones/4 Freshmen & 5 Trumpets (two-fer) Voices Of Love/Love Lost (two-fer)	1997 1997 1998	8 8
Capitol SEP 2-1255 Capitol SEP 3-1255 Vinyl Albums Capitol H 522 Capitol T 522 Capitol T 683 Capitol T 743 Capitol DT 743	The Four Freshmen And Five Guitars, Part 3 (stereo) Voices In Modern (10-inch version) Voices In Modern (12-inch version) Four Freshmen And Five Trombones Freshmen Favorites Freshmen Favorites (duophonic reissue)	1955 1956 1956 196?	40 40 40 12	Aero Space 1023 Collector's Choice CCM (Collector's Choice CCM (Collector's Choice CCM (Easy Street Four Freshmen And Five Trombones/4 Freshmen 5 Trumpets (two-fer) Voices Of Love/Love Lost (two-fer) Golden Anniversary Collection	1997 1997 1998 1998	8 8 8
Capitol SEP 2-1255 Capitol SEP 3-1255 Vinyl Albums Capitol H 522 Capitol T 522 Capitol T 683 Capitol T 743 Capitol DT 743	The Four Freshmen And Five Guitars, Part 3 (stereo) Voices In Modern (10-inch version) Voices In Modern (12-inch version) Four Freshmen And Five Trombones Freshmen Favorites Freshmen Favorites (duophonic reissue) Freshmen Favorites (reissue with new prefix)	1955 1956 1956	40 40 40 12 10	Aero Space 1023 Collector's Choice CCM (Collector's Choice CCM (Collector's Choice CCM (Collector's Choice CCM (Easy Street Four Freshmen And Five Trombones/4 Freshmen & 5 Trumpets (two-fer) Voices Of Love/Love Lost (two-fer) Golden Anniversary Collection Voices In Latin/The Freshman Year (two-fer)	1997 1997 1998 1998 1999	8 8 8 8
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Classical Notes

CLASSICAL CLASSICS: STRAVINSKY'S RITE OF SPRING by Peter Gutmann

oldmine readers love music — that's a given — but often Twith a blind spot for the classics. Many have heard of the legendary works without ever having heard them. Yet, it is this very music that has stood the test of time, full of meaning not only in its own age but to each generation since. Beginning this month, Classical Notes launches a new series of Classical Classics, in which we'll explore the importance of masterworks from many eras and genres and suggest recordings that reveal their splendor. There's no better place to start than

with Igor Stravinsky's Rite Of Spring. Written in 1912, its impact still resounds across all types of music

e Sacre De Printemps ("The Rite Of Spring") is surely one of the most important works in the annals of music. At the turn of the last century, serious music had reached the outer bounds of the tonal system, and its future seemed in jeopardy. It took Igor Stravinsky, in one bold and visionary gesture, to blast music into a wholly new realm from which it would never return.

The 28-year-old Stravinsky was the toast of Paris. In 1910, he had launched the hugely successful Firebird, a delightful ballet with a fanciful story and gorgeous music in the grand and familiar style of Tchaikovsky. For the next season he produced Petrouchka, which, while more modern, was anchored in memorable folk tunes and offered a charming tale of intrigue among established Commedia del'Arte characters. It was with those wonderful memories firmly in mind that society audiences anticipated yet another fabulous but essentially traditional evening of entertainment.

Like its predecessors, The Rite was commissioned by Sergei Diaghilev for his Ballets Russes and was to be choreographed by the legendary Vaslav Nijinski. It was to be the third triumphant crown of the most potent combination of music and dance that Europe had ever seen. But Stravinsky had other ideas. He would later say, "I was guided by no system; I wrote what I heard." That what he heard was like nothing else was immediately apparent at the premiere, perhaps the most notorious of all time.

The troupe's conductor, Pierre Monteux, was introduced to the score when the composer played it on the piano. He recalled, "The very walls resounded as Stravinsky pounded away, occasionally stamping his feet and jumping up and down to accentuate the force of the music. Not that it needed such emphasis." Monteux thought Stravinsky was "raving mad" and predicted the music would cause a scandal. He was wrong: It provoked a full-scale riot.

The extreme difficulty of the music demanded an augmented orchestra, and the radical choreography required well over 100 rehearsals, which could not be accommodated for the 1912 season. Instead, Ravel's Daphnis & Chloe was presented, fulfilling audience expectations with a mythic story, orthodox dancing and one of the most ravishing scores ever written. Anticipations for the delayed premiere of The Rite continued to rise. At last the fateful night of May 29, 1913, arrived.

The first two minutes apparently went well, with the audience enthralled by the haunting introduction. But then, the astringent brutality of the first scene broke through as, in Stravinsky's words, "The curtain rose on a group of knockkneed and long-braided Lolitas jumping up and down." The subject itself was scandalous: Instead of the fanciful amorous stuff of fluffy ballet dreams, ugly pagans sacrifice a young girl to propitiate the gods of spring. The choreography, costumes and sets boldly dispensed with grace and beauty to emphasize awkward, primitive starkness. At first there were a few boos and catcalls, but then a storm broke as the outraged audience reacted by throwing, yelling and fighting. Diaghilev tried to quell the disturbance by switching the house lights on and off, but to no avail. In the meantime, Nijinski tried to sustain the performance as best he could by shouting out numbers and cues to the dancers, who couldn't hear the music, loud as it was, over the din. Stravinsky was furious and stormed out of the theater before police arrived to end the show

But as happens so often in art, the scandals of the past generate the foundations of the future. Indeed, the very next year Monteux introduced the score in concert and its appeal began to take hold. By 1929, the staid New York Times proclaimed the significance of The Rite "to the twentieth century as Beethoven's Ninth is to the nineteenth." The arrival of The Rite in the pantheon of pop culture was clinched in 1940 when it was used in Walt Disney's Fantasia. Incidentally, Stravinsky resisted but accepted \$5,000 for the film rights after being told that if he didn't consent Disney simply would appropriate the score anyway due to copyright enforcement problems. The composer's reaction was to condemn the

The troupe's conductor, Pierre Monteux.... predicted the music would cause a scandal. He was wrong: It provoked a full-scale riot.

simplified and rearranged soundtrack performance as "execrable" and the associated depiction of a primordial world "an unresisting imbecility." But from that point on, The Rite has become one of the most popular of all modern scores, enjoyed by millions throughout the world.

Stravinsky's score is an absolutely brilliant component of the ballet, which opens in a wondrous evocation of the first promise of spring and concludes in vicious human sacrifice. The music ranges from a plaintive folk tune to huge, pounding rhythm, from placid reverie to grating dissonance and from bounding grace to irregular metric fragmentation. Stravinsky didn't set out to destroy tradition, but his jagged rhythms, wild harmonies and violent dynamics sidestepped the predicament of tonality and pushed music into a new dimension. In the process, he gave birth to so much of the music of our time.

Pianist Artur Schnabel once defined a masterpiece as a work whose richness no single performance could ever convey. Indeed, classical music is a re-creative art and much of its glory arises from the vastly different insights of performers who personalize their interpretations of a composer's conception. Claims of "the best" and other superlatives are wholly out of place and generally only reveal narrow-minded taste and inexperience.

Yet, among dozens of critically praised recordings, there is one that towers above all the others, simply because it alone succeeds in restoring The Rite to its rightful place in musical history — a stunning January 1958 record by Leonard Bernstein conducting the New York Philharmonic Orchestra that explodes with huge crackling sparks of rough, untamed excitement.

The Rite presents a crucial performance problem nowadays how to restore the original impact. The score was intended to assault audiences with startling freshness, yet listeners now take its innovations for granted and, thanks to Fantasia, remember the work more as a cartoon soundtrack for dancing dinosaurs than as the bold cornerstone of 20th century music.

Bernstein's solution to the problem of historical perspective was brilliant and yet, as so often with artistic triumphs, disarmingly simple. He was well aware that what shocked audiences in 1913 would seem pretty mild stuff two generations later. He couldn't expect audiences to simply turn back



the clock, forget what they knew and participate in an aesthetic masquerade. Neither would he falsify the score by adding more "modern" elements. There was only one way to jolt contemporary listeners while preserving the integrity of Stravinsky's original conception: To generate a level of energy so intense as to restore the disparity between what the audience expected and what they had to experience.

But all the frenzied podium gestures in the world would be unavailing without a corresponding contribution from the orchestra. The New York Philharmonic, in most critics' view, had become lazy and unkempt by the late '50s, sleepwalking through concerts without challenge. Recently appointed its permanent conductor, Bernstein's hyper baton turned their

> unruliness to superb advantage, inspiring them to overcome the boredom of professional routine and to convey an urgent sense of creating art afresh.

> Fully reflecting its conductor's galvanic commitment, the Philharmonic's attacks are razor-sharp, its outbursts perfectly synchronized, its dynamics startlingly precise and its virtuosity dazzling, even in the most complex and difficult passages in

which the score abounds. Most amazing of all, the players manage to suggest primordial snarls and shrieks that fully convey the raw excitement of Stravinsky's conception.

The early stereo engineering provides astoundingly vivid sound. A huge number of spot microphones must have been used, as the listener seems to crawl inside each of the instruments and can actually feel the buzz of a vibrating reed, the grip of a rosined bow, the impact of a plucked string, the tense breath on a flute, the biting flatulence of the heavy brass. The very air reverberates with the sounds of primal nature, like a forest pulsing with life. Above it all the percussion section is given extreme prominence, far louder than could be generated in any auditorium, with the tympani in particular tearing the sonic fabric with their harsh blows.

This is not the sort of realistic sound to which listeners have become accustomed nowadays, but Stravinsky's was hardly a natural conception. If the performance is a vibrant dream, its recording is a thrashing hallucination. The allimportant rhythm, which pounds home the structure, and the exaggerated presence, which underlines the radical harmonies, all grab one's attention and batter the ears with their overwhelming power. This is classical engineering at its most creative level - using the resources of the studio to enhance the composer's and performers' intentions.

This awesome performance is still available in the 1992 Bernstein Royal Edition (Sony SMK 47629), on a single mid-priced CD that includes Stravinsky's previous ballet Petroushka to set the aesthetic perspective. Accept no substitutes (including the more recent Sony Bernstein Century edition) - all other CDs of Bernstein Rites are of his diffuse 1972 and 1983 remakes with the London Symphony and Israel Philharmonic Orchestras I'll discuss performances of historical importance, including pioneering Monteux and Stravinsky accounts, on my Web site at www.classicalnotes.net/columns/rite.html. But they all pale beside that stunning 1958 achievement, which preserves a unique convergence of genius - Stravinsky's blazing conception, Bernstein's inspired interpretation, the Philharmonic's gripping execution and Columbia's brilliant engineering.

Peter Gutmann can be reached via e-mail at pg@commlaw.com.

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88. Boyce & Hart "It's All Happening Inside" (POCM-2019) Sealed Out Of Print St. Print Print St. Prin

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213. Hardy, Francois Comment le Dire Adleur (KIIP-10)
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oover.
320
214. Harpers Bizarre "Feelin Groovy The Best of Harpers
Bizarre (WPCR-974) Sealed.
320
215. Harrison, George (with Eric Clapton & His Band)
Live in Japan (WPCP-4901/Z) Ultra Rare Promo Out Of
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220
216. Hawkins, Sophie B. "Tongues and Tails" (SRCS-5875)
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220. Hendrix, Jimi "Are You Experienced Vol.2" (STIP-089)
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340

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321. Isaak, Chris "San Francisco Days" (WPCP-4990) Rare Out Of Frint.

320. Jackson, Michael "Blood On The Dance Floor" (ESCA-6705) Promo 6 Track CD Promo, Sealed.

323. Jefferson Airplane "Surrealistic Pillow" (B200-41026) Rare 1989 Issue Out Of Print.

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326. John, Ellin "Tink A8 A Stage" (PM-023/4) Rare Orignal CD Co. Sealed Sealed

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319. Limp Bizkit "Chocolate Starfish & The Hot Dog Fla Water" (UICS-1003) Rare Japanese CD w/bonus 3 tra Water (URC-1003) nate repenses. CD Sealed CD Sealed 320. Loggins and Messina "Star Box" (250P-5603) \$1 Rare Japan Only Out Of Print CD w/Booklet. 321. Lomax, Jackle "Livin" (TOCF-53191) Sea Digitally Remastered 1st Time Out on CD (1976 Albu

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Original 2CDs S 345. McCartney, Paul "Ram In Mono" (DPRO-79970) Original CO. 346. McCartney, Paul "Rock Devil Rock" (YC-068)

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573. Dury, Ian New Boots And Panties!! (VICP-61394)
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574. Dury, Ian & The Blockheads "Jukebor Dury" (VICP-61397)
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Bonus Tracks!
520 Bury, Ian & The Blockheads "Laughter" (VICP-61396)
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575. Bury, Ian & The Blockheads "Laughter" (VICP-61396)
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576. East Of Eden "Mercator Projected" (VICP-9036) Limited Digitality Remastered CD in Mini LP Cover!
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577. Edgar Broughton Band "Edgar Broughton Band" (TOCP-65781) Limid. 1971 Album in Mini LP Gatefold Cover!!
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678. Emerson, Lake & Palmer "Love Beach" (VICP-60643) Rare 20 Bit X2 Limited Japan Ohij in Mini LP Cover ... 330 679. Everything But The Girl "North Manne Drive" (VICP-8920) Digitally Remastered In Mini LP Cover ... \$25 680. Fantasy "Paint A Picture" (UICP-9050) CD In Mini LP Package 01 1973 Album ... \$30 681. Funkadeite "Unice Jam Wants You" (VICP-61076) Lmd. 20 Bit K2 In Mini-LP Gaterold Cover! ... \$30 682. Gentle Giant "Octopus" (UICP-9029) Lmd. 1972 Vertigo Album In Mini LP Gaterold Cover! ... \$30 683. Giles, Giles & Fripp" (UICP-9062) Digitally Remastered 1968 Album In Mini LP Cover w/6 Bonus Tracks (Pre King Crimson) ... \$25

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707. Album On Dawn Records!

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751. Pirates, The Happy Birthday Rock N Roll VI 614011 Lmtd Sealed 20 Bit N2 Mastering.
752. Presley, Elvis Elvis Golden Records Volume. BVCM 37 190) Rare Lmtd Paper Sleeve Collection in NP Cover Sealed Getting Harder To Findl 24 Bit 95 i Mastering!!
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761. Rundgren, Todd "Runt The Ballad Df Todd Rundgren (VICP-60804) Rare 20 Bit K2 Mastening in Mini LP Cover (VICP-60804) Rare 20 Bit K2 Mastening in Mini LP Cover (VICP-60805/6) Very Rare Limid Hard To Find Out Of Print 2008 Remastered in K2 20 Bit in Mini LP Gatefold Cover!!! \$75 F63. Ser Pistols "Some Product" (VICP-68056) Limid Out Of Print Mini LP Cover! 330

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187. Williams, Paul Back To Love Again (PICP-1132)

188. XTC "Black Sea" (TOCP-65714) Limited Remastered Mini LP Cover In Paper Outer Sleeve will Stonus Tracks!

258. XTC "Drums And Wires (TOCP-65713) Limited Remastered Mini LP Cover w/3 Bonus Tracks!

259. XTC "Drums And Wires (TOCP-65713) Limited Remastered Mini P Cover w/3 Bonus Tracks!

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World Radio History

Country Junction

mid the current parade of female country vocalists, one who never Agets lost in the crowd is Patty Loveless. In the last decade and a half she has held fast to a soulful country music foundation while regularly achieving critical and commercial success. She's scored chart hits such as the #1s "Blame It On Your Heart" and "You Can Feel Bad" while piling up nominations and awards.

After a string of successful collections capped by her 1997 album Long Stretch Of Lonesome, Loveless took a break from recording to recharge, then returned nearly three years later with the charming Strong Heart, followed soon after with the acoustic collection Mountain Soul. As she toured to support her recent albums, the singer took time to discuss both projects.

What made you decide to come out with an all-acoustic album now?

I was called by Ralph Stanley in 1992 to do his twice-a-year bluegrass festival, so we put together a little bare-bones type acoustic band and learned a 45-minute acoustic set for just that one show. I've been wanting to record something like this ever since, and I feel like I'm established enough in my career now [to do so]. My husband [Emory Gordy Jr.], who's also my producer, wanted to do it as well. After doing old songs like "Soul Of Constant Sorrow," he just turned to me and said, "I'd love to do a record like this with you someday if at all possible." Lo and behold, it's slowly but surely come together.

always had is from the music that I was influenced by back in the mountains.

How do you plan to promote the new collection without competing with vourself?

I don't know how you label music these days, but I think the sound of Strong Heart is familiar, so we released [the title track) to country radio and did the video of "The Boys Are Back In Town," which is the kickoff on the new album. I don't think we were taking that

big of a chance with those people who know the music I've been doing. Our hope is to give people an idea of what else I'm doing, the idea that the new record is like an extra addition to what I've been doing.

Do you see yourself leaning more toward acoustic music on future projects?

Not exactly. If a song calls for acoustic sounds, that's what I'll go for. I may end up breaking down on the road and doing more songs acoustically. It all depends on the song and what its character is. If it doesn't call for any electric instruments at all, I'll follow my feelings on that.

> How did you enjoy going back to your hometown to shoot your new video?

> It was a blast. We went back to Stone, Ky., which is close to Pikeville, where I was born. We shot the album cover in Stone, so

we decided to go back there to shoot the video to keep the same kind of vibe that the record was about.

Before Strong Heart you took nearly three years off. How did that help you creatively?

I think it's really important that you do that from time to time. There are many other different genres of music where artists take three-year breaks, but in country road life was always a way to make a living. With the increase of record sales, it isn't just that way anymore. I do enjoy the road, but I think the worst part for me is knowing that you're playing the same areas every year. You just go back and recycle yourself, so I think that every once in a while both listeners and performers need to rejuvenate themselves, to experience a lot of different styles of music.

Did you find that the country music landscape had changed when you got back?

shows has been great, and I think that's one of the good things about being away for a while. For the most part, attendance at all concerts, not just country, is not that great right now. That goes back to what I was saying about having to be away for a while. In order to be true to myself and people I play for, I felt the need to get away, take a break, go in search of music and try to get back into writing, myself.

What told you that it was time to start recording again?

I tell you, the people who inspire me are the ones who have been around a long, long time, and they take a break and come back revitalized. I went to see Bruce Springsteen in concert last year, and I hadn't seen him since the '80s. It was just so good to go and see him again, and I think that's the case for a lot of audiences out there - the chance to take out old records like treasure and admire them all over again. When it comes to country artists, I like to pull out my old George Jones or Stanley Brothers records and listen to them. It comes back to me like they're my wonderful, beautiful jewelry or a treasure that has been passed down over the years. I know that some day when I bring these old records out and play them for maybe the grandchildren, when they're ready to appreciate it, it will recycle. Good music always comes back around. My saying today is tradition is always in style.

Do you look at your own albums and wonder how they will age?

I think I'm just like any other artist out there. We cringe at our first art! [laughs] Other people can admire it and appreciate it a lot better than you yourself. For the most part, on my early stuff, I'm my own worst critic. When I listen back to those records, I think there are some good songs there, but I wish I could just take it and re-record it and do it the way I hear it now. I'm fond of a lot of it, but I would love to take it and reproduce it all over again.

10 Questions For...

Patty Loveless

by Thomas Kintner

You released the new set less than a year after your most recent collection. What was the intent there?

We're still working Strong Heart as well We just released the title track, and a lot of the music on that particular album lends itself to the format of what country radio is playing. The label gave me an opportunity to spread my wings a little bit with the new record, which is acoustic and 90 percent live. We just went in and did 12 songs in about five days - vocals, background vocals, everything - which is not your usual way of making records.

Is there any sense, then, that Mountain Soul stands apart from your more commercial work?

I truly think that if you took all of the electric instruments away from records I have done in the past, you would have a very similar thing to what this record is about. I am the same person. I am the same artist. I am the same vocalist. The sound that I have

Yes, quite a bit. The attendance for my

The Corncob: Performers on the O

NEWS & NOTES

Brother Where Art Thou? soundtrack including Emmylou Harris, Ralph Stanley, and Alison Krauss And Union Station - are planning a 20-city national tour for January and February. Non-soundtrack contributor Patty Loveless is also expected to join the lineup... Clint Black and wife Lisa have recorded a new duet, "Easy For Me To Say." It's the first single from Black's upcoming hits collection... George Jones and Garth Brooks recorded a duet, "Beer Run," which is expected to appear on Jones' new album The Rock: Stone Cold Country... For an informative, first-hand look at the Nashville music scene through the years, check out Terry Karl Wendt's book The Early Years... Mark Collie will record a live album at Brushy Mountain Correctional Complex - a maximum-security state prison in East Tennessee - in October. The project is tentatively set for release next spring by MCA.

New Releases/Reissues: Sept. 4: Jeff Carson, Shine On (Curb); Wayne Hancock, A-Town Blues (Bloodshot); Hal Ketchum, Lucky Man (Curb). Sept. 11: Blue Highway, Still Climbing Mountains (Rounder); The Derailers, Here Come The Derailers (Lucky Dog); Merle Haggard & The Strangers, Vol. 5 Train Whistle Blues (Rounder); John Hartford, Hamilton Ironworks (Rounder); Robert Keen, Gravitational Forces (Lost Highway); Katy Moffat, Cowboy Girl (Shanachie); Osborne Brothers, The Essential Collection (CMH Productions); SHeDAISY, All Mixed Up (Lyric Street); Ricky Skaggs, History Of The Future (Skaggs Family Records); Dan Tyminski, Carry Me Across The Mountain (Doobie Shea); Doc Watson, At Gerdes Folk City (Sugar Hill); Gene Watson, From The Heart (Row Music Group); Hank Williams, Prodigal Son (Arpeggio); Bob Wills, The Original Columbia Recordings Vol. 2 (Rounder). Sept. 18: Martina McBride, Greatest Hits (RCA); Buddy & Julie Miller, self-titled (HighTone); Wayfaring Strangers, Shifting Sands Of Time (Rounder). Sept. 25: Thom Bresh & Buster B. Jones, Guts & Steel Groovemasters Vol. 5 (Solid Air); Chad Brock, III (Warner Brothers); Gail Davies, Live & Unplugged At The Station Inn (Valley Records); George Jones, The Rock: Stone Cold Country (BNA); Danni Leigh, Divide & Conquer (Audium); Jamie O'Hara, Beautiful Obsession (Valley Entertainment); Ralph Stanley, Clinch Mountain Sweethearts (Rebel); Chely Wright, Never Love You Enough (MCA).

TV/Movie News: Look for Toby Keith and Larry Gatlin In Performance At The White House Sept. 6 on PBS... On CMT: Willie Nelson is featured on CMT Inside Fame, and Martina McBride discusses her music video career on CMT Personal Playback (both Sept. 8). CMT Crossroads - a new show teaming up country stars with performers from other music genres debuts Sept. 16 with Hank Williams Jr. and Kid Rock. CMT provides six hours of live coverage from Farm Aid 2001 on Sept. 29. Hosting yet again are Farm Aid founders Willie Nelson, John Mellencamp, and Neil Young... Tim McGraw appears on ABC's The View on Sept. 13... Dwight Yoakam's new film South Of Heaven, West Of Hell will be released in October. Yoakam also cowrote a song with Mick Jagger, "What's Left Of Me," for the soundtrack... As always, check 'em out!

— Jim Bagley

On the racks



TOBY KEITH Pull My Chain Dreamworks (DRMF-13766-2)

Toby Keith's output at Mercury Records (1993-1998) brought him steady - if

unspectacular - success. Keith finally broke through to country's clite status with his 1999 award-winning Dreamworks' debut How Do You Like Mc Now? Its follow-up, Pull My Chain, looks to continue that momentum.

The CD gets off to a strong start with a double dose of Keith's sharp wit. "I'm Just Talking About Tonight tackles commitmentphobia in a lighthearted manner, while "I Wanna Talk About Me" is a rip-roaring rapper (think "Getcha Some" on caffeine) about a guy tired of hearing his self-absorbed woman's raving.

Keith settles down quite a bit thereafter. with some nice ballads detailing love in various stages: lost ("I Can't Take You Anywhere"), devoted ("You Leave Me Weak") and struggling ("Tryin" To Matter"). Best of the lot is "The List," a gentle rumination about finding time for the important things in life.

The ability to effectively blend sass and substance keeps Keith a couple of steps ahead of the cookie-cut pack. How do I like you now? Just fine. Keep up the good work

- Jim Bagley



Steve Forbert

STEVE FORBERT Young, Guitar Days Rolling Tide (M2N2 1259)

Steve Forbert started his recording career with the country-flavored, folk-rocking Alive On Arrival 23 years ago. He had his only hit a year later with "Romeo's Tune." Though Forbert has produced some great albums his last. Evergreen Boy, being the best since his salad days - his first few years were his most fertile.

Young, Guitar Days is 20 tracks of previously unreleased outtakes, B-sides and live rarities from 1978-1981. Many tunes are better than the ones that actually made his albums (and the production values are usually top notch). "House Of Cards" is a tribute to Elvis Presley as Forbert recalls his reaction upon hearing of the King's death ("I guess a lotta sad people grew up on that hot summer day/one more big dream swept away"). "Witch Blues" is typical Forbert, a smooth ballad with a resonant Hammond organ. Both tracks could have fallen right off his debut or its successor, Jackrabbit Slim

This album is dedicated to the late great songwriter Doc Pomus, and Forbert covers Suspicion," (with a little help from The Jordanaires) which Pomus cowrote. Published by Presley Music, it was actually a smash in early 1964 by Terry Stafford. The other cover is a live take on Jimmie "The Singing Brakeman" Rodgers' "In The Jailhouse Now," revealing one of Forbert's earliest influences and aptly showcasing his yodeling skills.

- Brad Bradberry

GILLIAN WELCH Time (The Revelator) Acony (ACNY 0103)

Time (The Revelator) shows Gillian Welch's red-clay voice sweetening a bit, compared to her 1996 Grammy-nominated debut, Revival. With lyrics less narrative than those on her first two discs, the lethargic Time challenges the listener with streamof-consciousness dreamscapes such as two ruminations on "Ruination Day," April 14 the date of Lincoln's shooting, the Titanic tragedy, Woody Guthrie's 1935 "The Great Dust Storm" and an aspiring band's disastrous gig.

Writing/singing partner David Rawlings (the spare CD's only other picker) capably assumes the producer's seat, delivering stunning Doc Watson-like guitar runs on the longtime concert fave "Red Clay Halo." "Dear Someone" could have stepped off of a 1930s Jimmie Rodgers 78. Amid the nods to trad ballads and folk heroes Casey Jones and John Henry, we find a hook from Steve Miller's 'Quicksilver Girl' on the hazy "My First Lover." For all their '30s-40s revivalism. Welch and Rawlings have rock roots also. Two of Time's strongest cuts quietly reflect '50s rockabilly as if Elvis Presley were shaking that thing like a Harlem queen, like a holy roller reaching for redemption. "I Want To Sing That Rock And Roll" gives a new twist to brother duets such as The Stanleys

"Angel Band," where a '50s hillbilly act wants to jump on rock's bandwagon to save, not their soul, but their career. Time can wink at its roots even as it reveres them.

— Bruce Sylvester

TRACY BYRD Ten Rounds RCA Records (RCA07863-67009-2)

One of the richest vocal sounds in contemporary country music is the baritone of Tracy Byrd, the charms of which have been displayed on tunes such as "Keeper Of The Stars." Byrd's confident delivery colors a reworking of that tune and the 11 new numbers that join it to comprise Ten Rounds, but the new material is a hit-and-miss lot, an uneven listen despite his appealing sound.

Byrd's foundation is firmly country, but he draws on pop-style melodies amid the piano trickles of "Never Gonna Break Again." He apparently sees a limit to how far into such crossover regions anyone should go. however, putting the cheese in machismo as he and Mark Chesnutt offhandedly slam "sissy" pop cowboys in the bravado-heavy duet anthem "A Good Way To Get On My Bad Side." Similar energy suffuses the drinking romp "Ten Rounds With Jose Cuervo" in more enjoyable fashion, matching a fun lyric with an infectious lilt.

Byrd's winning way with a ballad comes through amid the sweeping of the gentle plea-"Just Let Me Be In Love," but he cannot solve the trifling melodramatics of the expansive ballad "Needed." While his best expressive growl colors the ashes of aspiration at the heart of the rock-edged "Somebody's Dream," the real reason the tune stands out is that too much of what surrounds it is easy to forget.

Thomas Kintner

Betty Everett, R&B singer

Berry Everett, best-known for "The Shoop Shoop Song (It's In His Kiss)," a #6 pop record in 1964, was found dead by family members at her home in Beloit, Wis., Aug. 19, 2001. Cause of death was undetermined at press time. She was 61.

Born at Greenwood, Miss., Nov. 23, 1939, like many rural Southern blacks she moved to Chicago with her parents in the 1950s. Gospel trained, she had local success on labels such as Cobra, Onederful, and C.J. before signing with Vee-Jay in 1963. Her first taste of national success was with "You're No Good" (#51 Pop), and then she reached the Top 10 with "The Shoop Shoop Song." Other successes at Vee-Jay included "I Can't Hear You" (#66), "Getting Mighty Crowded" (#65 Pop) and "Let It Be Me" (#35), a spendid duet with Jerry Butler. After Vee-Jay folded in 1964, Everett moved to ABC with zero success. A move to Uni in 1969 proved to be what the doctor ordered, though. She returned to the charts with "There'll Come A Time" (#2 R&B, #26 Pop) as well as "I Can't Say" (#78 Pop) and "Been A Long Time" (#98 Pop). In 1970, Everett transferred to Fantasy, achieving her last taste of chart success with "I Got To Tell Somebody" (#96 Pop, #22 R&B) and "Ain't Nothing Gonna Change Me" (#32 R&B).

— Jeff Hannusch

John Hartford, singer/songwriter

Singer, songwriter, storyteller, multi-string player and fiddler John Hartford died June 4, 2001, in Nashville, Tenn. He was living in Madison, Tenn., and was readmitted June 1 to Centennial Medical Center after a 21-year battle with non-Hodgkin's lymphoma.

John Cowan Harford was born Dec. 30.

Obituaries

1937, in New York City, N.Y., while his father was in medical school. He was raised in St. Louis, where he developed a lifelong interest in bluegrass music, riverboats (he became a licensed riverboat pilot) and the Mississippi River (his book Steamboat In A Cornfield was published in 1986). The 't' was added to his surname when he recorded his first album in 1966 for RCA Victor Records. Due to his degree in commercial art from University Of Washington (Missouri), he often created the artwork for his many albums.

A master bluegrass and traditional musician, he will be remembered for writing the oftencovered song "Gentle On My Mind" (for which he won two Grammys) and his 1976 Grammy award-winning tribute to river men, Mark Twang (Flying Fish Records). His other important albums include Gentle On My Mind (1968), the David Bromberg-produced Aereo-Plain (1971), Morning Bugle (1972), Gum Tree Canoe (1987), Good Old Boys (1999) and two releases dedicated to the music of fiddler Blind Ed Haley (1883-1951) - Wild Hog In The Red Brush (1996) and Speed Of The Old Long Bow (1998).

His albums and videos were released on Blue Plate Music, CMH, Dot, Flying Fish, Hal Leonard Video, Opryland USA Home Video, RCA Victor, Rounder, Shanachie/Ramblin'/ Homespun Video, Takoma, Warner Brothers and on his own record label, Small Dog A-Barkin'. He also recorded with Peter Alsop, Hoyt Axton, Byron Berline, Karen Beth, Delaney & Bonnie Bramlett, The Byrds, Bob Carlin, Vassar Clements, David Allan Coe, J.D. Crowe & The New South, Doug Dillard/Dillards, Béla Fleck, Kinky Friedman, Bob Gibson, Josh Graves, David Grisman, Benny Martin, Seals & Crofts, James Taylor and many others.

He appeared many times on television, including on the 1960s Smothers Brothers Comedy Hour, Glen Campbell Goodtime Hour, Grand Ol' Opry, Hee Haw, Nashville Now, and David Letterman. His voice is heard in Ken Burns' 1990 documentary series The Civil War. He contributed instrumentals of "I Am A Man Of Constant Sorrow" and "Indian War Whoop" to the 2000 movie soundtrack of loel and Ethan Coen's O Brother, Where Art Thou?." He was also filmed (emcee/ performer) on May 24, 2000, by independent director D.A. Pennebaker for the Down From The Mountain documentary concert film recorded at the Ryan Auditorium, with performers from the Coen Brothers' film.

Survivors include his wife, Marie; a son (from his a previous marriage), recording artist Jamie Hartford; a daughter, Katie Hogue; and stepchildren, Cherry Bourke and Ricky, Gerry and Christy Barrett.

- Eric S. LeBlanc

Harold S. Groosbardt, record store owner Harold S. Groosbardt, cofounder of Colony Records, one of New York City's most famous record collectors' stores, passed away June 10, 2001. He was 85. Founded in 1948 with partner Sidney Turk, hundreds of musicians shopped at Colony Records, including Frank Sinatra, John Lennon, and Michael Jackson.

- Greg Loescher

Milton Gabler, jazz record label founder

Milton Gabler, who founded America's first indepedenent jazz record label and ran the jazz-jammed The Commodore Music Shop in New York City, died July 20, 2001.

- Greg Loescher

Neil Cooper, record label founder

Neil Cooper, founder of Reach Out International Records (ROIR), died of cancer Aug. 13, 2001. He was 71. Cooper started ROIR, initially a cassette-only rock and reggae label, in 1979. The label's first effort, by James Chance And The Contortions, was released in 1981.

- Greg Loescher

Frankie Carle, Big Band leader and pianist

Bandleader, composer and pianist Frankie Carle, "The Wizard Of The Keyboard," died March 7, 2001, in Mesa, Ariz. Francis Nunzio Carlone was born March 25, 1903, in Providence, R.I. He is best-known for his composition and recordings of "Oh! What It Seemed To Be," and "Sunrise Serenade."

He first recorded with legendary bandleaders Edwin J. McEnelley and Horace Heidt. After leaving Heidt's band, he formed his own band in 1944 and featured vocalist Paul Allen, Marjorie Hughes (his daughter), and Phyllis Lynne. His albums are available on Circle, Dot, Columbia/ Harmony, RCA Camden/Victor, and the Vocalion/Decca labels.

Survivors include his daughter, Marjorie Carle-Wahl; and Betty Scott, a faithful companion.

- Eric S. LeBlanc

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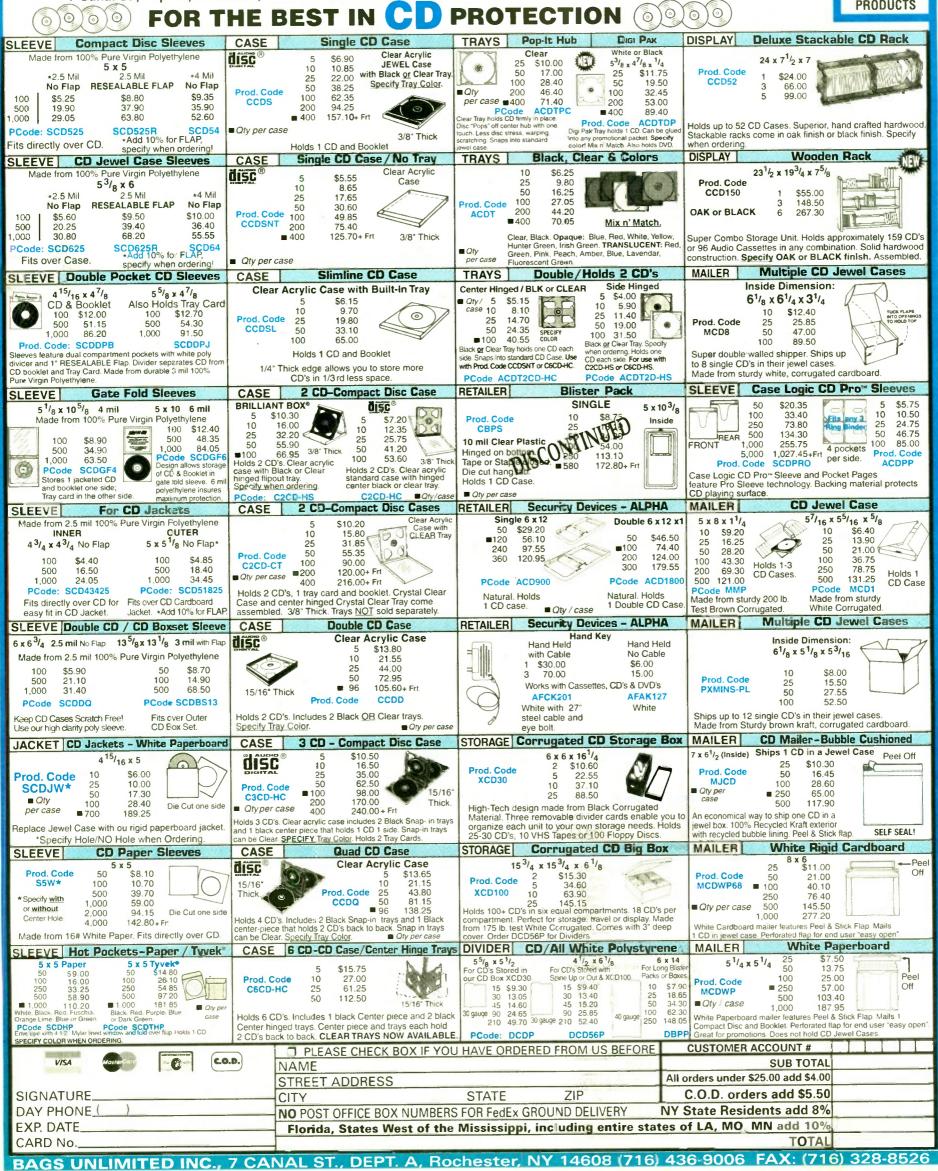


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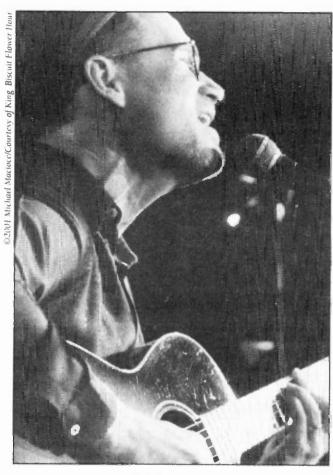
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New Releases



Marshall Crenshaw

MARSHALL CRENSHAW
I've Suffered For My Art... Now It's Your Turn
King Biscuit Flower Hour (70710-88059-2)

With a self-deprecating title borrowed from comedian Henny Youngman and a pocket full of excellent, understated performances, Marshall Crenshaw delivers a revelatory live album with Fve Suffered For My Art... Now It's Your Turn. Recorded for the King Biscuit Flower Hour radio program at the legendary Stone Pony in Asbury Park, New Jersey, Art... finds the multitalented Crenshaw and his songs shining in an acoustic setting.

Joined by bassist Greg Cohen and Charlie Giordano on accordion, an upbeat, amiable Crenshaw digs deep into his ample catalog and pulls out goodies such as "Someday, Someway," "There She Goes Again," "You're My Favorite Waste Of Time" and "Whenever You're On My Mind," as well as a clutch of lesser-known (but nonetheless great) tunes such as "Better Back Off," the lovely "T.M.D." an What Do You Dream Of." Also included are two well-chosen covers: a bluesy take on Jody Reynolds' deathrock oldie "Endless Sleep" (which, to his credit, Crenshaw doesn't play for laughs) and a faithful reading of The Left Banke's "Walk Away Renee," which works better in Crenshaw's hands than you might think.

The acoustic format allows Crenshaw's always engaging tunes to take center stage and also plays up the fact that the guy is one hell of a guitarist. Check his fancy fingerpickin on "Better Back Off" or the near-bluegrass licks he effortlessly spins off on "Cynical Girl," or perhaps just marvel at the

immediacy of this whole record. Fourteen acoustic tracks that never once even threaten to become boring, I've Suffered For My Art... Now It's Your Turn is a worthy addition to Crenshaw's recorded canon. (Available at www.KingBis cuitRadio.com)

— John M. Borack

LaVERNE BUTLER A Foolish Thing To Do Maxjazz (MXJ 113)

LaVerne Butler is a stylish New Orleans native with a knowing attitude and a supple, if overly reserved, jazz approach. On tunes such as "Go Away Little Boy" (her recasting of the Goffin-King-penned "Go Away Little Girl," a 1963 pop hit for crooner Steve Lawrence), Antonio Carlos Jobim's "Dindi" and the sultry "Never Let Me Go," Butler tries on a clutch of different styles with equal authority. Her singing is assured and warm, her phrasing confidently languorous, her taste

in sidemen impeccable. Backing by producer/pianist Bruce Barth is unusually sleek, suggesting Butler would be a knockout in a concert club.

But she doesn't let go enough, making Barth's instrumental track, "Affinity," a welcome anomaly in an otherwise airless album. Saxmen Steve Wilson (a standout on "Affinity") and the veteran David "Fathead" Newman, trumpeter Terell Stafford, bassist Daryl Hall, and the dependable drummer Victor Lewis give Butler a solid platform from which to emote Barth's occasional interpolation of strings helps, too; at least it provides variety But overall, Butler plays it safe, steering Wes Montgomery's "West Coast Blues" instead of shouting it and otherwise delivering an album so immaculate it makes you scream.

- Carlo Wolff

STEVIE NICKS Trouble In Shangri-La Reprise (47372)

Here she goes again, seeing crystal visions. On her first album in seven years, Trouble In Shangri-La, witchy woman Stevie Nicks is up to her old magic tricks. A quick glance over the song titles — "Candlebright," "Sorcerer," "Planets Of The Universe" and "Bombay Sapphires" — reveals that not much has changed since 1994's bomb Street Angel. Of course, Nicks hasn't been just kicking back and watching the unicorns frolic since then. She took part in Fleetwood Mac's world-dominating reunion a few years back and even assembled a three-disc box set of

her solo material.

Trouble In Shangri-La, however, finds Nicks with a bunch of new friends (Sheryl Crow, Natalie Maines of Dixie Chicks, Macy Gray, and Sarah McLachlan, among them) on a bunch of new songs about the same old thing. Things, as usual, get confessional, but now that Nicks no longer rings like a bell through the night, they strike a more poignant note. "I have so many questions about love and about pain/About strained relationships/About fame..." she sings on the pretty and plaintive "I Miss You," and there's definite heartache there.

It's as if it's all finally caught up to Nicks, the game Kurt Cobain and a bunch of other distressed souls told us about in the '90s: Fame ain't all that great. The title, *Trouble In Shangri-La*, says it all. There are times where Nicks empties her head and just rolls on, such as on "Planets Of The Universe." But for a good deal of the time she looks back, with some regret, on the sacrifices she's made for her career (no husband, no kids, etc.). It's the cause and effect. The give and take. You know what they say, girl: Thunder only happens when it's raining.

— Michael Gallucci

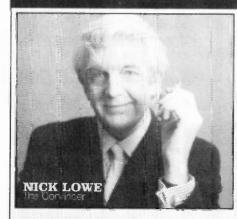


WHIMSICAL WILL Cutting Up With Whimsical Will Volume 1: Summer Movie Adventures 1986-2001 Whimsical Will Records (Each disc is handnumbered)

Whimsical Will has been a fixture on Dr. Demento's radio comedy/ novelty show for nearly 20 years. Will's comedy recordings are an extension of the "snippet" records that were Dickie Goodman's stock in trade — but instead of limiting his samples to popular songs of the day, a Whimsical Will sound collage incorporates movie and TV dialogue, popular catchphrases and mantras and hilarious out-of-context juxtapositions that turn everything from Hollywood movies to video games on their collective ears.

Cutting Up With Whimsical Will Volume 1: Summer Movie Adventures 1986-2001, Will's first CD, incorporates 16 of his most popular "summer movie" snippets, each one focusing on a particular summertime blockbuster or box-office turkey. Three tracks are devoted to the Batman movies, while three other breakin songs chronicle the Jurassic Park film

NEW RELEASES NEWS



Just out: The Gourds' newest is Shinehox (Sugar Hill)... Graham Parker just released Deepcut To Nowhere (Razor & Tie)... Two new releases from Blues Express include Frankie Lee's Here I Go Again (Lee is a former vocalist for the Ike And Tina Turner Revue and The Albert Collins band and originally signed with Duke-Peacock in the late '50s) and legendary Texas sideman Joe "Guitar" Hughes' Stuff Like That ... Perry Farrell, frontman for Jane's Addiction and Porno For Pyros, as well as founder of the Lollapalooza lestival, just released his new solo album, Song Yet To Be Sung (Virgin)... Songs In Red And Gray (A&M Records) is singer/songwriter Suzanne Vega's first new studio album since 1996's Nine Objects Desire... Funny guys The Jerky Boys' newest album is The Jerky Tapes (Laugh.com)... Dream Theater's James LaBrie's newest is MullMuzzler (Magna Caria)... Just out from Sally Oldfield. Michael Oldfield's ("Tubular Bells") sister, is her U.S. debut Flaming Star (New World)... Deep Purple bassist/vocalist Glenn Hughes has just released Building The Machine (SPV), which includes a new spins on Deep Purple's classic "High Ball Shooter" and Rare Earth's "I Just Want To Celebrate."

Coming up: Due Sept. 11 from Nick Lowe is The Convincer (Yep Roc)... Los Straitjackets' next release, Sing Along With... (Cavalcade), is due Sept. 25. Guests on the 13-track album include Mark Lindsay, Big Sandy, Dave Alvin, Nick Lowe, The Trashmen, and The Reverend Horton Heat, among others. It's the band's fifth album, and their first with vocals after four instrumental albums (one live).... Due Sept. 25 is The Knack's Normal As The Next Guy (Smile Records)... Bluesman R.L. Burnside releases his first-ever live recording, Burnside On Burnside, Oct. 23. The album title comes from the location of Portland, Ore.'s lamous Crystal Ballroom, which is on Burnside Street. The album was taped at a sold-out show at the Crystal's 87th anniversary fling.

Tributes: Listen To What The Man Said: Popular Artists Pay Tribute To Paul McCartney (Oglio Records), a 16-track set, is due Oct. 9. Following that release Oct. 23 is the 15-track Coming Up: Independent Artists Pay Tribute To Paul McCartney (Oglio Records). Artists on the first album include Owsley, Barenaked Ladies, Matthew Sweet, They Might Be Giants (They might be still performing?!), Judybats, Robyn Hitchcock, and others. The second album features Starbelly, Ray Paul With Emmit Rhodes, Phil Keaggy, Cockeyed Ghosts, and others... Following up on the recently reported quirky hillbilly music tribute to AC/DC, Hayseed Dixie, comes Pickin' On Peter Frampton (CMH Records), a bluegrass tribute including takes on "Baby, I Love Your Way," "Show Me The Way and Do You Feel Like We do." Yikes!

- Greg Loescher

eries. Other summer motion pictures, ncluding Who Framed Roger Rabbit, Dick Iracy, Robin Hood: Prince Of Thieves, Twister and The Flintstones all get a splice treatment

How varied are the samples in a Whimsical Will track? Packed in "A Trip To Jurassic Park '01" are tracks from Creed, Uncle Kracker, Dido, Lifehouse, Destiny's Child, Eminem, Shaggy, Baha Men, and Nelly Furtado. Then Will adds chunks of dialogue from the movie, tosses in the theme from Survivor, adds the cyber-techno Internet hit "All Your Base Are Belong To Us" and Weakest Link maven Anne Robinson's catchphrase "You are the weakest link, good-bye.

In another side-splitting splice job, "Hey X-Men," Will interviews the mutant superheroes, as characters such as Wolverine and Professor X find their voices have been replaced by Top 40 lyrics. For example:

Will: Professor X is addressing his

Professor X: You are the few, the proud, you are the antibody (from Smash Mouth's "When The Morning Comes")

Will: Professor X, when do you think people will accept mutants into society?

Professor X: Someday, when my life has passed me by (from Sugar Ray's "Someday").

Will: What's it like being leader of the X-

Professor X: Late night, come home, work sucks, I know (from Blink 182's "All The Small Things")

Although some of the humor might seem dated (a track devoted to Howard The Duck is the most egregious offender here), Will's inventiveness in finding the right track or phrase to tweak a summer-film character's cliches or crutches shines through in nearly every track.

The disc contains three hidden tracks, including an alternate ending of "Hey Phantom Menace," where Will and Darth Maul slaughter Jar Jar Binks (the listed track actually has Darth Maul slicing up The Teletubbies); and a track called "Hey Dickie," where Will creates an interview with Goodman out of Goodman's original break-in records.

(Available at www.whimsicalwill.com or through The Demento Society, P.O. Box 884, Culver City CA 90232.)

- Chuck Miller

DICKEY BETTS BAND Let's Get Together Back Alley Records (FE 7017 2)

Dickey Betts' new band and his new release have plenty of fire. Kicking off Let's Get Tegether is the Allman Brothers-ish instrumental "Rave On" with a signature Betts guitar lick accompanied by a sax and harmony guitar. The tune puts perspective on the direction of Betts' music.

His voice is in fine form for the title song, which features plenty of harmonized guitar and sax lines with vocals and handclaps coming in from the left and right speakers a real soulful performance. "Immortal" is written by keyboard man Matt Zeiner, whose fine, raspy voice enjoys the lead vocals on this Edgar Winter's White Trash-influenced selection. Betts' gift for songwriting with a hummable melody enhances "Sing While I'm Walkin" and "Tombstone Eyes." Old-style jazz comes to mind on "One Stop Be-Bop," as soprano sax and guitar lines interweave throughout this 10-minute plus instrumental.

Two of fellow band member/guitarist/ vocalist Mark May's song contributions, "I Gotta Know" and "All For You," both swing and rock right along. Carlos Santana comes to

mind on the 12:16 epic "Doña Maria." It's yet another instrumental, but it grabs the listener's attention because it sounds so distinctive and still matches the flow of this album.

Although three different songwriters present tunes, each song complements the next, and the band sounds really powerful as a unit. Betts also shares the solo spotlight with his band and lets everyone shine. The sax sets the band apart from the Allmans, but Betts' style and tone are so recognizable. Even his phrasing with his singing complements Gregg Allman.

I went to Betts' album release party at the Gibson Custom Shop in Nashville where he jammed with Lee Roy Parnell and Pat Martino, and his playing and singing were in great shape. Betts' newly formed label, Back Alley Records, should do well because it's putting out good music — his own. (Freefalls Entertainment, 178 E. Washington St., Chargin Falls OH 44022; www.freefalls.com

- Michael Buffalo Smith

IOHN HIATT The Tiki Bar Is Open Vanguard (79593-2)

Most of veteran songsmith John Hiatt's waters have been dark and muddy over his 27-year recording career, but with last year's searing, all-acoustic Crossing Muddy Waters, he created an especially tough act for himself to follow. In a nutshell, The Tiki Bar Is Open is less scary and more rocking than its Grammy-nominated predecessor.

"It's an old man's dreams that a young man fears," Hiatt half-growls with an aging rocker's wisdom born of pain. His reckless youth isn't that far from his heart in "My Old Friend." Even if the title track's character hasn't had a drink in 17 years, he's grateful that The Tiki Bar is still there to restore some sort of equilibrium in a Florida paradise of suntan dreams still out of reach and strip malls to rob him blind.

The charging opener "Everybody Went Low" has the classic Hiatt woman who will send a helpless guy's tires swerving. "Death's the truth and death's a lie," he sings in "Farther Stars," an atmospheric eight-minute

(Please see New Releases page 32)



A Broad Abroad

LONG-LOST PUNK & FOLK RESURFACE

by Jo-Ann Greene

lot of rock festivals have gone down in history, but you can count on one hand the number that have actually changed history. Monterey, introducing America to the magic of Jimi Hendrix, The Who, and Otis Redding, is one; Woodstock is probably another. Britain's Reading festival was perennially pertinent through the 1960s and America's Lollapalooza during the 1990s. Then there was the 100 Club Punk Festival, staged in London in September 1976 to showcase a movement that even the street level wasn't sure it had heard of yet.

Rumors that all, or some, of the festival was recorded (unofficially, of course — not a band on the bill had a record deal) have circulated for years, but evidence of the fact has been nonexistent for so long that the tapes are almost as legendary as the festival itself. Until now.

The Vibrators' Live At The Nashville '77 & The 100 Club Festival '76 (Overground, U.K. — www.overgroundrecords.co.uk) offers six of the songs the band performed that night, recorded by a friend on a portable tape recorder and, frankly, sounding

like it. Knox's vocals are high in the mix, the band is basically a blur behind him and the audience is drowning in a sea of a hiss. But that matters not a jot. So many of rock 'n' roll's most crucial moments have been lost forever, that, even if this were absolutely unlistenable (which it isn't), its existence would still be a cause for celebration. As it is, once your ears have adjusted to the murk, the performance isn't simply interesting, it is vividly exciting as well.

History recalls The Vibrators as reformed pub rockers who simply sped up to meet the mood of the times. The 100 Club show, however, reveals a live set that is as ferocious as any of the young guns blazing elsewhere on the punk scene at the time, with a version of The Stooges' "1969" proving that The Vibrators were at least as aware of punk's then-unspoken precedents as anyone else.

A fiery rearrangement of The Rolling Stones' "Jumping Jack Flash" and a fluid "I Saw Her Standing There" are equally wrenching. Three original compositions include a dramatic "Whips And Furs" and a churning "She's Bringing You Down." The former was destined to become one of the highlights of the band's debut album and a portent of their future role among punk's most melodic participants.

That the group's early credentials never eroded is evidenced by the remainder of the disc, 18 tracks recorded (in marginally better quality) at the Nashville pub seven months later. All, bar two, of the 100 Club tracks ("I Saw Her Standing There" and "1969") are reprised, although the latter has simply been superceded by a frenetic medley comprising fellow Stooges classics "No Fun" and "Raw Power." Other highlights include a soaring version of "Baby Baby," a subversively delightful "I Wanna Be Your Nazi Baby" and a brutal garage-land take on "London Girls."

It sounds horribly hyperbolic to describe *Live At...* as one of the crucial punk archive releases of recent years, but for once it is true. Reams of paper and gallons of ink have been used up trying to explain what the 100 Club Punk Festival portended. Now, even if only for 20 minutes, we can discover what it sounded like as well.

Germany's Garden Of Delights label has long been a reliable source of unsuspected — even unimagined — treasures, as two recent collections prove. Even among aficionados, Gila and Brainstorm are seldom ranked in the forefront of the Kraut-rock movement, with the latter best-remembered for the defiantly deceptive glam rock jacket to their 1972 Smile A While debut album. Second Smile, their 1973 follow-up, came with a more trustworthy cover but much the same blend of Mellotron madness, fuzzed guitar frenzy and jazzy-prog jamming as before. Reissued here with one bonus track, the 1973 single "You're The One" — if you imagine Faust colliding with Colosseum (and overseen by Frank Zappa), you

won't be too surprised.

Gila's Bury My Heart At Wounded Knee, on the other hand, is considerably more contemplative. Dating from 1973 as well, it was also the group's second album, although only vocalist Conny Veit remained from the original incarnation. He is joined, among others, by Popol Vuh's Florian Fricke, and turns in a concept album related to the fate of the Native American people (both the title and the theme were taken from Dee Brown's acclaimed book on the subject). Largely acoustic, lush and literate, it's a superb album, bolstered by one bonus track and (as are all Garden Of Delight releases) a packed, informative booklet.

Fast developing as a veritable power in the world of archiveconscious British indies, Liverpool's Viper label (www.theviper-label.co.uk) unleashes *Liverpool Cult Classics Unearthed Volume 1*, a 16-track collection highlighting the last two decades worth of inspired and inspiring obscurities to have emerged from that city. Some of the names will be familiar to

The Vibrators' Live At The Nashville '77 & The 100 Club Festival '76... recorded by a friend on a portable tape recorder and, frankly, sounding like it.... But that matters not a jot. So many of rock 'n' roll's most crucial moments have been lost forever, that, even if this were absolutely unlistenable (which it isn't), its existence would still be a cause for celebration.

anyone paying attention to the region — The Wild Swans, Brit-pop pioneers The La's and modern-day chartbusters Space spring immediately to the eye when looking over the track listing, and all are represented by some primal rarities.

Space serve up a frantic demo for what became "Mr. Psycho"; The La's offer a sparse prototype for their first B-side. But even greater jewels appear under some quite unfamiliar names. Punk-era power-poppers The Yachts, for example, appear as The Chuddy Nuddies, under which alias they released the '60s dance stomper "Do The Chud" as a 1977 single on the local Eric's label. Noel Burke, best-remembered as the frontman with an early 1990s version of Echo & The Bunnymen, is represented by St. Vitus Dance's barrelhousing "The Silence." Julian Cope's oft-documented but seldom-heard days in A Shallow Madness get an airing with "Straight Rain," a jerky instrumental that clashes Kraut-rock structures with Pete Ubu–esque sensibilities and is as dislocated as that sounds. It's a shame the tape is faded after less than two minutes — it could have gone on forever!

Another odd gem is delivered by Magic Clock, whose "Strawberry" cheekily lifts a large section from Pink Floyd's "Bike" for its intro, while The Melotones emerge with the best title of the batch, "I Walked With A Bugs Bunny Bendy Toy." If Roky Erikson had spent less time hanging out with zombies, this is what he might have sounded like.

More primal La's turns up on Lost La's 1984-86 (Viper, U.K.), 14 tracks recorded at the outset of the group's career and drawn from a variety of sources — live cuts, Portastudio demos, rehearsal cassettes and so on. Sonically it's a mess, but the band's future promise and prowess shines through across the board. Historically, as aforementioned, The La's are now regarded as the first (and, at the time, lonely) flowering of what became Brit-pop — that is, they represented a return to song structure, melody and lyrics at a time when everyone else was obsessing on beats, production and snappy slogans. Lost La's proves that the originality for which they were subsequently praised was a part of their arsenal from the very beginning.

A generous reissue of Alun Ashworth Jones' 1969 debut album, Al Jones (Mooncrest, U.K.) reminds us of one of the great unsung heroes of the late 1960s folk club scene.

Recorded with the likes of Harold McNair, Gordon Huntley Bob Hall, and Martin Stone among the accompanying musi cians and producer Sandy Roberton, *Al Jones* occupies agentle, pastoral corner somewhere between Donovan, A Stewart, and William R. Strickland — although sharp-eared Led Zeppelin fans will find the quirky instrumental "Ire & Spottiswood" strangely familiar as well.

The entire album is reissued here, together with a crop of bonus tracks drawn from live performances at the legendary. Les Cousins folk club in London (themselves originally scheduled for inclusion on the album), plus five songs scheduled for a new album in 1971 with producer Bill Leader. All retain the mood of the original LP; all tell us how much we lost when Jones retired from music in 1973 — a break that, thankfully finally ended in 1998, with the release of the critically acclaimed Swimming Pool album. A new Jones album, Big A Lands End is, apparently, imminent. Until it arrives, the beautifully repackaged Al Jones will plug the gap very nicely.

Another piece of long-lost folk is resurrected with the rerelease of Rosemary Lane by the evocatively named Tickawinda (Kissing Spell, U.K. — www.kissingspell.com). Originally issued in 1979 as a limited edition of 400 (of which 250 were promptly and inadvertently thrown away), the album has long been a highly priced legend in collecting circles — and now we know why. It is a masterpiece.

Tickawinda occasionally featured future Any Trouble front-man Clive Gregson, although it was the core quartet of Kath Richmond, Alison Tulloch, David Birchwood, and Jim Schofield who formed the group and are the stars of the album. Their use of traditional staples such as "John Barleycorn," "Lyke Wake Dirge," "The Galtee Farmer" and "Weary Cutters" evidence a profound debt to Steeleye Span, but the arrangements and performances are Tickawinda's alone.

A lovely version of Ann Briggs' "Go Your Own Way" is another standout, while an a capella "She Moves Through The Fair" surely rates among that song's most ethereal performances. Tickawinda save the best until last, a heartbreakingly moving "And The Band Played 'Waltzing Matilda'" that captures all the despair and horror of the lament's subject, the ANZAC's World War I assault on Gallipoli.

Finally, fans of rootsy rockabilly will not want to miss Velvetone's *Dark Blossom* (Crosscut, Germany — www.crosscut.de), a blistering blend

of high-energy, high-volume Americana, delivered up by one of Germany's most intense concert experiences. With guests ranging from Wanda Jackson to Willy Schwarz (Tom Waits' old accordion player!), *Dark Blossom* seethes across 14 tracks of violent, moody mayhem, with guitars cranked up full on the Link Wray scale, percussion powering straight out of a military maneuver and songs that drive nails into your skull while you're sleeping. It's certainly the best album of its ilk released this century; it could be one of the finest ever.

Best of the rest

FANCY: Wild Thing/Turns You On (Angel Air, U.K. — www.angelair.co.uk). A long-awaited reissue of the Fancy two-fer briefly available in the mid-1990s (but deleted long ago), featuring both LPs cut during 1974/75 by one of Britain's finest funk-rock pop groups. Both the smoldering hit version of "Wild Thing," with vocals by a former Penthouse Pet, and full-time singer Anne Kavanagh's transformation of Stevie Wonder's "I Was Made To Love Him" are worth the price of admission alone. Three bonus tracks append the original LPs; producer Mike Hurst supplies liner notes.

JOHN LEE HOOKER: Boogie Chillen (Indigo, U.K.). The latest in Indigo's Essential Recordings series of classic blues compilations highlights 20 John Lee Hooker gems from 1948-49, including sides cut under the names Birmingham Sam, Delta John, and Texas Slim.

THE JERKS: We Hate You (Overground U.K.). Three live shows from The Jerks, one of punk's most endearing second-division talents — two cut in the band's 1978/79 prime, the third dating from 1997. Soundwise, the 1979 set is readily disposable; the other two, however, are excellent.

MENACE: Crisis (Captain Oi, U.K. — www.captainoi.com). A brand-new album by Menace, a group whose first 45, back in 1977, was produced by John Cale — and who are as dangerously edgy today as they ever were. Thirteen tracks thunder with an energy that defies the intervening years, with a cover of ATV's "Action Time Vision" an especial highlight.

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IPMEL Soint, Australia, Exclusive Australian Itd. 2 CD set \$2 IUDD, WYNONNA New Day Dawning (Ltd. Ed.), US, Itd. ed. set. CD 1 is the New Day Dawning (Ltd. Ed.), US, Itd. ed. Judós songs with mon. Naomi. \$1 LEE, BRENDA Merry Christmas From Brenda Lee, Holland, I.2 compilation of Christmas favourites on the Cede Int'l 1

LENNOX, ANNIE Interview Disc. UK, pic disc. 120 og full trated book, slipcase LOPEZ, JENNIFER Maximum Jennifer Lopez, UK, CD-Aud raphy in slipcase w/poster
LULU Shout, Holland, 16 song comp of 80's material on the Carnaby
\$12.00

MADDNNA Rock On Rom, UK, CD ROM featuring a book on M

MERCHANT, NATALIE in Conversation (CBAK 4104), UK, Nice inter-

view pic disc CD in JB MINOGUE, DANNII Dannii Australia Full length CD, no US

4 are bonus 12° mixes, no US release
MINOGUE, DANNII The Remixes, Australia, 2CD set of ex
mixes, both nice pic discs
MINOGUE, DANNII The Singles, Australia, Full length CD

MINDGUE, KYLIE Hits + UK 16 track CD including 9 rd unreleased tracks, nice photo bookiet + slipcase
MINOGUE, NYLIE Impossible Remises, Australia, Ltd
(both are pic discs) w/remises of tracks from he

MINOGUE, KYLIE Kylie's Non-Stop History 50 + 1, A to US release

GUE, KYLIE Light Years (Special Edition), Australia

pilation (D. no US release MONROE, MARILYN Norma Jean Germany, 10 song comp Disease pic dis (D in trifold diet dietally rena '

Rybused assets

MORROE, MARILYN Pin Up for Preudent, Germany, full lens
US release per der CD in dag – poster

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comp. not Bredeary Art Laboratory

MORROSEFTE, ALANIS The Interview UK. Interview pic dick NEWTON-JOHN, OLIVIA 48 Uriginal Tracks 1971-1975, Holk 2CD set, no US release \$3:

NEWTON-JOHN, OLIVIA Back Wi NEWTON-JOHN, OLIVIA Country Girl. UK. 20 song com NEWTON-JOHN, OLIVIA Gara, UK, Full length CD, no US NEWTON-JURN, ULIVIA Dates of the Volume 3. Australia. 14 song composition on US release digitally remastered \$18.00 newTon-Jurn, ULIVIA love Songs. Australia. Aussee-only 16 song \$19.00

NEWTON-JOHN, OLIVIA One Woman's Live Journey, Australia, 21 song live CD, no US release, live August 1999 in New Jersey

NEWTON-JOHN, OLIVIA The Best Of Olivia Newton John, Ja song compilation, no US release, EMI Centenary Serio NEWTON-JOHN, OLIVIA The Best Of Olivia Newton John, UK.

NEWTON-JOHN, OLIVIA The Best Of Olivia Newton John, UK.

Street, Comparison, no US release, pic disc CD, 1999 iss
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RAITT, BOHNIE Luck 07 The Draw, US, Itd. ed. picture disc CD

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comp EMI Centenary issue ROSS, DIANA Why Do Foois Fall in Love Holland, Full le nice color Diana pic disc ROSS. DIANA & THE SUPREMES Grandes Exitos, Spain, COMPILATION LAMEJOR MUSICA JADEL
RUNAWAYS Live in Japan, Japan, Full length CD, no US

SMITH, PATTI Gung Ho, US. Advance promo copy, in pi SMITH, PATTI Peace And Noise, US, Advance prime copy, in polength CD in digit, w/Z badges, "Peace" and "Moise SPLARS, BRITHEY The Internew (CHATO/IGOS), UK, Intervitabil digit, with 5 page full Color booklet.

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JB w/2000 word bio SPICE GIRLS Spice The Interview, UK, Interview pic disc C SPRINGFIFLD, DUSTY Reputation And Rarities, Holland. comp CD on the Disky label STU SPRINGFIELD, DUSTY The Ultimate Collection, Australia,

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ard dange muses. A five track & a medley TWAIN. SHANIA Shanan Javani. UK, 2000 reissue of her fir remined, wrome artwork & tracks.

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12" SINGLES 10.000 MANIACS Eat For Two + 3 11 Ac

10,000 MANIACS Trouble Me + 2 (1 Non-EP) UK, PS EP S ABDUL, PAULA Codd Hearted (3 Remixes) UK. Poster PS EP S ABDUL, PAULA Unpursites Attract (Street Min) + 2, UK, Ltd Ed PS Film Purt EP w 5 song Paula Abdul, Megamix 8 ABDUL, PAULA The Fromise Of A New Day + 2, UK, PS FS Film Pack EP w/5 song Paula Abdul, Megamix ABDUL, PAULA The Fromise Of A New Day + 2. UK, PS Remixes Poster PS AGUILERA, CHRISTINA Lady Marmalade, UK, 12° EP W/3 R in Extress, Sexy PS

AGUILERA, CHAISTINA THE Christmas Song + 3, US, 2 Re

- 2 (Ith r Research and longs in Stuker Sleeve

AMOS, TORI Jacke - Strength if Mixes) - 2, US, Gately

District 12 Sested

AMOS, TORI Spark (2 Versions) US, PS, WLP LP & Init AMOS, TORI & TOM JONES I Wanna Get Back With You AMDS, TDRI/BT Blue Skies (5 Mixeus, UK, Double Promo

September 21, 2001

On Label

BANANARAMA Are A Mwana, UK, PS, Carloon Labels, Dubwana
\$25,00 on B BANANARAMA Cruel Summer + 2, UK, PS, EP, Original, Pic BANANARAMA I Want You Back + 1, UK, Ltd. Ed. 10" Gat

song Bananarama Magamis

BANAHARAMA Love, Futih & Honesty + J. UK, PS, Dance
Version, Cal MeW I, 7, BW "Sinke It Rich" Club Mix. 31

BANAHARAMA Only Love (3 Remises), UK, Red PS, EP, Morton Morch Mix, MASKR 2)

BANAHARAMA Robert Deliviro's Warbing, UK, Set of 3 - 12 Single Each On Pinik, Blue & Green Vinit MCPicture labels (I)

me Each On Pinik, Blue & Green Vinit MCPicture labels (II)

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BANGLES Hero Takes A Fall, US, Promo, W/Promo only PS BANGLES Manic Monday + 2, Japan, Nice Japanese Only Extended California Version - I Other Remused Song W/08I 8

BASIL, TONY Mickey (4 Removes), US, 1999 Issue EP-BJORK Alarm Call + 1, UK, Reprosession Mox BJORK Alarm Call (3 Moves), UK, EP, Alan Braxe & Ben

Remix
BJORK Marm Call (3 Mixes), UK, EP, Breck Mox.
BJORK Marm Call (3 Mixes) + 1, UK, EP, Radio Mox.
BLONDIE Atomic '98 The Mixes EP Holland, 12" W/PS W,
Mixes made Especially for Coca-Cola, W/Xenomania, all
Kaf People - Dana Intellectual Mixes M-7M, RRIF.
BLONDIE Atomic (4 Mixes), UK, Promo EP 1994 Issue, 1

BLONDIE Denis + 2, UK, Original Red PS.
BLONDIE Heart Of Glass (9 Remixes), US, Double 12' BLONDIE Heart Of Glass (Extended) +2, UK, PS, EP. Pic Onginal, M/M-Original, M/M-BLONDIE Presence, Dear + 2, UK, PS, EP (Side-Open PS) \$1 BLONDIE Rip Her To Shreds + 2, UK, PS, EP, Green Label

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CAREY, MARIAH Can't Take That Away (4 Mixes) + 1, US, G PS. Still Seated CARRY, MARIAN Heartbreaker (5 Mixes), UK. Double Pro w/Gatefold Promo-Only PS CARLISLE, BELINDA Band Of Gold (3 Mixes), US, 12" EP CARLISLE, BELINDA | Get Weak + 2, Germany, PS, EP, 12"

CARLISLE, BELINDA Summer Rain (2 Versions), UK, PS. Strauss McC.

CARLISLE. BELINDA The Same Thing (Ext. Summer Remo.) + 1, UK, L1d Ed Box set W/PS 12" 8 set of 6 Belinda strckers \$18.00 CARLISLE. BELINDA Visson of You (*91 Remo.) + 1, UK, 12" on clear vivily wip-future label and live B side in zipper bag \$18.00 CHER All Or Nothing/Dove L'Amour. US, PS, Double 12", 4 mises de acht Creen. of each song

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CHER One By One (IR's Club Vocal) + 2, UK, PS, EP, + 2

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\$12.00
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PDO Vocal Mix, W/6 Page 1990 Photo Calendar \$18.00
ESTEFAN, GLORIA GO Away/Megamix, US, PS, EP, 5 Mixes of CO Away Megamix ESTEFAN, GLORIA Miami Hit Mix -2, UK, Poster PS ETHERIDGE, MELISSA Bring Me Some Water + 2 UK, PS. I

EURYTHMICS This is The House + 4 (4 Live). UK, PS, El Rate

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FOX, SAMANTHA (Hurt Me) But The Pants Stay On, Gern

FOX. SAMANTHA (Hurt Me) But The Pants Stay On. German Pr W/PS 4 Muses CD.

FOX. SAMANTHA Another Woman (12" Version) - 2. UK. Hut Pretter (Thigh High Boots + Black Bria)

FOX. SAMANTHA 60 for The Heart (6 Remixes), UK, PS. Dutch & Italian Remices

FOX. SAMANTHA Hold On Tight (Extended) - 1, UK, Life Ed. Autograph Disc, Pic Label.

FOX. SAMANTHA Hold On Tight (Extended) + 3, UK, 12" EP. W/Touch Me' (Blue Mind) + Benus Poster

FOX. SAMANTHA Hold on Chauses UK, PS.

FOX. SAMANTHA HOLD ON CHAUSE UK, PS.

FOX. SAMAN & bonus Puster FOX. SAMANTHA I Surrender (Extended) + 2 UK. PS EP

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on think viny! \$18 FRANKLIN, ARETHA Freeway Of Love + 2 UK 12 EF W.F.

Pink Viriyi w Pink Cadillac mix GARBAGE Interview (GAR 10)UK, Red Viriyi 10"

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HAGEN, NINA My Way + 2. Holland, PS. EP M-/M. Pic Lab

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JETT, JOAN I Hate Myself For Loving You + 1. France. PS

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JETT, JOAN 1 Lose Rock & Roll + 1, Germany, PS, 1962
Sound Max Stagle
LANG, k. L. Lifted By Love (4 Mixes) + 3, US, Great PS, I
Muses of 186 More lears'
LIPEZ, JERNHERR Love Don't Cost A Thing (3 Mixes), UK, 12

LOPEZ, JENNIFER Play (3 Remixes). UK, 12" EP W/PS Fe

MACCOLL, KIRSTY Angel (4 Remixes), UK, PS. EP.

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MADONNA Vogue (12" Version), UK, PS, Keep It Together
Face of 80's Poster

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td td 12" EP on Pink Vinyl W/PS \$0.0
MEL & KIM FL M. (3 Mixes), Germany, 12" EP W/PS on Multicold
Solatter Vinyl Beautiful M-/M \$10.0
MELANIE Who's Been Sleeping in my Bed, US, Special Ciub Mi MINOGUE, DANNII Jump To The Beat (Remix) + 2, UK MINDGUE, KYLIE Better The Devil You Know + 1 UK PS. Th

March Hare Mix.

MINOGUE, KYLIE Got To Be Certain (3 Remixes), UK, PS. Revolutionary Mix. SI MINOGUE, KYLIE Never Foo Late + 1 UK. PS. B/W Extended 6

MINOGUE, KYLIE Step Back In Time (2 Mixes) UK, PS, w/V Rhytim Mu. M. Bard To Find On 12" \$12.00

NEWTON-JOHN, OLIVIA, Twist Of Fate (extended) 2, Japan
Japanese only PS, EP I non IP, Winsert + OBI

NEWTON-JOHN, OLIVIA, Xanadu, UK, 10" Pink Vinyl

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SS, 5" (ina Picture label Basulriful!" \$75.00

NEWTON-IDHN, OLIVIA & ANDY GIBB. Rest Your Love

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World Radio History

REISSUES NEWS

Reissues



SIMON & GARFUNKEL The Columbia Studio Recordings 1964-1970 Columbia/Legacy C5K 63815

Wednesday Morning, 3 A.M. Columbia/Legacy CK 65999

Sounds Of Silence Columbia Legacy CK 65998

Parsley, Sage, Rosemary And Thyme Columbia Legacy CK 66001

Bookends Columbia Legacy CK 66003

Bridge Over Troubled Water Columbia Legacy CK 66004

1966 was a fertile time for rising tradition-rooted bands such as The Byrds and The Rolling Stones. With falsetto Art Garfunkel's choir-boy vocal arrangements, Simon & Garfunkel were among the quieter Young Turks, as Paul Simon's writing moved beyond youth pop culture and momentary "Satisfaction." Instead he'd offer a bittersweet hook: "We've all gone to look for America."

Columbia/Legacy's mildly expanded reissues of the duo's studio LPs (available separately or in the five-CD box *The Columbia Studio Recordings 1964-1970*) begins with *Wednesday Morning. 3 A.M.*, whose "Sounds Of Silence" was later redone to be their breakthrough hit and title track on their follow-up album. With traditional ballads, a Bob Dylan cover and only four Simon originals, *Wednesday* reveals an act that hadn't yet forged its unique identity.

Though the harmonies alone make it clear, Sounds Of Silence's four bonus tracks show the New York duo's descent

from Kentucky's Everly Brothers — half of those songs having been on Folk Songs By The Everly Brothers/Songs Our Daddy Taught Us.

Reaching beyond typical pop production, Garfunkel added his quiet collage of old folks' words to *Bookends*, while *Bridge Over Troubled Water*'s "El Condor Pasa" features Peru's Los Incas' piping, presaging Simon's 1986 African foray *Graceland*.

Parsley, Sage, Rosemary And Thyme's "7 O'Clock News/Silent Night" juxtaposes an angelic carol and turbulent newscast from the real world of '66. The newscaster calmly bidding us good night after traumatizing us with current events was a perfect close to the LP. In contrast, the expanded CD ends with two alternate takes, which you can ignore or program out if you choose. Sure, it's nice to get bonus tracks, but a few LPs are so well conceived that they're best left as their original artistic statement.

Double-sided LPs offered artists two starts and two closes. *Bookends*' theme, which frames side one, now comes at the start and middle of the single-sided CD. Thus we get mid-disc segues the artist didn't intend in the LP era. For example, *Parsley*'s bouncy "59th Street Bridge Song (Feelin' Groovy)" now precedes "The Dangling Conversation"s angst — an abrupt shift.

From the bruised, bloody "The Boxer" to "Keep The Customer Satisfied"s tired star on the hit machine's treadmill, Simon as a writer revealed vulnerability at a time when it wasn't hip. But then, so did the Everly Brothers. Maybe Simon & Garfunkel were simply cerebral Everlys in a dangling conversation, the voices of a generation gone to look for America.

— Bruce Sylvester

THE DREAM SYNDICATE
The Days Of Wine And Roses
Rhino (R2 79937)

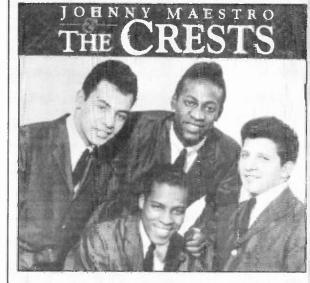
Steve Wynn's insistence, at the time of the release of the Dream Syndicate's Velvet Underground–seeped debut EP, *The Dream Syndicate*, that the Velvets had little influence on him was, as Robert Christgau once wrote, very Lou Reed–like in its sheer arrogance. There is a certain likable conceit in Wynn's claim. Of *course* that self-titled record from 1982 sounds like the Velvets, and of course Wynn was correct in denying the inspiration. Back then, rock 'n' roll music was in desperate need of some good ol' droning guitar flights, and fans would take them however they came.

The Dream Syndicate — included in the expanded reissue of the same year's debut album The Days Of Wine And Roses — is an exercise in guitar squawk excess. Wynn and his mates (most notably axeman Karl Precoda) not only channels the Velvets on these four brilliant songs, but they also turned the indie underground into a playground where its participants didn't necessarily have to ignore their elders. They made it cool and OK to acknowledge some sort of heredity, even as one as obscure as the Velvets (this was 20 years ago, remember, before the band was really discovered by outsiders). The Dream Syndicate made it cool and OK to play guitar in a post-punk universe.

The Days Of Wine And Roses, the subsequent album and center of this essential reissue, tones down the Velvet vibe a bit, but its walk through the wasteland left in punk's demise tried to pick up the pieces left by those there before it. It's part inspired chaos, part planned turmoil — every bit as good as the EP. "That's What You Always Say" and "When You Smile" are reprised with more contained versions, but it's the opening "Tell Me When It's Over" that sets the album's murky, yet confident, tone.

This 17-song re-release, in addition to Days and the '82 EP, includes a couple of previously unreleased rehearsal demos recorded a month before *The Dream Syndicate* and a pair of

(Please see Reissues page 58)



Out now: Varèse Sarabande has just reissued Johnny Maestro & The Crests 20 All-Time Greatest Hits, the 18 track The Best Of Bobby Day Featuring The Hollywood Flames, Bob & Earl And Jackie Lee, The Very Best Of Johnny And The Hurricanes, Feel It - The Very Best Of? Question Mark And The Mysterians, The Kings Of Rhythm Featuring Ike Turner: The Sun Sessions, Roy Orbison: The Complete Sun Sessions, The Girl Group Sound: 25 All-Time Greates Hits From Red Bird Records (featuring The Dixie Cups, Ellie Greenwich, The Shangri-Las, The Ad Libs, and others and Andy Williams' To You Sweetheart, Aloha... Chris Thomas King, star of the hit movie O Brother. Where Art Thou?, is also a blues guitarist. Recorded in 1986 and originally released on vinyl only, It's A Cold Ass World - The Beginning (Arhoolie) has been reissued on CD... Ike & Tina Turner's Workin' Together, featuring the duo's signature song "Proud Mary," has been remastered and reissued by One Way ... A Little Misunderstood: Rod Stewart - The Sixties Sessions (Fuel 2000) contains 18 remastered tracks of Stewart's rare early singles, a 1967 duet with P.P. Arnold. produced by Mick Jagger, and a 16-page booklet with rare photos and memorabilia... Blues wailer Jimmy Witherspoon's Blue Spoon is a two-disc set from Fantasy featuring Blue Spoon, his 1964 session with Kenny Burrell and Roy Haynes, and Spoon In London, recorded the following year with an orchestra... Reissued on 180-gram vinyl from Sundazed are The Guess Who's Shakin' All Over, a 24track, double-LP/CD set featuring early 1963-67 cuts from the Canadian rockers, and Bob Dylan's groundbreaking 1964 album, The Times They Are A-Changin', available in its rare original mono mix (and not available on CD)... James Brown Live At The Apollo Volume II (Deluxe Edition) is a two-disc, 23-track set culled from his June 16-25, 1967, Apollo shows. The package contains a 28-page booklet with vintage photos and the long version of "There Was A Time"... Southern rockers Molly Hatchet's Greatest Hits and Flirtin' With Disaster (Sony) are back on the racks with Coming soon: Due Sept. 18 from Rhino are the first

three albums from indie punk-rockers X - Los Angeles, Wild Gift and Under The Big Black Sun, all with original artwork and bonus tracks. The Doors' Ray Manzarek produced all three albums and contributed keyboards on several tracks... Due Sept. 18 from Universal are Squeeze's Greatest Hits, The Who's Live At Leeds (Deluxe Edition), Robbie Robertson's Storyville and Robbie Robertson, Big Country's The Crossing, and The Four Tops - Forever (Hip-O), a four-CD box set, among others... Coming Sept. 25 from Sliced Bread Records is the four-CD (with enhanced CD) Philadelphia Folk Festival 40th Anniversary Collection. featuring more than four hours of music from more than 50 artists, a 58-page booklet and six video clips from the venerable festival's archives. Some of the artists on the set include Pete Seeger, Fairport Convention, Odetta, John Prine, Judy Collins, Doc & Merle Watson, Mississippi John Hurt, Taj Mahal, Nickel Creek, Arlo Guthrie, Richard Thompson, Phil Ochs, Nanci Griffith, and David Bromberg. The four-disc set is the first (legal) recording from the festival in 27 years... Something to look forward to in January 2002 - EMI will be reissuing seven Frank Sinatra titles, more info to follow.

- Greg Loescher











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John Hiatt

(New Releases from page 27)

finale that recalls Revolver-era Beatles. At least The Tiki Bar can be a respite. The Tiki Bar Is Open probably won't be remembered as one of Indiana-born Hiatt's classic albums along the lines of Slow Turning and Crossing Muddy Waters, but it's still a credit to Heartland rock.

- Bruce Sylvester

(Please see New Releases page 34)

Indie label spotlight

4REAL 4realFM (Independent pressing, no label number)

What if you took the background music away from today's top boy bands?

What if you removed all the production gimmicks, the synthesized, overdubbed vocals, and told them to stand there, in front of a solitary microphone. What if you gave them some classic tracks from the 1950s and 1960s and told them to sing in harmony — in effect, to make their vocals replicate the instruments that once provided their background support?

That might present a problem to many boy bands. Not to the a capella group 4real, however. As proven by their debut CD, 4realFM, this quartet can blend their vocals

with plenty of harmony, passion and sweetness, breathing new life into classic oldies, and may be one of the strongest a capella harmony groups since The Nylons, The Persuasions, or Rockapella.

4real began as teenagers in Indiana, Pa., about an hour's drive from Pittsburgh. Richard Beaulé, Sean Moran, Christopher Murphy, and Devon Lippmann got their start harmonizing at school functions. Eventually they became one of the top doowop groups in Pittsburgh, performing at The Vocal Group Hall Of Fame induction ceremonies in 2001, participating in Pittsburgh's Doo-Wop Christmas Eve Mass choir,



representing Western Pennsylvania in the Harmony Sweepstakes A Cappella Festival and assisting WQED in promoting the public broadcasting station's doo-wop fundraising specials.

With their first album, 4realFM, the group pays tribute to the classic doo-wop and harmony sound. Tracks such as "Under The Boardwalk" "Oh How Happy" and "Pretty Little Angel Eyes" are treated with warmth and aplomb, as if 4real are taking their songs and giving them the respect that a contemporary rockabilly artist might give the works of Charlie Feathers or a blues vocalist might give to the works of Sarah Vaugnan.

All the songs on 4realFM are tied together with a theme. From the opening station ID to its closing tracks, the album sounds like a doo-wop radio station. Between each track, a guest lineup of pop and R&rB singers and radio personalities (including The Vogues' Chuck Blasko, the Original Drifters' Bill Pinkney, and Pittsburgh radio legend Porky Chedwick) introduce the songs and pay their respects to the group. The introductions are also listed as separate tracks.

Of particular note on this record is a rendition of Eddie Holman's hit "Hey There Lonely Girl," with an etherial doo-wop chorus that begins the song. Moran's high tenor range reaches not only to the breadth and depth of Holman's original version, but also to the range of stellar

harmony artists such as Eddie Kendricks and Frankie Valli. Try to listen to "Hey There Lonely Girl" without getting an ache in your heart and a lump in your throat.

(Note: After the release of 4realFM, the quartet became a quintet, as Mark Ferrari and Ben Tinker have replaced Beaule in the current lineup.) (To order, send \$14.98 to 4real, 220 Hornaday Road, Pittsburgh PA 15210 or order copies via the band's Web site, www.4realonline.com.)

- Chuck Miller





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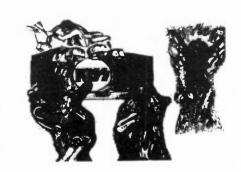
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(New Releases from page 32)

STEVE WYNN Here Come The Miracles Blue Rose (BLU DPO 237)

Here Come The Miracles, Dream Syndicate's Steve Wynn's latest solo effort, is more self-conscious, more ambitious and, perhaps, more important than Rhino's recent reissue of Days Of Wine And Roses, Dream Syndicate's 1982 classic. Days, which brought Wynn wide critical acclaim, remains a folkpunk template; yet to be re-released is the other great Syndicate opus, 1984's A&M release, The Medicine Show.

In the meantime, Miracles will certainly get you through the night. One of the key albums of 2001, Miracles is an amazing, visionary double album, a voyage through the psychic topography of contemporary Los Angeles that taps into and expresses one's deepest fears and one's hopes for redemption. The hype casts it with The Minutemen's Double Nickles On The Dime, The Rolling Stones' Exile On Main Street, even Led Zepellin's Physical Graffiti. Its passion and dour humor, however, align it more closely with Hüsker Dü's Zen Arcade. But such comparisons are fundamentally irrelevant. because, like those other ambitious attempts, this is unique. Its cuts span the yearning "Sustain," a "Southern California Line" that puts Wynn in the tradition of Woody Guthrie and Bob Dylan, the swampy "Topanga Canyon Freaks" and the hardest rocker of all, the richly bilious "Watch Your Step."

Recorded with veterans of Green On Red, Giant Sand and Wynn's longtime drum companion Linda Pitmon, Miracles tracks

IEFF BECK: CRAZY FINGERS by Annette Carson Backbeat Books (\$15.95, paperback 262 pages)

September 21, 2001

An unauthorized biography of rock's premier guitarist Jeff Beck, Crazy Fingers tells his story from his humble beginnings right up to the release of his most recent album. You Had It Coming, released earlier in 2001.

Mostly put together with quotes from a large selection of magazine articles, Carson has done a good job putting everything in conjunction for a smooth read. Particulars include Beck's fascination with Cliff Gallop and Les Paul (on building his first electric guitar), the metamorphosis of playing with The Tridents and joining and leaving The Yardbirds, taking the reader into Beck's early development as a guitarist. Fine details of how all The Jeff Beck Groups were formed are also included

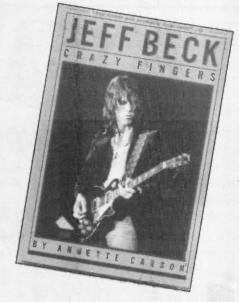
The tales of the early American tours with the first Jeff Beck Group (with Rod Stewart and Ronnie Wood, on bass) are great pieces of music history. Very little has been written about those times, so this is a treasure for those of us who want to know

Book review

what really happened during that period. The gist on the money, the gear, the several firings and hirings of Wood and the rushing to record Truth and Beck-Ola between gigs gives alluring insight on the early days of rock tours. Plus Carson delves into the scoop on Beck, Bogart And Appice, Beck's transformation into being the rock-guitar instrumentalist and his relationships with producers George Martin and Nile Rogers.

Bringing things up to the present, Carson delves into Beck's (again) groundbreaking and retro guitar work in the '90s with instrumental soundtracks (Frankie's House) and re-creating Gene Vincent And The Blue Caps' songs with precision that only a true love for the music could bring.

All of the guitars that Beck used throughout his career are described in detail and are mentioned during each phase of his musical journey, from the Guyatone to his on/off love affair with the Strats and Les Pauls that pingponged in and out of his hands up unto the



'80s. There is a fine choice of photos to boot! A chronological discography that not only mentions Beck's colorful catalog but also his session work as well completes this excellent Beck reference.

- Guy Lee

one man's ascent from despair to salvation. Wynn plays lacerating yet melodic, guitar and sitar, sings from (and with) the heart of darkness and makes rock 'n' roll that still matters - rock 'n' roll that's simultaneously grounded and aspiring. "The more I see, the less I think I want to see/which only makes me dare to see/More than I really should," he writes in "Sustain." Praise be: Breaking on through to the other side is still in fashion.

- Carlo Wolff

SPARKLE*JETS U.K. **Bamboo** Lounge Crab Apple (CACD010717)

sparkle*jets u.k. have, within two short years, risen toward the top of the Los Angeles pop scene by virtue of their snappy, pithy tunes and their kickin' live shows (highlighted by the amazing lead guitar work of Mike Simmons and the quirky, good girl-gone-wacky vocals of Susan West).

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Bamboo Lounge is the "jets" second fulllength release, but there's no need to worry about a sophomore slump; this is a better, more assured and definitely more consistently enticing record than their debut, which was pretty darned good itself.

A trip inside Bamboo Lounge guides the listener through stomping pop numbers ("So Gone," "She May Be Nice"), an ultra-pretty Beach Boys-styled confessional ("Sorry"), wacked-out psychobilly ("Consult Your Physician"), snotty, anti-girl group pop ("Real Nice Time"), thrashy near-metal ("Hate Your Hair") and an airy, childlike, piano-fueled charmer ("A Nice One"). There's also room for a fun-filled game of "spot the influence," as the band goodnaturedly borrows bits from diverse acts such as Kiss, Heart, The Partridge Family, Chicago, and Them.

All the style-happing might not work in the hands of some, but sparkle*jets u.k. simply sound as if they're branching out and attempting to extend their reach beyond simple "guitar, bass and drums" pop ditties. The perfectly placed horns (courtesy of Probyn Gregory) on tracks such as "Monster," "So Gone" and "Real Nice Time" are evidence of this, as is the band's maturing lyrical stance on cuts such as "Nobody's Girl"

(Please see New Releases page 44)



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New Releases on Compact Disc

Aerosmith - Toys in the Park - Central Park NYC 1975 - excellent quality sound-board recording - ten tracks (48:36)
Alman Brothers - Blue Sky Revival (2 CD) - New Orleans 9/16/71 with Duane excellent soundboard - 14 tracks (73:35 and 74:27)
Iori Amos - Dew Drop Inn Tour "96" - Memphis IN 4/17/96 - excellent quality soundboard recording - fourteen tracks (71:10)*
Iori Amos - Vant Tori Read - out-of-print album (ten tracks) plus six bonus tracks - excellent quality recordings (68:57)
The Band - Roosevel Stadium - Jersey City NI 8/1/73 - excellent quality soundboard - sordeen tracks plus one bonus (77:54)
Beastile Boys - Nasty Beastile Boys - Sermany 6/20/98 - excellent quality soundboard recording - 28 tracks (73:46)
Bealtes - The Alternate Revolver - alternative mixes - excellent quality studio outdakes - 26 tracks (72:05)

Beatles - Ine Alternate Nevolver - alternative mixes - excellent quality studio outstakes - 26 tracks (72 05)

Beatles - 6et Back (The Glyn Johns Final Compilation) - excellent quality studio tapes of unissued LP - 18 tracks (54:30)

Beatles - Posters, Incense, and Strobe Candles - "Get Back" radio broadcast Boston 9/22/69 - excellent quality - 27 tracks (68:01)

Beatles - Uttra Rare fraz Collection, Volumes 1 - 6 (3 CD) - excellent quality studio outstakes - 65 tracks (59:57, 65:39 and 75:13)

Beck, Bogart & Appice - Let Me Love You - live in Europe 1972 - excellent quality audience recording - eight tracks (62:50)

Black Sabbath - Live in Chicago (2 CD) - Chicago 1/19/99 - very good audience recording - eieven tracks (42/21 and 40:32)

Blind Faith - Debut in Stockholm - Konserthuset, Stockholm 6/18/69 - debut performance billed as "Claption and Winwood" - excellent quality audience recording - nine tracks (73:31)

Cheap Trick - Top of the World - Chicago 1979 - excellent quality FM broadcast - iffteen tracks (73:02)

fifteen tracks (73.02)

Cocleau Twins - Pearly, Pink & White - New Orleans, LA 2/28/94 - excellent quality soundboard - seventeen tracks (74.37)

Counting Crows - Woodstock 1999 - Griffiss Park, Rome, NY - excellent quality countries (42.20)

counting Crows - Woodstock 1999 - Griffiss Park, Rome, NY - excellent quality soundboard - eleven tracks (62-20)
Cranberries - Angelic Lament - acoustic set Brooklyn Academy of Music 1995
(five tracks) plus (A 12/15/94 (sw) - excellent quality soundboards (59-29)
Crosby, Stills, Nash, and Young - Balboa Park - San Diego, CA 12/21/69 - excellent soundboard recording - beview tracks (76-26)
The Cure - Unplugged and More - MIV Unplugged 3/3/91 (seven tracks) and
Belgium 5/7/81 (12) - excellent soundboards (73-36)
Def Leppard - VH1 Storytellars - stereo television broadcast - excellent sound
quality - twenty tracks (73-42)
Doors - Palace of Extle - 1ste of Wight Festival 8/31/70 - excellent quality
soundboard - seven tracks (61-45)
Bob Dylan & Paul Simon - The Sound of Silence (2-CD) - The Rose Garden in
Portland, DR 6/12/99 - very good audience recording - sixteen tracks plus four
bonus (59-43 and 64-43)
Bob Dylan & and 64-43)
Bob Dylan & and 64-43)

bonus (59.43 and 64.43)

Bob Dylan - Thin Wild Mercury Music - studio outtakes and alternative versions from 1/15/65 to 1/21/65 - 18 tracks (67.39) from 1/15/65 to 1/21/66 - 18 tracks (67.39)
Steve Earle - Living Dangerously - Chicago 8/15/86 (excellent quality soundbo14 tracks) plus Atlanta 12/17/88 (excellent audience recording - five tracks)

14 recess) and an IzeTiros (exceient adulence recording – five tracks) (77.56).

Emerson, Lake and Palmer – Mirrors – Toronto, Canada – no date – excellent audience recording – fourteen tracks (49.20).

Melissa Etheridge – Angel in Leans – LA 1988 and Chicago 1992 – soundboard recordings – thirteen tracks (71.34).

Fish – There's a Guy Works Down the Chips Shop Swears He's Fish – live 1992 – excellent audience recording – eight tracks (60.37).

Jimi Hendrix – Listen to This, Enc (2.00) – Royal Albert Half, London 2/24/69 – excellent Soundboard of the entire concert – fifteen tracks (53.19 and \$1.58). Kinks – Life Goes On 1977–1978 – Rainbow Theater, London 1978 (eight tracks) plus Santa Monica, CA 1977 (nine) – excellent quality soundboard recordings (73.31).

(73.31)
Kraftwerk - Fruhwerke - 1969 Organization tracks (five) plus live USA 1974
(Ihree) plus rare singles 1974-5 (three) (76.47)
Led Zeppelin - Royal Treat - Royal Albert Hall in London 1/9/70 - very good soundboard - seven tracks (51.38)
John Lennon - Dreaming of the Past - collection of rarrities - excellent quality studio nutrakes - 34 tracks (56.27)

studio outtakes = 24 tracks (66.27)

Dave Matthews Band - Crashing the Quarter - New Orleans Jazz Fest 1996
(7 tracks) plus 1995 US (6) - ex soundboards (74.38)

rdering Information: All of the above CD titles are Stating information: an or the above out titles are \$18.00 per disc. Include full name and address along with a daytine and evening phone number. We accept checks and money orders (made payable to "Collector"), as well as VISA, MasterCard and American Express cards.

Dave Matthews Band - Live at the Ten Spot - Tabernacle Atlanta 4/21/98 (eight tracks), Toronto 5/4/98 (one track), and State Palace Theater New Orleans 5/6/98 (four tracks) - excellent soundboard recordings (71:27)
Paul McCartney - Flaming Pies and Leftovers Off the Ground - Flaming Pies (seven tracks) and Off the Ground (eight) outstakes - Studio quality (65-19)
Mudhoney - Fuzzbusters - live in Europe 1989 - excellent audience recording -

(Seven tracks) and 0/ff the Ground (eight) outfakes - studio quality (55.19)

Mudhoney - Fuzzbusters - Inve in Europe 1989 - excellent audience recording - hevelve tracks (52:23)

Oasis - 250,000 Oasis Fans Can't Be Wrong (2 CD) - Knebworth Park, England 8/10/96 (five tracks) and 8/11/96 (eighteen) plus Berkeley, CA 12/12/95 (six) - excellent quality soundboards (64.39 and 62.54)

Oasis - The Acoustic Sessions - vanous live venues 1994-95 - excellent quality recordings - ifferen tracks (56:01)

Oasis - Supersonic - Cabaret Metro, Chicago 11/94 - excellent quality FM radio broadcast - thritteen tracks (67:10)

Phish - Phab Phour - Loreley, Germany 6/22/97 - excellent quality audience recording - ten tracks (37.42)

Phish - Phau with Phonics (2 CD) - New Orleans 4/26/97 (fifteen tracks) plus four borus tracks 1994 - excellent quality soundboards (66.39 and 67.57)

Phish - Quadrophenia (CD) - Chicago 10/31/95 - excellent quality soundboard - seventeen Quadrophemia tracks plus nine Phish tracks and four covers (55:11, 61.30, 52.06, and 69.57)

Phish - Seed Pits (2 CD) - Pittsburgh 10/18/96 - every good to excellent quality audience recording - 17 tracks (72.44 and 72.42)

Phish - Unsurpassed White Album (2 CD) - Glen Falls, NY 10/31/94 (thirty tracks) plus Providence, RI 2/15/90 (seven tracks) - excellent audience recordings (73.34 and 69.12)

Pink Floyd - Just Warming Up - soundcheck rehearsals Tampa Stadium 5/5/94 - excellent quality soundboard - mile tracks (62.37)

Pink Floyd - Pompeii - Pompeii (1aly) Amphitheater 1972 - excellent quality soundboard recording - ten tracks (73.04)

Rolling Stones - Lost & Found, Volume Three - a collection of five rarties with significant guest musicians 1964 to 1999 - excellent soundboards and audience recording - three tracks (65.58)

Smashing Pumpkins - We Love You - Stockholm, Sweden 1/7/00 - excellent audience recording - three tracks (67.30)

U2 - Covering 'em - live performances of other people's songs - very good to excellent quality audience recordings and soundboards

(73 05)

V2 - Eat My Shorts Simpson (2 CD) - Chicago 5/16/01 - very good audience recording - 24 tracks (64:29 and 59:40)

V2 - First Time In Paradise - Paradise Pheater, Boston 3/6/81 - excellent audience recording - fourteen tracks (53:54)

02 - First time of the tracks (53.54)
ence recording - fourteen tracks (53.54)
U2 - Helter Skelter in Times Square (2 CD) - Madison Square Garden 9/29/87 excellent audience recording - 20 tracks plus two bonus with Bob Dylan (69.49

as at the Point Depot (2 CD) - Dublin 12/26/89 - excellent quality sound - eighteen tracks (53:20 and 39:33)

UZ - Amas at the Point Deput 2017 - Deput 2018 - Amas at the Point Deput 2018 - Amas at the Point Point 2018 - Amas at the Point 2018 - Amas at the Point 2018 - Amas and 21 miscellaneous five, solo and deleted tracks - very good to excellent quality (73-43 and 73-52)

Stevie Ray Yaughan - Peace in the Valley - Alpine Valley 8/25/90 (penultimate show) - excellent soundboard - 12 tracks (60-23)

Johnny Winter - Whole Lotta Love - Boston, MA - no date - excellent audience recording - mine tracks (76-40)

Johnny Winter AMD - Live '70 - '71 - Stockholm 2/1/71 (three tracks) plus Aragon Ballroom, Chicago 9/25/70 (eight) - very good to excellent quality FM broadcasts (68-37)

Frank Zappa - Jones Crusher - Felt Forum Halloween 1977 - soundboard record

ing (48.28)
Frank Zappa - Nasty Rats (New Uncut Version) (2 CD) - NYC Palladium 10/31/81

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Garage Sale ads are intended forrecords, CDs, posters and other music memorabilia priced at \$6.00 or less.

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> Tina Ellingson - ext. 334 e-mail: ellingsont@krause.com

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form below and mail it, along with your ad and payment, to GOLDMINE advantage of GOLDMINE'S Garage Sale. I understand that in order to qualify for the **50%** discount, my ad must contain items priced at \$6.00 or less

Ads containing items priced above \$6.00 will not receive the 50% Garage Sale dis-count. Ads placed in conjunction with this offer cannot be used to fulfill advertising contract commitments. Goldmine reserves the right to refuse any advertising not adhering to these guidelines or our regular ad guidelines. For your convenience we accept MasterCard, VISA, American Express and Novus credit cards.

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GOLDMINE #552



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
- 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
- 4. Mail it to us; don't fax it. Faxes can leave unwanted markings that make your ad hard
- 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
- 6. Include your name, address, and telephone/fax number (and when you will be available to take calls on the ad) and all ordering information, including postage and shipping fees.
- 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!
- If you write or call to reserve an item and the advertiser still has it in stock, send your payment for the item promptly.
- Set sale ads are "first-come, first-served," so the sooner you reply, the more likely you are to receive what you order.
- 5. If you receive the item and it is not as advertised, don't hesitate to complain. Reputable advertisers take complaints seriously and try to do right by the customer. But don't take advantage of this, either; complain only when you have a legitimate reason for doing so.

SET SALE GUIDELINES FOR SELLERS

- 1. Only advertise items you have. Because of ad deadlines, some declers 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 cd.
- 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.
- 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
- 5. Take complaints seriously. An unresolved problem is usually a lost customer.

Auction Guidelines For Buyers

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

AUCTION GUIDELINES FOR SELLERS

- . Set minimum bids on any item you won't sell for less. You also can set an auction-wide minimum; different minimums on different parts of the auction; or no minimums at all Avoid "Ridiculous bids will be rejected" or similar phrases; you can't assume that everyone knows what a "ridiculous bid" is. Instead, take the time to set minimums.
- 2. Run an honest auction. Don't advertise items you don't have; don't artificially force bidders to bid more by claiming there's a counterbidder when there isn't one; don't overgrade your items; and sell all items that meet your published minimum and are the high bid, even if the bid is far below "book" value.
- 3. Notify winners within the first week after your deadline passes.
- 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
- 5. Don't use your auction as a way to compile a mailing list unless that in your ad.

6. In sum: Treat your customers as you would want to be treated if y

UNIT SPACE AD RATES

GOLDMINE has two sizes of unit space ads:

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

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JOHN SEBASTIAN Hide Away. Welcome Back
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SHERRY SISTERS Whole Lot Of Music In Soul
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SIX MILE CHASE-Never In Month Of Sundays
MILE CHASE-Never In Month Of Sundays
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ATHUR SWITH-Grait Boog

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SWEET Life Willia
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SWEET Life Willia
SWEET INSPIRATION'S Sweet Inspiration(1967)
JOE SIMON-Get Down Get Down
SYLVIA-Pilox Talls. Ddn1
SYLVERS-Hot Line. Misdermisandr
JIM STAFFORD-My Girl Bill Billidog
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LISA STANSFIELD-All Around The World
GEORGE STRAIT Fire I Can't Put Out

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Moonlight Special Nesshville Mama&
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PIA ZADORA-Han In Love Again
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LP HEALL 6 OATES "THE BIG ONES" (aust 18 track comp)

LP THE KINES "WELL HIT LIST" (aust comp) (ar/ex)

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LP PACTE TAGE "20 GLODEN GREATS" (aust emi)

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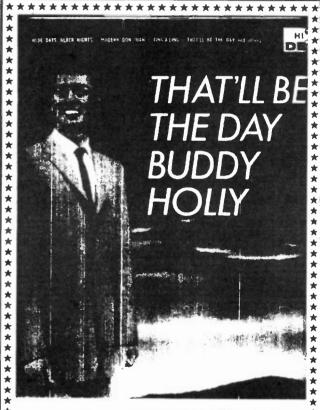
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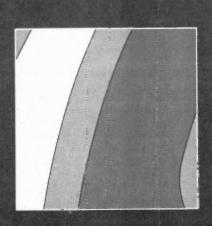
- a custom made snooker table used on the 1994 US tour rare acetate recording of 'Get Yer Yah Yah's Out' unseen cine footage of the band circa 1966 clothing worn by Keith Richards
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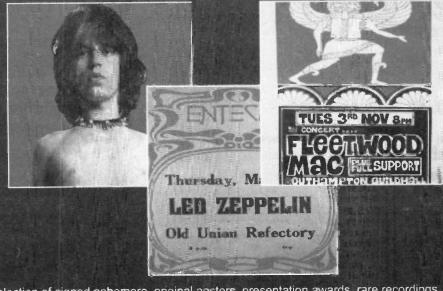


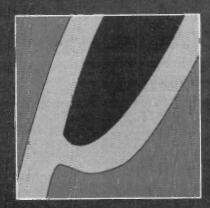


- Jim Morrison's hand written lyrics for 'LA Woman'
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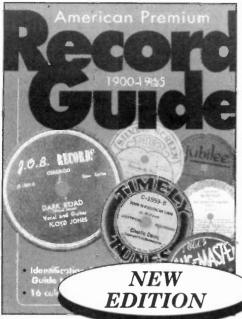
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Fleetwood Owen are now planning their second specialist Beatles auction, to be held in November 2001 at the Hard Rock Café London. Entries are now being considered, final date for consignment Friday 21st September.

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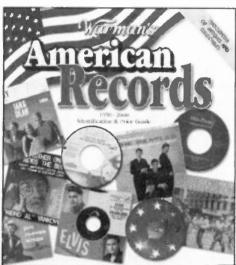
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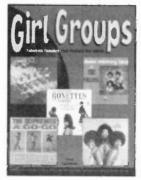
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Tim Neely, author of eight recording industry price guides. including the Standard Catalog of American Records, has authored, compiled and organized this new showcase price guide which features jazz musicians, composers and vocalists from the bebop era through to today. You'll find thousands of jazz artists - Dixieland, big band/swing, bebop, progressive, modern, fusion, and more - all featured in over 40,000 listings and priced in three grades of condition.

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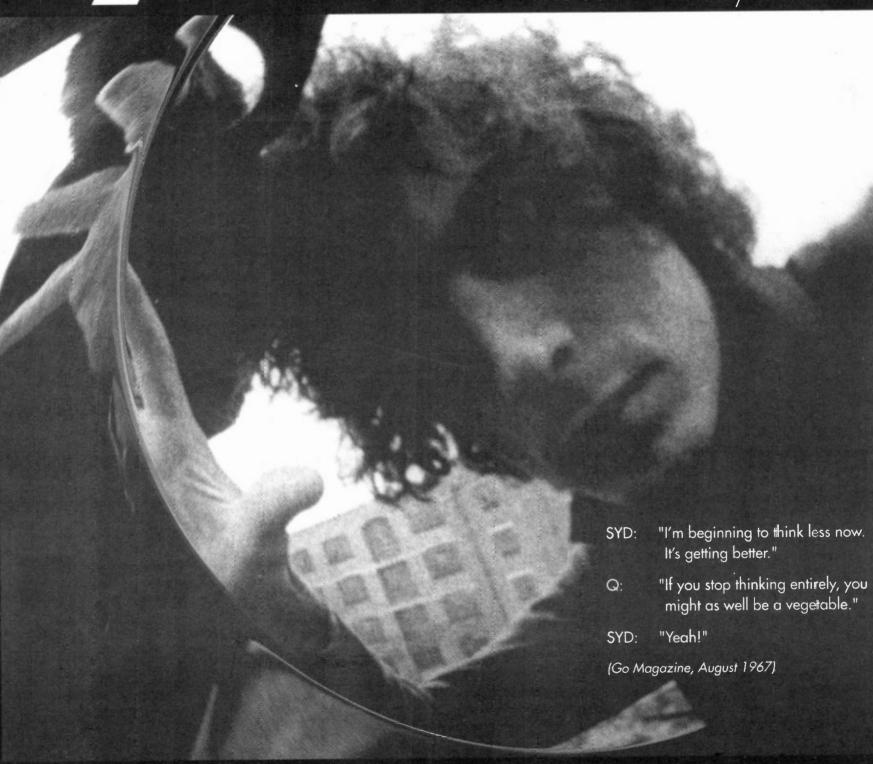
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(New Releases from page 34)

and "So Gone." Also worthy of note are the rock-solid bass of Jamie Knight (love the solo that ends "Monster") and Simmons' perfect, spiraling guitar leads on "They Shoot Square Dancers, Don't They?" and "Real Nice Time."

With equal amounts of musicianship, good humor and - most important memorable songs (plus some pretty spiffy packaging, to boot), sparkle jets u.k. hit a home run with Bamboo Lounge. (1442 E. Lincoln Blvd., #261, Orange CA, 92865 or available from www.notlame.com

- John M. Borack

EVELYN FOREVER Good To Be Alive Airplay (AIR2011)

The pop revival of the past five years or so (borne out of music festivals such as Poptopia and International Pop Overthrow) has supplied listeners with lots of great bands and fine music. But unforrtunately, much of this music doesn't really have a chance to go beyond cult status (for a variety of reasons, which we won't go into here).

Evelyn Forever, however, is one of the rare pop bands who have the chance to grab that 'ol brass ring and go on to bigger and better things. Why them? They're young; they have the "look," the vocal chops (their harmonies are scrumptious), the attitude, and, based on the aural evidence presented on Good To Be Alive, they write ultra-hooky tunes with big, gotta-sing-along choruses.

Try "Purple Flowers," with its insanely grabby "doo doo doo doo" chorus (it sounds better than it reads, honest), maybe

the hip-hoppy "Indecision," the big ballad "Good To Be Alive," perhaps the straightforward power pop of "Champagne" or the humorous "Imagine My Surprise," where the band chats with God. Any of these numbers would sound just fab in the current Weezeriffic music climate. (Speaking of chatting with the man upstairs: Lord, if we have to have boy bands, why can't more of them sound like Evelyn Forever?)

Clocking in at a little over 35 minutes. Good To Be Alive harkens back to the days when quality pop music didn't necessarily mean being bludgeoned to death with quantity. This is a fine record, to be sure, and a testament to the enduring power of pure pop. (Box 851, Asbury Park NJ 07712, or available from www.notlame.com)

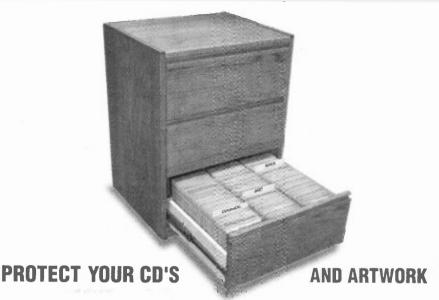
- John M. Borack

Short Takes

With her fragile, waif-like vocals and wispy, willowy melodies, Jenifer Jackson isn't exactly what you might call an attention-grabber. With the exception of the supple "The Fade," a churning "Mercury, The Sun And Moon" and the sweet countrysounding serenade "What You Said," most of the songs on Birds (Parasol PAR-CD-068) barely rise above a whisper. Considering the fact that noted pop producer Brad Jones is at the helm, that's sort of surprising; nevertheless, Jackson's innocent expressions and child-like charm hover somewhere in the realm of the sensual and seductive. (www.jeniferjackson.com; 907 Lynn Street, Urbana IL 61801-5205).

— Lee Zimmerman

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- 7. Shifting Sands Nutmegs (Rajahs)
- 8. Walking In The Rain Execs 9. Adorable - Colts
- 10. I Love You The Four Most
- 11. Angel Montereys
- 12. Blueberry Sweet Chandeliers
- 13. You Aquatones
- 14. Sindy Squires
- 15. Poor Rock N' Roll Nobles
- 16. Dream Of A Lifetime Flamingos
- 17. All Mine Five Satins
- 18. Sunday Kind Of Love Harptones

Liner notes by Victor Pearlin Digitally remastered by Walter DeVenne





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Phone: 618-259-2013 • E-mail: TheRecordMan@home.com

"ELVIS PRESLEY AUCTION"

Here's a listing of ELVIS items up for auction. Auction deadline is SEPT 30th. Grading is Cover/Disc & is visual. Postage will be added to winning bids. All are originals. Thank you for looking, and good luck!

LP's Cover Cover FCE SPS 13 ST/(x) Proper 21 P. 44

Madison Square Garden-RCA SPS-33-571/wlPromo, 2LP, dj
strip on plain Gatefold cover, handed, NM-MB: \$100.00
Date With Elvis-RCA LPM2011-VG++/VG+, Gatefold w/1960
Calendar, 1" smsplt, song sticker on cvr-MB: \$100.00

King Creole-RCA LSP1884(e)-Cvr&Disc are NMi MB:\$100.00
Golden Records Vol 3-RCB LPM2765-NM/VG++ MB:\$75.00
Spinout-RCA LPM2702-NM w/Nbtotodialo NM-MB: \$75.00
Spinout-RCA LPM2702-NM w/Nbtotodialo NM-MB: \$75.00
S0,000,000 Elvis Fans-RCA LSP2075(e)VG++/NM-MB:\$75.00
S0,000,000 Elvis Fans-RCA LSP2075(e)VG++/NM-MB:\$75.00
S0 Tears-ncb 601-6 LP Picture Disc Box Set-NM-MB: \$100.00
Speedway-RCA LSP3989-NM w/NM color photo-MB: \$75.00
Frankle&johany-RCA LFM2593-NM w/Nm W/G++ Priur-MB:\$75.00
Roustabout-RCA LFM299-NM w/Mono on label-NB:\$75.00
Roustabout-RCA LPM2999-VG++ w/Monaural-MB:\$50.00
Pot Lack-RCA LSP3893-NM-MB: \$50.00
Pot Lack-RCA LSP3893-NM-MB: \$50.00
Paradise, Hawaiian Style-RCA LFM3643-NM-MB: \$50.00
Barum-Scarum-RCB LSP3688-NM/VG++ WB: \$50.00
Fm in Acapulco-RCA LPM3781-NM-MB: \$50.00
Fm in Acapulco-RCA LPM3781-NM-MB: \$50.00
Fm in Acapulco-RCA LPM3781-NM-MB: \$50.00
Fm in Acapulco-RCA LPM3781-VM-H/W: Storeo' on label, RCA LSP321-VG++/VG+ w/Mono-MB: \$50.00
Elvis Preeley-RCA LSP254-VG++ "Long Play" on label, Pale Pink "Elvis" on cover-MB: \$100.00
Elvis Preeley-RCA LSP1254-VG++ blk/silver label-MB: \$100.00
Elvis Preeley-RCA LSP1254-VG++ blk/silver label-MB: \$100.00
Elvis Preeley-RCA LSP1254-VG++ blk/silver label-MB: \$100.00

Pale Pink "Elvis" on cover-MB: \$100.00

Elvis Presley-RCA LSP1254-VG++ blk/sliver label-MB: \$100.00

Elvis PCR ISP1382(e)-VG++ blk/sliver label-MB: \$100.00

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**THOMPSOM, RICHARD/Staring as, Henry the Human Fry/Carmage 777NAMM 58
**PICHOMPSOM, RICHARD/Staring as, Henry the Human Fry/Carmage 777NAMM 58
**PICH STRENGE Demonstron in Folk Song/Capito/MO/Produced by David Austrod/Promo stamp/NIAMM 51
**PIREE YOUNG MEN (FROM MONT ANA)A/Feix Bong Favorisea/Carmac 90/Mono/VG+VG+ 37
***THREE YOUNG MEN (FROM MONT ANA)A/Feix Bong Favorisea/Carmac 90/Mono/VG+VG+ 57
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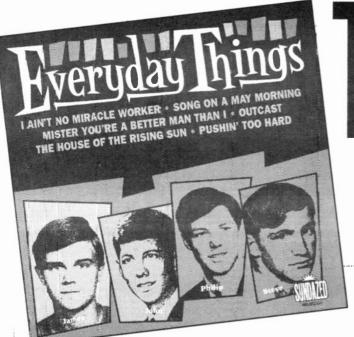
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ADAM "Eura" (Xiotia Mind test presaing 1994) - This was also the second "Woo of Lief" abum from the Swedish payceadelic mawns at Xiotic Mind. I set pressing (one of 5 or 8), with no steeve label from Audiodrisc, the company that pressed their wind Good LP and in a pasticularly respective to the Change "(MAM 1987 BONO)" is the just immore everence of Dylan a genus that he rapy to "Sgr! Peppa" was the ultra-shopped down "John Wesley Harding" white everyone elegated busing but jour 3D and where the covered "conseng" shown in response Surely one of the more bizarra of the bisnich as the psychiatric change" (MAM 1987 BONO) is the just immore everyone elegated busing but jour 3D and where covered "conseng" shown in response Surely one of the more bizarra of the bisnich as the psychiatric change of the marvet. This track, "Pown by this Seal" "Paint in Black" are soon. "San Franciscal Integring" as a sufficiently loopy period pices (MXO) copy, clean EUEE Sao Julia COLLINS" "Shual-Performed by The High Meea" (Prosper Records 187) - As dark and campaged and mysterious and GOOD a psychiatric field I. Pas anything the head United mental "face! Seal psychi" rannes that lever you won-terring where their marvet. (Prosper Records 187) - As dark and campaged and mysterious and GOOD a psychiatric field I. Pas anything the head United mental "face! Seal psychi" rannes that lever you won-terring where their marvet. (Prosper Records 187) - As dark and described the situation of the seal psychiatric and the "seylot" the situation of the service of the situation of the service of the service

ALLVI "Songs From Down The Hell" (Startson Studio 1977) - Periect SEALED copy of rare & toner folk parch, cool poster was eround sleeve wilytos on the back, SS 980

s I write these words, I am listening to an advertisement for a new treatment for Lthose with anxiety. How timely considering my editor informed me that the deadline for my next column was hovering near the horizon. Normally such a reminder can induce a mild case of panic, but this time I am on vacation. Not that the editor of this publication is one of those cigar-chomping maniacs, breathing down the necks of trembling contributors as he pounds out a jackhammer rhythm on his desk in accompaniment to his threats over the next deadline. He probably would have understood if I was unable to slip this edition of the column under the deadline wire because my vinyl collection is elsewhere. But I thought to myself, "Would that be fair to the deranged souls who have come to depend on my column for guidance in the pursuit of vinyl 45s?" Such a thing could create anxiety on a par with finding out your new daughter-in-law is Monica Lewinsky. I really don't want to be a party to something like that. So while I am traveling, I will dispatch this column, all from memory and all about four exciting 45 releases in non-seven inch format.

Great minds think alike — or stumble blindly into the same dark corners — which is certainly the case with both Sundazed and Norton Records, who have decided to stir interest in their 45 releases by issuing EPs still spinning at 45 revolutions per minute on big 10-inch wax. The results, as they like to say, are fabulous. Three extra inches allows for more tracks, bigger cover art and extended liner notes in a format that looks great from humble record shop to home turntable. Out of a handful of new releases, the 10-inch offerings from The Remains, The Everyday Things, and The Third Bardo, on Sundazed, and Pretty Things, on



easily could have been recorded by any of the grunge sensations of the early '90s' Seattle scene.

The Remains, from Boston, probably had more brushes with fame than any of the groups discussed on this page, an appearance on The Ed Sullivan Show and a spot on The Beatles' last American tour in 1966. But fame was a fleeting thing. When the landmark Nuggets series of the early '70s reintroduced America to regional '60s movers and hip-shakers such

Right now I am passing through Roswell, N.M., the desert town where many claim a flying saucer hurtled into infamy and controversy at a ranch in 1947 — just the sort of National Enquirer front-cover weirdness that floats in the cryptic acid tones of The Third Bardo.

Norton Records, are head- and-shoulders above the rest.

The Everyday Things, a product of the mid-60s California beat scene, are the least well-known among the waxings in this column this month. However, there is probably no better example of what was going on in garages across America at this time — enthusiastic teenagers playing raw covers of rock 'n' roll and R&B hits. With amps buzzing occasionally, the band gamely charges through "I Ain't No Miracle Worker," "Pushin' Too Hard," "Mister You're A Better Man Than I" and a frenetic "House Of The Rising Sun." The highlight of the disc is the original "Song On A May Morning," which would later be recorded again when the band metamorphosed into the more well-known Canterbury Fair. A close listen to the moody and powerful sound of this track suggests that it

as The Electric Prunes, The Standells, and The Chocolate Watchband, The Remains stood out as an unbelievable rediscovered treasure of accomplished musicianship and raw excitement. On this EP there are several covers: "I'm Talkin' 'Bout You," "My Babe" and a take on "Mercy, Mercy" that rivals The Rolling Stones' version. But like The Everyday Things, the stand-out cut is a more reflective moment, the plaintive "But I Ain't Got You." Fans of The Remains will no doubt enjoy the great cover art and liner notes.

Right now I am passing through Roswell, N.M., the desert town where many claim a flying saucer hurtled into infamy and controversy at a ranch in 1947 - just the sort of National Enquirer front-cover weirdness that floats in the cryptic acid tones of The Third Bardo. The liner notes rightly



suggest that The Third Bardo, consciousness-altering time travelers on a cosmic wave of fuzzed-out garage psych, could have easily been slipped in by an FM radio programmer between The Thirteenth Floor Elevators and The Music Machine. "I'm Five Years Ahead Of My Time" is the forgotten classic here and the primary reason I return to this EP more frequently than any of the others. If I weren't speeding through "UFO Country," (I just passed a sign that said so) I would probably be spinning the lost garage outer limits of "I'm Five Years Ahead Of My Time," "Rainbow Life," "Dawn Of Tomorrow" and "Lose Your Mind," assuming that after being in this part of the country, I was in control of the audio, the wow and the flutter.

Never one to play around, Norton Records jumped into the 10-inch business by going straight for the big guns by releasing Defecting Grey by Pretty Things. The Pretty Things, the baddest of the bad boys of the British Invasion, the unschooled progenitors of punk, and Norton Records, the independent label with all the great sounds, are no strangers. They have already gotten cozy in an illicit audio liaison that has produced a series of lush seven-inch EP reissues, praised in earlier pages of this publication. Whereas those EPs covered tracks from the Pretty Things' primal infancy to their diverse mid-60s materials, Defecting Grey features more adventurous material from 1967-68, including the superior demo version of the title track. The other tracks are the single sides "Mr. Evasion," "Talkin' About The Good Times" and

"Walking Through My Dreams."

It is fortunate that I have arrived at the conclusion of this column, having run out of Holiday Inn stationary. Not only that, but I am under the deadline with a few days to spare and no one can use me as an excuse for their anxiety. If you do feel a little edgy, even after reading this column, or maybe because of it, check out these 10-inch releases from the folks at Sundazed and Norton Records. After all, they don't want to sit around waiting for the phone to ring all day. It makes them nervous.

Label contact info

Norton Records

PO Box 646 Cooper Station New York, NY 10276 Phone: 718-789-4438 Fax: 718-398-9215

Web: www.nortonrecords.com E-mail: nortonrec@aol.com

Sundazed Music

PO Box 85 Coxsackie, NY 12051 Phone: 518-731-6262

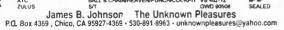
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Paul Anka	Abc-Par 9831	Diana	vq+	4
Paul Anka	Abc-Par 9987	My Heart Sings	vg+	4
Paul Anka	Abc-Par 10040	Pul Your Head On My Shoulder	vQ**	5
Paul Anka	Abc-Par 10064	It's Time To Cry	vq++	5
Paul Anka	Abc-Par 10082	Puppy Love	VQ++	5
Paul Anka	Abc-Par 10106	My Home Town	vg+	3
Paul Anka	Abc-Par 10168	Story Of My Love	vq+	3
Paul Anka	Abc-Par 10220	Dance On Little Girl	VQ++	4
Paul Anka	RCA 8097	Eso Beso	nm	5
Rascals	Atlantic 2654	Carry Me Back wip sle	vg*/vg*	6
Buck Owens	Cap tol 5336	Crying Time w/p ste	vg+/vg+	8
Boyfnends	Kapp 569	Let's Fall In Love promo	nm	8
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Elvis	RCA 47-8400	Such a Night dot-sp	vq+	4
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Bob Seger & Last Heard	Cameo 465	Persecution Smith d h	nm	10
Sam & Dave	Stax 231	Soul Man	49++	5
Embers	Empress 101	Soldaire	VQ++	8
Playboys	Cameo 142	Over The Weekend	vg++	10
Jarmels	Laurie 3098	Little Bit Of Soap	nm	10
Bob Beckham	Decca 31029	Crazy Arms w/p sie	vg++/nm	10
Cezannes	Markay 108	All At Once	nm	4
Benana Sphis	Kelloggs EP 34578	Tra-la-la w/sleeve	vg+/vg++	10
Banana Splits	Kelloggs EP 34579	Doin' The Banana Split w/sleeve	vg+/vg++	10
Alive & Kicking	Roulette 7078	Tighter Tighter	nm	4
Crazy Elephant	Bell 763	Dark Part Of My Mind	vg+	3
5 Satins	Ember 109	To The Aiste	VQ*	3
Olympics	Mirwood 5523	Baby Do The Phility Dog	vg+	3
Animals	MGM 13274	I'm Crying promo	vg+	4
Animals	MGM 13917	Anything promo	nm	5
Lee Allen	Ember 1039	Tic Toc burning logs lbl sol	vg+	4
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DAVID BOWIE Man who sold world Mercury SR 61325 MINT original Not Fake \$150 ANNETTE RARE LPS State & College Songs DISNEYLAND
1967 MONO SEALED \$300
PAJAMA PARTY Buena Vista ULTRA RARE
STEREO VG+/VG+ \$125 FIVE KEYS THUMB COVER
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Chirping Crickets BRUNSWICK yellow label promo M- cond books at \$5000 this one is M-/VG \$1,200

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ELVIS Presley" HIS MASTERS VOICE mono CLP 1093 maroon lbl whilpper ULTRA RARE laminated cvr VG+/VG+ \$200 DAVID BOWIE DRAG COVER Man who sold world MERC UK textured

Man who sold world MERC UK textured Cover MINT printing on spine \$500

COMMENS

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Out of our heads MONO LONDON \$200 STRAWBERRY ALARM CLOCK ZZ TOP: AMERICAN BLUES

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HENDRIX: 6 singles pack LIM ED Germany
Polydor sampler from I3 LP set 262 5040 \$100

Polydor sampler from I3 LP set 262 5040 \$100 JOHNNY WINTERS RAREST LP: Progressive Blues Experiment SONOBEAT Stereo Non autographed M- exc:stain on cover \$300

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61. Blues LIVE JABN THI Cvr only 255
610 Elvis LPH JO20 sacked file Cvr only 255
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610 Loving You Unit Mono ORIG
610 HARD CVR ONLY 256
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R.E. A.
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RALPH, ERIC
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QUEEN

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(same) W/STKR Rist W/SCENTS:

\$30

Ratt R ROIL LIVE '84 sudec cover

Write me a letter MO RECENTGre 1bl \$300

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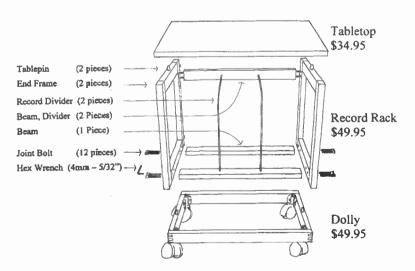
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RARE PICTURE SLEEVE AUCTION

AUCTION #90.An all-picture sleeve auction. One grade only (no discs, just picture sleeves). While I wore out the 45's working as a DJ, I kept the original picture sleeves stored in a basement cabinet. Most were stored without the record ever being inside, so, only a few have any ringwear. Those that do are coded:srw-slight ringwear; rw-moderate ringwear. Grading is conservative. These picture sleeve were stored in 7½" Polyethlyene clear sleeves and I'm the original owner. Many are very rare and they record vist hour the record ever being inside, so, only a few have any timpeear, Those that do are coded in 73" Polyethlyene clear alseves and I'm the original owner. Many are very rare and they look exceptional, Call (30)193-4152 with any questions, Timbe and the control of the control of

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ALL RECORDS ARE MINT- OR BETTER UNLESS STATED CTHERWISE & ARE STEREO UNLESS NOTED. ALL COMPACT DISCS ARE NEW & UNPLAYED. Discs marked (CDR) have same sound & covers as originals, but no writing on disc. Postage (USA) is \$4.00 for one or two items, \$5.00 for three or more. Money Orders Preferred, payable to R.D. ACELA. THANK YOU!

EBEACH BOYS-LPS

"I.A. (Light Album)" (CRB-86081) 1979 Caribou album. U.K. IMPORT. SEALED. \$30.

"The Beach Boys Love You"(MSK-2258) 1977 album. w/ "Airplane". cc. SEALED. \$25.

"25 Years Of Good Vibrations"(SUNKIST PROMO)Sold ONLY at concerts. SEALED. \$50.

"The Beach Boys: 1962-1967" (TIME-LIFE) Digitally Remastered 2 LPs. SEALED. \$50.

"The Hot Ones"(RSO Inc.) 1985 radio show. Songs & interviews. White cover.\$100.

"SMILE"(2 LPs) ORIGINAL 2 LP version on BLACK VINYL. with POSTER. SEALED. \$200.

"The Best Of The Beach Boys, Vol. 3"(DKAO-2945)1968 LP, RAINBOW Label. cc. \$40.

"Beach Boys' Party"(MAS-2398) 1965 MONO w/PHOTOS!! UNBELIEVABLE! SEALED! \$125.

"Creative Radio Shows"(DEMO-33 1/3) Demo LP sent to radio stations in 1977 to sell shows featuring THE BEACH BOYS, BEATLES & BUDDY HOLLY. generic cover.\$100.

"Creative Radio Shows" (DEMO-33 1/3) Demo LP sent to radio stations in 1977 to sell shows featuring THE BEACH BOYS, BEATLES & BUDDY HOLLY. generic cover. \$100.

THE BEACH BOYS-Compact Discs

"Landlocked/Adult Child" (PB-1009) Two unreleased albums from 1971 & 1977. \$30.

"Cet The Gang Back Together" (2 CDRs) Live Philadelphia, 1980. with Brian. \$50.

"Goodbye Surfing, Hello God!" (5 CD Box Set) Previously unissued studio material from 1963-1972, complete 1970 Big Sur concert, live television performances, unreleased 1967 Washington, D.C. live show. w/ Deluxe book & box. 5 CDs. \$130.

"Summer In Paradise - Special U.K. Remix" (CDR) With BONUS promo mixes. \$25.

"Live In Sacramento, 1964" (CDR) Complete, unedited 2nd show and overdubs. \$25.

"Carolina's Birthday Party" (2 CDRs) Live at Hardee's, 4th of July, 1991. \$50.

"Aloha From Hawaii (And Hollywood)" (SF-147) Entire LIVE 1967 concert with BRIAN from Honolulu. Also includes live in studio overdub sessions in L.A. NEW! \$25.

"Studio Sessions, Volume One, 1962-1963" (CDR) Alternates, backing tracks. \$25.

"Grateful Dead Meets The Beach Boys "(3 CDRs) COMPLETE 1971 concert featuring entire Grateful Dead & Beach Boys sets. Includes "Help Me Rhonda". 3 CDRs. \$65.

"For Collector's Only" (CDR) Extended re-mixes, non-LP oddities, others. \$25.

"Capitol Punishment" (SP-143/144) 1964-1965 studio sessions & demos. 2 CDs. \$50.

"All Summer Long" (CDR) LIVE Jamaica World Music Festival in 1982. GREAT!! \$25.

"SMILE" (2 CDRs) Unreleased album, alternates, studio sessions backing tracks, and demos. Reproduction of Vigotone CDs without book and extras. 2 CDRs. \$50.

"From The Vaults" (CDR) Studio sessions w/ "Awake", "Silly Walls", "Viggie", \$25.

"Mike Love, Not War" (SP-108) Live 1966 soundboard recording & much more. \$30.

"Unsurpassed Masters, Vol. 1" (CDR), "Vol. 2" (CDR), "Vol. 3" (CDR), "Vol. 4" (2CDR)

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"Wol. 5" (CDR), "Vol. 6" (3 CDRs), "Vol. 2" (CDR), "Vol. 3" (CDR), "Vol. 4" (2C

THE BEACH BOYS-Memorabilia

"1996 Promotional Stand-Up". NEW & UNUSED 12x16 inch "Boost" Store Display.\$50.

"Official 1988 Tour Program". 16 page booklet from 1988 Iowa State Fair. \$12.

"1980 World Tour Book". 10x14 inch Tour book, small tear upper front cvr. \$50.

"Tour Book". Mid-1970's Tour Program featuring 5 original members. GREAT!! \$50.

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One of the high-value items that passed by the Whatzit Day table was an acetate of TV Guide Presents Elvis Presley, an interview disc from 1956. Near mint DJ copies go for \$1,200.

(National Record Show from page 12)

man a Whatzit Day table again.

"I lost count of how many people came up to me to say nice things about *Goldmine* and/or our price guides," he said. "And I lost count of how many books I signed — some people even brought older editions of books to have signed."

Stellar items that he saw at the Whatzit table included an acetate of the DJ interview disc TV Guide Presents Elvis Presley, (near mint DJ copies are worth \$1,200), and "one of the most sought-after Rolling Stones albums," Neely said. "It was a promo-only LP issued in 1969, The Rolling Stones — The Promotional Album, (London RSD-1). Near mint copies go for

several thousand dollars. How did I know it was the real thing and not a counterfeit? The radio station or disc jockey who owned it had taken a pen to the back cover and written in the intro times next to all the songs.... The writing may detract from its condition and value but adds to its authenticity. Someone actually used it for the purpose London Records meant it to be used for — to play Rolling Stones songs on the air."

Over in the dealer arena, not all sales were merely business transactions. One table of Rockit Music Collectibles' stock had all profits benefiting the Rock Hall's Education Fund.

"It's a way to give back a little," said Rockit's Will Simmons.

The fund provides money for "educational programs that take place in the museum, as well as outreach programs to area schools. We create curriculum for teachers that are presented at our teacher workshops.... Programs start with Toddler Rock and progress through college courses," said David Spero, the vice president of education and programming at the Rock Hall.

On Rockit's donation table were posters from the 1990s-2000 and vintage posters and pennants from the '60s. Customers were responsive to the idea, Simmons said, and though the sales from that particular table were not as high as he would have hoped, knowledge about the table's existence this year could spur sales at that particular table next year, he surmised.

At the Purple Moon Design/Deadimages.com booth, photographer Rob Cohn and wife Michelle had their mini-gallery of Jerry Garcia pictures up for display as well as purchase and donated two prints to the Hall. Cohn said that they were thrilled to be set up on the lower level, a stone's throw away from the Garcia guitar display.

Cohn has photographed hundreds of Dead shows since 1984 and sets up and sells material at shows such as the Furthur Festival.

"This is our contribution to keeping those memories alive. It's amazing to go out and tour



Bruce Spizer chatted with Beatles fans and answered questions after his presentations on Vee-Jay, Capitol and the Butcher Cover.

with this stuff," he said. Surrounded by the Garcia images can be "an incredibly cathartic experience [for fans]. People come and spend an hour or two. We're a little different than a T-shirt vendor," he said. Cohn was the first photographer officially licensed with the Dead, in 1992. "Few photographers want to work on a licensing arrangement" exclusively with a band, he said. "The artist is why I'm here."

Whereas most photographers take a wide variety of artists and sell usages to magazines and books, for example, Purple Moon sells Cohn's work — admittedly a narrow focus — directly to consumers. Not realizing that angle, some customers at the show asked for photos of other bands, but Cohn explained that he is not a reseller of other people's work and he only shoots bands whose music for which he has a passion (Stevie Nicks and Bob Dylan are included in his repertoire). Purple

Moon would never jump on a bandwagon. "We're not selling pictures of Britney Spears," he said. "Stuff that we've shot is stuff that moves us. What we do is a labor of love."

Keep tuned to *Goldmine* throughout the year for information on the next 'National Record Show as the ideas and input on first two events become plans for the third.

- Cathy Bernardy and Greg Locscher

National Record Show[™] 2002 Aug. 3-4, 2002

Dealers, sign-up for next year's show will be after Jan. 1; all dealers will have to have their *Goldmine* advertising account in good standing in 2002 to set up at the show.

(Market Beat from page 12)

town, the fact that this show was before Labor Day and some increased local advertising."

Horowitz said strong sellers for him were The Beatles, Queen, and Weezer. "Great combo, huh?!" He sold a unique Rolling Stones LP from Japan for \$300 and also purchased some nice foreign picture sleeves and promo CDs.

Going into the paper memorabilia area, Morris Everett of The Last Moving Picture Company, a major movie poster dealer who also made a presentation at the show on collecting posters, said, "Poster sales were just fine for me. were a bit more on the modest side than what I am used to. But remember, I focus primarily on psychedelic posters from Austin, and that's where I usually sell. As always, sales of the 1950s-era rock and R&B posteres generated some interest, and after-the-show sales have pushed my total sales higher.

"What is always great about these events is the chance to meet other collectors and make trades with other dealers. I managed to make a trade or two that helped build my collection of psychedelic Armadillo World Headquarters posters. Particularly interesting was a "printers' proof sheet" of four great Armadillo posters. For me, just obtaining that one piece made the show worthwhile. After that, the sales generated



Shopping at CVC Collectables' tables at the National Record Show. Co-owner Karel Biggs (left) chats with one of her customers.

"Incredible, much better than expected. The show was very well put together and promoted. The only bad thing is that we now have to wait 12 months for the next one!"

— Sheldon Frymerman

My top sale was \$300 for a Monterey Pop Festival linen-backed one-sheet. I sold a nice balance of material. I bought — of course! — some rock 'n' roll movie window cards. The show was a great success in all respects in my opinion. I would gladly do it again "

Dennis Hickey, Everett's copresenter on collecting posters and a specialist in collecting psychedelic posters from Texas, said, "Sales

at the event were just frosting on the cake."

"Incredible, much better than expected," was the response from dealer Sheldon Frymerman. "The show was very well put together and promoted. The only bad thing is that we now have to wait 12 months for the next one!"

Frymerman said his sales of rock posters and cardboard displays from '70s to '90s artists sold very well, with Queen, Bruce Spring-

steen, Nirvana, and The Beatles being the top artists. He said it was mostly the hard-core collectors, not the tire-kickers, who picked up the items from his table.

With the many fans visiting the Rock Hall during the show, Julie Offen of Bags Unlimited reported, "I have to say the 'tire-kickers' made up a large bulk of our sales. Just about everyone has a stash of records at home that mean something to them that they want to protect and either display or store. These people were able to pick up a bottle of Groovy Cleaner" a few mylar sleeves, 100 poly sleeves or exactly whatever they needed to clean up and preserve their cherished memories. Of course, we had a lot of longtime collectors and dealers who knew exactly what they needed who stopped by to visit us as well.

"We sold a lot of LP-related items this year as

compared to the larger demand for 45 sleeves at last year's show. Outer LP jacket sleeves both in polyethylene and mlylar sold extremely well. We sold out of storage boxes for all sizes — LP, 10-inch, seven-inch and CD — pretty early in the show. Bottles of our Groovy Cleaner with a cloth or a pack of sponges seemed to be a popular sale. We had quite a few requests for CD-related items — of which we brought along only a limited supply to save space for our vinyl protective products. Our Album Art Frames were selling as soon as we could put them out on our table!"

Offen said they even had a few requests for a new product idea. A lot of people thought we should look into making our plastic 45 rpm storage boxes in a larger size to accomodate more records."

— Greg Loescher

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(Reissues from page 30)

songs from Wynn's pre-Syndicate group 15 Minutes (including yet another version of "That's What You Always Say"). They provide a nice starting point to the meatier EP and album — and a lineage that can be traced all the way back to yes — the Velvets.

- Michael Gallucci

MADONNA Madonna Warner Bros. (9362-47903-2)

Like A Virgin Warner Bros. (9362-47901-2)

True Blue Warner Bros. (9362-47902-2)

Over the years, what has often been lost amid all the controversy, image makeovers, and media manipulation is the fact that Madonna has made some great dance music. Warner Bros. has decided to release remastered versions of Madonna's first three albums (Madonna, Like A Virgin and True Blue) to coincide with her Drowned World tour, making for a great opportunity to check out the albums that Madonna made during her initial jaunt on the road to superstardom.

Though she has grown into a more serious and mature artist over the years, in my opinion Madonna has never topped her first album for sheer fun. On Madonna she expertly plays the lusty teenage girl next door, and MTV helped make her fishnet stockings and miniskirt the hot new fashion statement, as young teenage girls ran out in droves to imitate her. Beyond that she had

joyous pop songs such as "Lucky Star" and "Holiday" at her disposal, while the impassioned "Borderline" was equally catchy amid its more serious "wrong end of love" lyrics.

The relentlessly rocking "Burning Up" and "Everybody" should also be familiar to anyone who has ever been to a dance club (or a Sweet Sixteen dance), and when she exhorts everybody to "come on dance and sing, get up and do your thing," it's hard not to do just that. Elsewhere, "I Know It" is a lesser-known (and almost as catchy) gem, while "Think Of Me" and "Physical Attraction" adequately fill out an energetic newwave dance debut that had our heroine well on her road to stardom.

That stardom was instantly achieved with Like A Virgin, which was produced by Chic's Nile Rodgers and contained several more signature songs. On "Material Girl" Madonna makes her motives known (hey, she's nothing if not ambitious, and here she's refreshingly honest), while the airy "Angel," the title track, and "Dress You Up" were other significant hits or radio tracks.

The overlooked album track "Over And Over" also sports tinkly keyboards and a hummable chorus that make your toes tap, but overall the hits-to-misses ratio isn't quite as good here. The Kate Bush-influenced ballad "Love Doesn't Live Here Anymore" and the lightly soulful pop of "Shoo-Bee-Doo" saw Madonna branching out a bit, but the album mostly continues in the same dance-oriented direction as her debut, albeit with shorter (and less repetitive) songs overall. In retrospect, her girlish high-pitched vocals on both albums are surprisingly weak, which is made especially apparent due to the crystal-clear sound quality on these reissues.

Fortunately, her vocals take a turn for the

better on *True Blue*, which also saw Madonna attempting and generally achieving significant artistic growth musically. Granted, "White Heat" and "Jimmy Jimmy" were arguably her worst songs to date, but the melodramatic ballad "Live To Tell" was probably her best, featuring a deeply felt adult vocal that she hadn't seemed capable of before.

Her voice also deepens on "Papa Don't Preach" and "Open Your Heart," two typically catchy pop hits, though the feminist lyrics on the former ("I'm keeping my baby") and the pleading tone on the latter were far from standard Madonna fare. Elsewhere, "Where's The Party" is a mindless dance song that adds some levity, while the title track is an elegantly evocative ballad that sees Madonna singing about love (and not lust) for a change. Finally, "La

Isla Bonita" has an exotic Spanish flavor, while "Love Makes The World Go Around" (*True Blue's* underrated album track) boasts Caribbean dance beats and jaunty horns. The varied end result was arguably her best album yet.

In addition to the already mentioned stellar sound quality, these three albums feature the original LP artwork (to satiate collectors), lyrics to each song and two extended dance remixes per album as bonus tracks. Granted, I prefer the original song versions in each instance, but it's still neat to hear a less-edgy "Burning Up." an altogether different and intriguing ending to



Madonna

"Like A Virgin," a more skeletal "Material Girl," a drastically reconfigured dance version of "True Blue" and a version of "La Isla Bonita" that's heavy on female backing singers.

The new version of "Lucky Star" doesn't add much to the debut, but these beefed-up albums (all of which generously exceed 50 minutes) offer an enticing way to catch up on some of Madonna's olde-1 (and best) songs.

— Scott Floman

(Please see Reissues page 61)

GOLDMINE GRADING GUIDE-

VISUAL OR PLAY GRADING?

In an ideal world, every record would be played before it is graded. But the time involved makes it impractical for most dealers, and anyway, it's rare that you get a chance to hear a record before you buy through the mail. Some advertisers playgrade everything and say so But unless otherwise noted, records are visually graded.

HOW TO GRADE

Look at everything about a record — its playing surface, its label, its edges — under a strong light. Then based on your overall impression give it a grade based on the following criteria

Mint (M): Absolutely perfect in every way — certainly never played, possibly even still sealed. (More on still sealed under "Other considerations"). Should be used sparingly as a grade, if at all.

Near Mint (NM or M-); A nearly perfect record Many dealers won't give a grade higher than this implying (perhaps correctly) that no record is ever truly perfect.

The record should show no obvious signs of wear. A 45 RPM or EP sleeve should have no more than the most minor defects, such as almost invisible wear or other signs of slight handling.

An LP jacket should have no creases, folds, seam splits or any other noticeable similar defect. No cut-out hotes, either And of course, the same should be true of any other inserts, such as posters, lyric sleeves and the like.

Basically, an LP in Near Mint condition tooks as if you just got it home from a new record store and removed the shrink wrap.

Near Mint is the highest price listed in all GOLDMINE price guides.

Near Mint is the highest price listed in all GOLDMINE price guides. Anything that exceeds this grade, in the opinion of both buyer and seller, is worth significantly more than the highest GOLDMINE book value

Very Good Plus (VG+): Generally worth 50 percent of the Near Mint value.

A Very Good Plus record will show some signs that it was played and otherwise handled by a previous owner who look good care of it.

Record surfaces may show some slight signs of wear and may have slight scuffs or very light scratches that don't affect one's tistening experience. Slight warps that do not affect the sound are OK.

The label may have some ring wear or discoloration, but is should be barely noticeable. The center hole will not have been misshapen by repeated play

Picture sleeves and LP inner sleeves will have some slight wear, lightly turned-up corners or a slight seam-split. An LP jacket may have slight signs of wear also and may be marred by a cut-out hole, indentation or corner indicating it was taken out of print and sold at a discount.

In general, if not for a couple of minor things wrong with it, this would be Near Mint. All but the most mint-crazy collectors will find a Very Good Plus record highly acceptable

Very Good (VG): Generally worth 25 percent of the Near Mint value. Many of the defects found in a VG+ record will be more pronounced in a VG disc. Surface noise will be evident upon playing, especially in soft passages and during a song's intro and fade, but will not overpower the music otherwise. Groove wear will start to be noticeable, as will light scratches (deep enough to feel with a fingernail) that will affect the sound.

Labels may be marred by writing, or have tape or stickers (or their residue) attached. The same will be true of picture sleeves or LP covers. However, it will not have all of these problems at the same time, only two or three of them

GOLDMINE price guides with more than one price will list Very Good as the lowest price. This, not the Near Mint price, should be your guide when determining how much a record is worth, as that is the price a dealer will normally pay you for a Near Mint record.

Good (G), Good Plus (G+): Generally worth 10-15 percent of the Near Mint value. Good does not mean Bad! A record in Good or Good Plus condition can be put onto a turntable and will play through without skipping. But it will have significant surface noise and scratches and visible groove wear (on a styrene record, the groove will be starting to turn white)

A jacket or sleeve will have seam splits, especially at the bottom or on the spine. Tape, writing, ring wear or other defects will start to overwhelm the object

If it's a common item, you'll probably find another copy in better shape eventually. Pass it up. But, if it's something your have been seeking for years, and the price is right, get it.. but keep looking to upgrade

Poor (P), Fair (F): Generally worth 0-5 percent of the Near Mint price The record is cracked, badly warped, and won't play through without skipping or repeating. The picture sleeve is water damaged, split on all three seams and heavily marred by wear and writing. The LP jacket barely keeps the LP inside it. Inner sleeves are fully seam split, crinkled and written upon.

Except for impossibly rare records otherwise unattainable, records in this condition should be bought or sold for no more than a few cents each

OTHER CONSIDERATIONS

Most dealers give a separate grade to the record and its sleeve or cover in an ad, a record's grade is listed first, followed by that of the sleeve or lacket

With Still Sealed (SS) records let the buyer beware, unless it's a U.S. pressing from the last 10-15 years or so. It's too easy to re-seal one. Yes, some legitimately never-opened LPs from the 1960s still exist. But if you're looking for a specific pressing, the only way you can know for sure is to open the record. Also, European imports are not factory-sealed, so if you see them advertised as sealed, someone other than the manufacturer sealed them.

A FEW NOTES ON COMPACT DISCS

In theory, a compact disc should always play-grade in at least Near Mint condition. And even the condition of generic jewel boxes and trays aren't important, as they can be replaced easily

Unless the CD came in a special package #fold-open, fold-over, colored plasfic, etc.), the 'wo areas to check for grading are its label and its insert (booklet).

Most collector interest currently is with promotional CD's. Again, audible condition of the disa is less of a concern than the condition of its packaging and an-work and the collectibility of the artist.

Used full-length, commercial CD's generally sell for 50-75 percent of the new price. Dealers in used CD's will usually pay no more than 50 percent of that price, and often much less.

COMMON ABBREVIATIONS (not including grades)

7" - standard 45 RPM record
10" - 10-inch vinyl LP
12" - 12-inch single
bb - bb hole in cover
boot - bootleg
cc - cut corner
cd - compact disc
cd3 - 3" compact disc single

cd5 - 5' compact disc single

coh - cut-out hole
dj - disc jockey (promo)
ep - extended play 45
imp - import
lp - 12" vinyl album
m - *mono LP
nap - not affecting play

nap - not affecting play
non-lp - not on full-length LP or CD
oc - original cast recording
ost - original soundtrack

pc - picture cover (12' and CD's)
pi - picture insert (CD single)
promo - promotional copy
ps - picture sleeve (45s)
quad - quadraphonic
re - reissue
ri - reissue
rpm - revolutions per minute
rw - ring wear
s - stereo LP

sI - slight
sm spI - seam split
soc - sticker on cover
soI - sticker on label
ss - still sealed
s/t - self-titled
tc - title cover (12" and CDs)
ti - title insert (CD single)
toc - tape on cover

tol - tape on label

UK - United Kingdom (British import)
US - United States (domestic pressing)
va - various artists
wlp - white label promo

woc - writing on cover
wol - writing on label
xol - "x" written on label
*check the context, as "m" can
also mean "mint"



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(Reissues from page 58)

FLECTRIC LIGHT ORCHESTRA Epic/Legacy (AEK 85419 S2)

Epic/Legacy (AEK 85420 S2)

Epic/Legacy (AEK 85421 S1)

Secret Messages Epic/Legacy (AEK 85424 S1)

These four Electric Light Orchestra reissues — Eldorado Discovery, Time and Secret Messages - all feature digital remastering and bonus tracks (including previously unreleased material), along with brief track-by-track commentary from ELO's creative force Jeff Lynne.

Eldorado (released in 1974) is the album that solidly broke the group in America — their first to crack the Top 20 — with the dreamy single "Can't Get It Out Of My Head" becoming the band's first Top 10 hit. "Dreamy" is an appropriate term to describe this record, given that the album's concept is the world of dreams. The lush orchestral arrangements (the album marks the first time Lynne had used an orchestra) are so soothing, it's no wonder the dreamer chooses fantasy over reality in the title track. The bonus tracks are the previously unreleased "Eldorado Instrumental Medley," and a 46-second clip of the song "Dark City," which would be reworked into "Laredo Torado."

1979's Discovery was one of the group's most successful albums, peaking at #5 and featuring three Top 40 hits, including the monster hook-laden "Don't Bring Me Down." The song was the group's highest-charting U.S. single, reaching #4, which makes it all the more interesting that it was written when the album was nearly done, "'cos I felt there weren't enough loud ones on the album," in Lynne's words. The rest of the album is equally tuneful, a pop lover's delight, with the expected disco overtones of the era (as on "Shine A Little Love"). Bonus tracks include two brief clips from demos of "On The Run" and



"Second Time Around" and an excellent (previously unreleased) cover of Del Shannon's "Little Town Flirt."

Time, released in 1981, returns to the realm of fantasy, in this case time travel. By now, the rest of the rock world has caught up with ELO's electronic dabblings - you'll swear that's The Buggles doing the vocals on "Yours Truly" (and the tinny vocal sound is perfect for a song about a man who's fallen in love with his computer, a strange thought in those pre-Internet days). If the overall flow isn't as sleek and allencompassing as Eldorado, there's still more than enough catchy material here to make it one of the group's stronger albums. The bonus tracks — "The Bouncer," "When Time Stood Still" and "Julie Don't Live Here" - are all B-sides.

By the time Secret Messages was released in 1983, ELO's big hit-making years were over. Certainly the band's light, breezy touch isn't nearly as evident on this record; "Bluebird" has a mournful undercurrent, "Stranger" is cooly laid-back, and "Loser Gone Wild" conjures up the mood of a late-night bar. The album's hit single, "Rock 'N' Roll Is King" (which hit the Top 20), treads "Don't Let Me Down" territory, bold, brassy and strutting (ditto "Four Little Diamonds" and "Danger

Ahead"). The bonus tracks are "No Way Out" and "Endless Lies," both originally slated for a double-album version of Secret Messages (the latter song previously unreleased), and "After All," "Rock 'N' Roll"'s B-side.

All in all, these are four reissues. that nicely broaden the scope of the original albums.

— Gillian G. Gaar

BUFFALO SPRINGFIELD

Atco/Elektra/Rhino (R2 74324) (Four discs)

The reasons Buffalo Springfield never made it big are both obvious and confounding. The band in-fighting, the clashing of egos and the temperamental nature of the group itself (Neil Young, Stephen Stills, and Richie Furay all had something to say, and their work often fought for prime space on record) barely kept them speaking to each other during their rocky '60s climb.

Yet, their blend of hippie-folk and country-rock aesthetics pretty much defined the California sound of the '70s (the legacy the Springfield left -Crosby, Stills, Nash & Young; Poco;

Loggins And Messina -- says much about their influence). The four-disc Box Set gathers it all and attempts to trace the era, sound and tumultuous period that defined the group

Based on heft alone - 88 tracks, 36 of them previously unreleased - it succeeds. All three of the group's albums ('66's Buffalo Springfield, the following year's Buffalo Springfield Again, '68's Last Time Around) are represented, although Last Time Around either omits or replaces with different versions five songs from its original version (little loss here, since the album isn't all that good anyway). Most valuable is the bulk of demos recorded for the unreleased Stampeded (which was eventually replaced by Again), most of which are making their legal debut.

Like the other unreleased cuts, there's both a tentative and self-assured nature to the recordings. This was clearly a group overloaded with talent. The fact that they only managed three proper albums (one of which was released after they disbanded and doesn't really generate much interest among fans or band members) but left so much historically interesting music behind plays well into their favor. Next to The Byrds, Buffalo Spring-

(Please see Reissues page 66)



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- Sep 8 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.
 Sep 8 IN, Indianapolis, James Dean Memorial Gallery, Fountain Square Theatre. F: \$14. James Dean Memorial Gallery, 425 N. Main St., Fairmount, IN 46928. PH: 765-948-3326 or FAX: 765-948-3389.
 Sep 8 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rl. 46 & Rl. 80) at Rl. 23 & Rl. 2025, SH: 10am-4pm, T: 100, A: \$5. under 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. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult, 10am-3pm, Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
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 John Miller, PH/FAX: 954-926-4545.

 Sep 9 MA, Boston. Nev. England Record & Compact Disc Expo,
 Radisson Hotel. 200 Stuart St., SH: 10am-5pm, A: \$4.
 Randolph Music Ctr., PH: 781-986-4538.

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 Walsh, 11320 Cochiti SE, Albuquerque, NM 87123. PH: 505-292-2196, 292-1741 eves or FAX: 505-292-7493.
 Sep 16 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.
 Sep 16 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall. 4256 Secor Rd., SH: 10am-4pm, T: 8', F: 5. 2'. Stephen or Becky, PH: 419-874-1725.
 Sep 16 OH, Fairview Park. Record & CD Convention, American Legion Hall. 22001 Brookpark Rd., I-480, Exit 9 Grayton Rd.

- SH: 10am-4pm, A: \$3. Ted Szlag, PH: 440-884-4125.

 Sep 16 BC, 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 ON, Thornhill. Record & CD Collectable Show, Community Centre. 7755 Bayriew Ave., SH: 10am-3:00pm, T: 50. A: \$3. Annette Lawrence, PH: 705-324-9116.

 Sep 16 ERNGLAND, Bath. Music Fair, Sports Centre. North Parade Rd., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.

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 Sep 22 IL., Alsip. Record Collector's Show, Radisson Hotel 5000 W. 127th St. (1-294 Exit Cicero Ave.), SH: 9am-3pm, T: 30-6' & 8', F: \$30.-\$40., A: \$3. Larry O'Connelli. 3900 W. 65th St. Chicago, IL 60629. PH: 773-585-6254.

 Sep 22 NY, New York City. Collector's Fest, The Holy Cross School. 332 W. 43rd St., btw. 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. a. for 1st 2, \$40. ea. for 3 or more, A: \$4. Collector's Paradise, PO Box 261016, Columbus, OH 43226. PH: 614-261-1585.

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 Sep 22 ENGLAND, Norwich, Music Fair, St. Andrews Halls, St. Andrews Plain, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4299.

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 Sep 23 CA, Berksley, Fall 2001 Record Swap Meet, Pauley Ballroom. ASUC Bldg., UC Berkeley Campus, SH: 10am-4pm. T: 6'. F: \$40., \$25. ea. add'l., A: \$2. KALX Record Swap, 26 Barrows Hall #5550, Berksley, CA 94720, PH: 510-642-1111.

 Sep 23 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6'. F: \$45., A: \$4. Greater Promos. Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074, PH: 860-644-8044.

 Sep 23 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 70-8'. F: \$40., A: \$3. John Govt, 3045 Worcester Ln., Aurora, IL 60504, PH: 630-988-1533 eves.
- 898-1533 eves.
 Sep 23 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: 317-892-3278
- without, under 12 free with adult. Alpha Records & Music. Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

 Sep 23 OH, Toldo. 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 Sep 18, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

 Sep 23 WA, Tacoma. Northwest 45 & 78 RPM Only Record Show, VFW Post #91. 2000 S. Union, SH: 10am-5pm, T: 6', F: \$25. A: \$2. Don Kirsch, PH: 253-627-1342.

 Sep 23 ON, Toronto. Musical Collectables Show. Rinx. 65 Orfus Rd., SH: 10am-4pm, T: 140, A: \$4. Lorne VanSinclair, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.

 Sep 23 ENGLAND, Colchester. Music Fair, Leisure World. T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

 Sep 29 KY, Covington. CD & Record Show, Holiday Inn Riverfront. 600 W. 3rd St., Cincinnail, OH, SH: 10am-4pm, T: 25-6', F: \$40. A: \$2. Rock Shop, Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

- \$40., A: \$2. Rock Shop, Kevin Folkerth, PO Box 1007 Greenville, OH 45331. PH: 937-548-8364.

 Sep 29 TN, Memphis. Record Convention. A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.

 Sep 29 WI, Milwaulkee. WMSE Music Meltdown, CD, Record & Gear Show, Todd Wehr Conference Ctr. 1047 N. Broadway SH: 9am-3pm, F: \$25.. A: \$2. WMSE Radio, Julie Cudahy, PH: 414-277-7556.

 Sep 29 ENGLAND, Stoke on Trent. Music Fair, Victoria Hall Hanley. Rob Lythall. VIP Events, PH: 0116-224-4300 or FAX 0116-224-4299.

- Anney Mob Lymair, VIP Events, PH: U116-224-43300 or FAX 0116-224-4299.

 Sep 29-30 ENGLAND, Glasgow, Music Fair, Scottish Exhibition & Conference Centre, T. 6'. Rob Lythall, VIP Events, PH: 0116 224-4300 or FAX 0116-224-4299.

 Sep 30 AR, Little Rock, Record Convention Best Wester Inntowne, 600 Interstate 30, SH 10am-5pm, A. \$3. Southwest Music Promos. Bob, PH: 713-771-3939.

 Sep 30 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 Brunne, PH: 626-963-9717.

- spirit, 1: 3-6, F. Sob (of 1, s95, tof 2, A; s3, Sleve Brunne PH: 626-963-9717.

 Sep 30 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.

 Sep 30 FL, Orlando, Record Show, Central FL Fairgrounds, 460: W. Colonial Dir., 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.

 Sep 30 KY, Louisville, Music Collectors' Convention, Exec. Inr Watterson Expwy, & Fairgrounds, SH: 10am-3pm, F, \$30, on week in advance, \$40, thereafter, A; \$2, with coupon, \$3, with out, under 12 free with adult, Alpha Records & Music, Geral Ruark, POB 17575, Indianapolis, IN 46217, PH: 317-882 3378.
- 3378.

 Sep 30 MD, Baltimore. Greater Baltimore Collectors Marl Pikesville Armory. 610 Reisterstown Rd., I-695, Exit 20, SH 10am-4pm, T: 180, F: \$50., A: \$4. Annapolis Marketing, Inc PO Box 454. Arnold, MD 21012. PH: 410-757-6182.

 Sep 30 TN, Nashville. CD & Record Show, Holiday Inn Select 2613 West End Ave., SH: 10am-4pm, T: 30-6; F: \$50., A: \$2 Kevin Folkerth. PO Box 1007, Greenville, OH 45331. PH: 937 548-8364.
- 548-8364.
 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: \$2.50, \$.5t students & seniors, under 12 free. Stand Still Music, PH: 804 420.6779

- students & seniors, under 12 free. Stand Still 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 Expositions. Sagadisc, Fernand Piqueras, 411 Quai Jean jaure: 71000 Macon France. PH: (33) 0385384666 or FAX: (33 0385380949).

 Oct 6 MN, Minneapolis. Record Show, VFW. 2916 Lyndale Ave. S. F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg St., Paul, MM 55101. PH: 651-290-2900.

 Oct 6-77X, Austin. Fall Record Convention, City Coliseum. 51st St & Riverside Dr., A: \$4. Austin Record Convention, PO Bo: 90806, Austin, TX 78709, PH: 512-288-7288.

 Oct 6 WI, Menasha-Appleton. Record & CD Show, N8770 Fire Lane #1. near intersection State Hwy. 10 & Oneida St. a Waverly Beach, SH: 10am-4pm, T: 8', F: \$35., A': \$2. PH: 608 525-4033 or 920-954-9969.

 Oct 6 ENGLAND, Birmingham. Music Fair, Academy, Dale End, T. 6', Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116 224-4299.
- 6: Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116 224-4299.

 Oct 7 MA, Chelmstord. Big Ed's Record, CDs & Tapes Show, Elkt Lodge. Rt. 110, SH: 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: 60-8; F: \$35. A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810 759.5132 cter.
- 759-5133 eves.
 7 NY, Utica, WOUR NY CD & Record Fair, Deerfield Vol. Firr Hall. 5476 Trenton Rd. (Exit 31 NYS T-Way), SH: 10am-5pm T. 60-8', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.



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2001 Fall Schedule

September 23 Pratt & Whitney

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Aircraft Club East Hartford, CT

October 21

Holiday Inn North Haven, CT



November 11 Civic Center



Springfield, MA

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- David and Nancy Hecker
- Legends of the 50's
- RC Collectibles
- Soundz Good Records Helmut Rauch
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- Launie Wolford
- 3-D Record Matting

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- Oct 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: 707-942-5079. Oct 13-14 FL, West Palm Beach. Record & CD Show. Uptown-Downtown Outlet Mall. 5700 Okeechobee Blvd., SH: Sat. 10am-6pm, Sun. 12noon-6pm. PH: 561-844-1324 or 775-
- 6377.

 Oct 13 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.

 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. 202S, 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. Davton, Music Collectors' Convention, Hara Arena.
- 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: 317-999-228.
- 882-3378.

 Oct 13 ENGLAND, London, Music Fair, Electric Ballroom, Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

 Oct 13 ENGLAND, Wolverhampton, Music Fair, Civic Halls, North St., T: 8'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

- St., T. B. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

 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 NE, Omaha. Record Show. 7803 Military, SH: 10am-4pm, T: 8', A: \$2. Tim, PH: 712-328-8731 or 328-2504.

 Oct 14 NY, Buffalo. 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: 716-87-18722.

 Oct 14 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria. 550 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.

 Oct 14 BELGIUM, 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, (89) Centre Vaulabelle. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385380949.

- Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 03853804666 or FAX: (33) 0385380949.

 Oct 15 ENGLAND, London. Beatles RoadShow Day. Steve Holmes, 36 Brookgien Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.

 Oct 18 KS, Wichita. Record Convention, Holiday Inn. 5500 W. Kellogg. 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 Western. 2900 Jackson Rd, Exit 172 off 1:94, SH: 10am-4pm, T: 52-8; F: \$45, A: \$3., under 10 free. Rod Branham, PO Box 148, Chebea, MI 43118. 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 (77012. PH: 973-773-6067.

 Oct 20 NY, New York City. 45 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, Flighland Lakes, NJ 07422. PH: 973-773-6067.

 Oct 20 NK, Tulsa. Record Convention, Econo Lodge. 11620 E. Skelly at 1-44, SH: 10am-4pm, A: \$3. Southwest Music Promos, Bob, PH: 713-771-3939.

 Oct 20 TN, Knoxville. Music Expo, Budget Inn of America. 323 Ceelar Bluff Rd, I-75 & 40, Exit 378, SH: 10am-4pm, T: 30-6, F: S50., A: \$2. Kevin Folkeith, PO Box 1007, Greenville, OH

- Oct 20 ENGLAND, Northampton. Music Fair, Demgate. Guildhalf Rd. T. 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
 Oct 21 CT, North Haven. Record Convention with WPLR, Holiday Inn. I-91, Exit 12, SH: 10am-4pm, T: 72-6', F: \$60., A: \$4. Greater Promos. Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
 Oct 21 GA, Atlanta. Record & CD Show, Ramada Inn. I-95, 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 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.
 Oct 21 MQ, Springfield. Record Show, Days Inn. I-44, Exit 80B, SH: 10am-4pm, T: 8', F: \$35., A: \$2. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or 417-887-9280.
 Oct 21 NJ, Edison. Music Explosion Record Show, Convention & Expo Center, at Raritan Ctr., SH: 10am-9, T: 200-8', F: \$65., A: \$6. Groovy Prods., Andy or Ira, 742 Rt. 18, E. Brunswick, NJ. 08816. PH: 732-257-3388 or FAX: 732-257-2366.
 Oct 21 OH, Fairview Park. Record & CD Convention, American Legion Hall. 2201 Brookpark Rd., I-480. Exit 9 Grayton Rd., SH: 10am-4pm, A: \$3. Ted Szlag, PH: 440-884-4125.
 Oct 21 TX, Dallas. Record Convention, Radisson (formerly Clarnon). 1981 N. Central Expow, (at Campbell), SH: 10am-5pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
 Oct 21 RNGLAND, London International. Music Fair, Congress Centre. Great Russell St., T. 6: Rob Lythall, VIP Events, PH: 0116-224-4299.
 Oct 21 FRANCE, Chalons En Champagne. Record Fair, (51) Parc Des Expositions. Sagadisc, Fernand Piqueras, 411 Qual Jean jaures 71000 Macon France. PH: (33) 038538049.
 Oct 27 ENGLAND, Peterborough. Music Fair, Town Hall. Bridge (24) 120 (16-224-4290).
 Oct 27 ENGLAND, Peterborough. Music Fair, Town Hall. Bridge (24) 120 (16-224-4290).
 Oct 27 ENGLAND, Peterbo
- (33) 0385380949.
 Oct 27 ENGLAND, Peterborough. Music Fair, Town Hall. Bridge St., T. 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX:
- Ott 27 ENGLAND, Walsall, Music Fair, Town Hall, Leicester St., T: 7.5: Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4290.

 Oct 27 ENGLAND, Walsall. Music Fair, Town Hall, Leicester St., T: 7.5: Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4290.

 Oct 28 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.

 Oct 28 CT, Danbury, Record & CD Convention, Ramada Inn, Exit 8 off I-84. Trash American Style, PH: 203-792-1630.

 Oct 28 NY, Ithaca. WVBR NY CD & Record Fair, Holiday Inn. 222 S. Cayuga St., SH: 10am-5pm, T: 40-8', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901, PH: 607-648-4997 or FAX: 607-648-9626.

 Oct 28 NY, Massapequa. Ll Record & CD Lovers Expo. American

- rAX: 607-648-9626.

 Oct 28 NY, Massapequa. LI Record & CD Lovers Expo, American Legion. Broadway & Veterans Bivd. (at LIRR, Exit 30S off Southern State), SH: 10am-3pm, T: 70, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- 6067.

 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 WA, Seattle, Record & CD Show, Seattle Ctr. Snoqualmie Room. SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-
- 3537. Oct 28 HOLLAND, Leiden. Beatles Collectors Show, Antonius Zalencentrum. Lange Mare 43, SH: 11am-4pm. Franck Leen-heer Records, Postbus 11019, 2301 EA Leiden, Holland. PH: 31-71-5131323, Mobile: 06-23524162 or FAX: 31-71-131271.
- 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, F: \$100., 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: 00-34-937961323 or FAX: 00-34-937-961660.
 Nov 3 IL, Hillside. Record Convention, Holiday Inn. I-290 & Wolf Rd., SH: 9am-4pm, F: \$45-\$50, A: \$3. ARC Promotions, PH: 765-846-5305 or FAX: 765-378-7706.
 Nov 3 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.

- 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

 Nov 3 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St., Tö. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

 Nov 4 IN, South Bend. Record & CD Collectors Show, Universify Area Holiday Inn. 515 Dixieway North (IN 933), SH: 11am-5pm, T: 40-6', F: \$40., A: free. Blain, PH: 616-323-7262.

 Nov 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: 314-821-9121.

 Nov 4 OH, Toledo. Record Show, Sommerset Hall. 2458 Tremainswille Rd. (at Douglas & Laskey Rds.), SH: 9am-4pm, T: 8', F: \$20., A: St. Bill Simmons, PH: 419-833-5040.

 Nov 4 OH, Cincinnati. Music Collectors' Convention, Radisson Hotel. 11320 Chester 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.

- Saffron Ln., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

 Nov 4 FRANCE, Epinal. Record Fair, (88) Espace Cour-Rue Gambetta. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- (33) 0385380949.

 Nov 10 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.

 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. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12
 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH:
 973-773-6067.
- 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-

- raradiste, FO Box 261016, Columbus, OH 43/226. PR: 614 261-1585.

 Nov 10 ENGLAND, Norwich, Music Fair, St. Andrews Halls. St. Andrews Plain, T. 6*. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

 Nov 10 ENGLAND, Luton, Music Fair, Luton University, Park St., T: 6*. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

 Nov 11 KY, Louisville. Music Collectors' Convention, Exec. Inn. Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: S30. one week in advance, \$40, thereafter, A: \$2, with coupon, \$3, with-out, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- 3378. Springfield. Record Convention with Rock102, Civic Ctr. 1277 Main St., SH: 10am-4pm, T: 70-8', F: \$60., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044. Nov 11 Mi, Roseville. Metro Detroit Record Show, VFW Hall.

Show promoters!

Send your 2002 shows to us by Nov. 15 to have the listings included in next year's 2002 Travel Guide, published as a separate section in the Dec. 28, 2001-dated Goldmine. Extra copies will be printed for bonus distribution at shows in 2001.

Mail show information before Nov. 15 to: Goldmine Show Calendar Listings Iola, WI 54990

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Sunday, October 7th

Columbus Day Hours Monday, October 8th

Tuesday, October 9th thru Friday, October 12th

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25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH

25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 eves.
Nov 11 MI, Grand Rapids. Record & CD Collectors Show, Midway Hotel, Best Western. 4104 28th St. SW, SH: 11am-5pm, T: 50-6'& &; F: \$40.-\$45., A: \$2. Blain, PH: 616-323-7262.
Nov 11 OR, Portland. Music Expo CD & Record Convention, Holiday Inn. Columbia Conference Ctr., 8439 NE Columbia Blvd., SH: 10am-6pm, T: 8', F: S65., A: \$3. C-Bub Productions, 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 Rt. 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, SH: 10am-5pm, 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, Arnold, MD 21012. PH: 410-757-6182.
Nov 11 WI, Milwaukee. Vinyl Record Show, Westwood Hotel. 201 N. Maylar Rd. (off. 1-94 & Hwy. 100), SH: 9am-3pm, T. 8', F: \$35, A: \$2. Yesterdays Music, Jim, PH. 920-733-5076.
Nov 11 FRANCE, Lons Le Saunier. Record Fair, (39) Juraparc. Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385380949.
Nov 16 KY, Covington. CD & Record Show, Holiday Inn Riverfront. 600 W. 3rd St., Cincinnati, OH, SH: 4pm-10pm, T: 25-6', F: \$40., A: \$2. Rock Shop, Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
Nov 16 OH, Cincinnati. CD & Record Show, Holiday Inn Riverfront. 600 W. 3rd St., Covington, KY, SH: 4pm-10pm, T: 25-6', F: \$40. A: \$2. Rock Shop, Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

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Nov 17 KY, Lexington. CD & Record Show, Continental Inn. 801 New Circle Road NE, SH: 10arn-4pm, T: 40-6', F: \$50., A: \$2 Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-

Kevin Folkerth, PO Box 1007, Greenville, UH 45331. Frt. 537-548-8364.

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: Sc, 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: Sc, under 12 free. F Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773-6067.

Nov 17 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St. T: 6: Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

Nov 17 ENGLAND, Bristol. Music Fair, Bierkeller. The Pithay, T: 6: Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4300 or FAX: 0116-224-4309.

Rob Lythali, VIP Evenis, F.H. 6110 EL. 10. 224.4299.

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 It., Hillside. Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-909.1533 aves

898-1533 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 NV 4-20-20-75

or Chris Guigley, 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: 681-331-7750 no collect calls.

Nov 18 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall. 4256 Secor Rd., SH: 10am-4pm, T: 8', F: \$25., A: \$2. Stephen or Becky. PH: 419-874-1725.

Nov 18 OH, Fairview Park. Record & CD Convestion, American Legion Hall. 22001 Brookpark Rd., 1-480, Exit 9 Grayton Rd., SH: 10am-4pm, A: \$3. Ted Szlag, PH: 440-884-4125.

Nov 18 PA, Scranton-Wilkes Barre. WEZX NY CD & Record Fair, The Woodlands Inn. 1073 Rt. 315 (Exit 478, I-81 to Exit 1 off ramp), 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.

Nov 18 TN, Nashville. CD & Record Show, Holiday Inn Select. 2613 West End Ave., SH: 10am-4pm, T: 30-6', F: \$50., A: \$22. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

548-8364. Nov 18 FRANCE, Montbeliard. Record Fair, (25) Centre De Congres Atria. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX:

jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

Nov 18 ENGLAND, Nottingham. Beatles RoadShow Day. Steve Holmes, 36 Brookglen Rd., Riisingbrook, Stafford ST17 905 England, PH: 0102 682008 or Mobile, PH: 07801 564622.

Nov 24-25 PA, Philadelphia. 16th Annual Rock N' Roll Expo., Valley Forge Conv. Cir. Exit 25 off Schuykill Expy, Exit 24 off PA. Tpke., SH: 10am-6pm. Arc Promotions, PH: 765-646-5305.

Nov 24-25 ENGLAND, Wembley. Music Fair. Complex. Empire Way, North London, T. 6f. Rob, Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

Nov 25 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8', Fs. 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, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

Dec 1 IL, Hillside. Record Convention, Holiday Inn. I-290 & Wolf Rd, SH. 9am-4pm, F: \$45-550, A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.

Dec 1 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.

(Reissues from page 61

field may have been making the best American music of the era

Box Set balances its material among its three chief songwriters. Furay's work is the slightest, Stills' the most accessible (indeed, it's his "For What It's Worth" that gave the band its only Top 10 hit), and Young's the most innovative. These three voices somehow managed to work as one within the group — at least on the first two albums and Box Set outlines the creative process of each (most intriguingly, early stabs by Young — who compiled the box — of material that would end up on his solo albums). It's a proud legacy, and one that's thoroughly documented here.

By some accounts, perhaps too thorough. The controversial placement of the first two Springfield albums in their entirety on the box's fourth disc appears to be, at best, redundant. But considering that the original albums' sequences are broken up over the first three discs (everything unfolds chronologically, with demos and other unreleased goodies disturbing the flow), and Again's "Mr. Soul" is on the second CD in a previously unreleased version, the final disc is warranted (Buffalo Springfield is in its rare mono mix, while Again is in its mind-blowing stereo version). Again is just too great an album not to be given a release like this. Besides, Box Set is a collector's compila-

No casual fan wants or needs this much Springfield. Neither, really, do the rest of us. But, nonetheless, it certainly is nice to have.

- Michael Gallucci

ACCEPT Balls To The Wall Portrait/Epic/Legacy (EK 85756)

CD reissues provide listeners an opportunity to revisit artists they may have overlooked the first time, or - in the case o Germany's Accept - to evaluate just how significantly an album such as 1984's Balls To The Wall impacted heavy metal. Embracing controversy, Accept plastered the image of a male thigh clad in leather dominatrix gear or the album's cover and tackled then-tabou topics of human rights and sex - influence ing a slew of socially conscious bands such as Megadeth and Rage Against The Machine.

Widely rumored to be a "gay metal" band Accept boasted female-centric lyrics shrilly sung by the band's troll of a frontman, Udo Dirkschneider. (It turns out that many Accept songs were written by Gaby Hauke the band's female manager, who is credited in the liner notes as "Deaffy.") Regardless of lyrical content, Balls To The Wall slams just as hard as ever, with several passages recalling the more melodic moments of AC/DC The Scorpions, and Judas Priest.

Unfortunately, the live Balls To The Wal tracks included as bonus material in this new Metal Masters series reissue, "Head Over Heels" and "Love Child," serve only as filler Like the rest of Accept's later material, those tracks just don't pack the punch of the origi nal Balls To The Wall.

— Michael Popke

(Please see New Releases page 70)

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10:00 AM TO 4:00 PM

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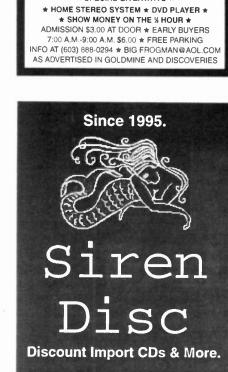
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The following is a list of record shops around the country arranged by state. Be sure to mention that you saw them listed in Goldmine's Store Directory. Retailers listed in bold type carry Goldmine in their stores.

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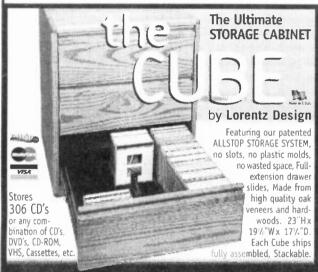
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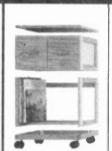
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(Reissues from page 66)

VARIOUS ARTISTS

Buried Treasure - Lost Gems From Deep In The '60s Vaults Collectors Choice Music/Warner Special Products (CCM-222-

In the early years of the compact disc revolution the Warner/Reprise label seemed to be slow to embrace all the possibilities (expanded versions, rare tracks, etc.) offered by the new medium. Finally, though, that treasure trove of goodies is seeing the light of laser. This 40-track, two-disc set is an example of what every label should do - essentially a Nuggets collection of singles (Hey, A&M or Universal, give it a try!). This set runs from 1958 (the rare Troyce Key single "Baby Please Don't Go," which sounds like pure Chuck Berry) to 1971 (the much sought-after full version of Long John Baldry's "Don't Try To Lay No Boogie Woogie On The King Of Rock 'N' Roll")

Just knowing that this set was one of the last ones compiled by the late lamented Capitol Records vice president Bob Hyde tells you that there will be some cool tracks included, plus a lot of stereo versions. Right off the bat, this reviewer headed right for disc two and the holy grail of this set - a first-time stereo mix of Tom Northcutt's "1941," which sounds glorious. This was an FM radio hit from 1967 that took the Nilsson song and added loud theatre organ, calliope and circus sounds to come up with a masterpiece.

On the same disc you get Hamilton Camp's "Here's To You" and Mariam Makeba's "Pata Pata" in rare stereo. Latterday tracks from early rockers show up with "Lady Madonna" (Fats Domino), "Freedom Blues" (Little Richard) and "Good Good Lovin'" (The Blossoms). It's a bit embarrassing to admit how many times yours truly played Tiny Tim's "Tip-Toe Thru' The Tulips With Me." but the joy of a set like this is you can play a song like that and then segue to a hip track such as "Apricot Brandy" by Rhinoceros or "I'm Gone" by The Magic Mushrooms.

The early days of rock are represented by goodies such as "77 Sunset Strip" by Don Ralke, "Apache" by Jorgen Ingmann and the jiver "Like, I Love You" by Edd Byrnes (Kookie, baby). If you didn't already buy this label's great Honeys CD, you get another chance here to savor "He's A Doll" sandwiched between The Routers' "Let's Go" and The Marketts' 'Out Of Limits.

One also has to wonder after listening to Joanie Sommers implore her boyfriend to be a caveman and yell at her ("Johnny Get Angry") how well that sentiment would work today, but the riff is mighty catchy. Rare Shelby Flint takes of "Angel On My Shoulder" and the dynamic "Cast Your Fate To The Wind" also appear.

Association fans will welcome "One Too Many Mornings." Forty Times" and the rare studio single version of "Just About The Same" (if you don't have the original version by The Millennium, the Sundazed three-CD set Magic Time is essential listening). Byrds fans get the two rare Beefeaters sides, "Don't Be Long" and "Please Let Me Love You," where Gene Clark tries to sound like he's from Liverpool.

Other highlights are "Little Miss Sad" by The Addrisi Brothers and "Morning Girl" by The Neon Philharmonic (both in stereo) and "Looking At My Baby" by The Collectors (Record collectors?! - Ed.). There's something for just about anybody except fans of soul ("Al Di La" by Emilio Pericoli and "Comin' Home Baby" by Mel Tormé are on here, for heaven's sake).

The booklet, written by Hyde, is informative but lacking in pictures and session details. Whether there will be another volume now that Hyde is no longer there to helm it is up in the air, but there is still plenty of great material to chose from. Indeed, this reviewer had sent a 90-minute cassette crammed with goodies to Hyde a few weeks before his passing, so here's hoping that this one sells and a Volume II appears (New Order's 'You Got Me High" or Freddy Cannon's "The Laughing Song," anyone?). (Collectors Choice Music, Box 838, Itasca IL 60143-838; 800-923-1122; (www.collectorschoicemusic.com)

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GREGORY ISAACS Red Rose For Gregory Greensleeves (GREWCD118)

The U.K. label Greensleeves celebrates its 25th birthday with 25 reissues of the best of its back catalogue, many now being made available in the U.S. for the first time. Although leaning heavily toward DJs and the dancehall scene, Greensleeves has also released a host of seminal albums by some of Jamaica's most talented vocalists and producers.

King Tubby needs no introduction, and the semina Dangerous Dub, which features cuts by the Roots Radics is equally legendary; suffice it to say it's a must-have for roots and dub fans alike.

The young Hopeton "Scientist" Brown, was, of course, one of Tubby's proteges, and on Ride The World Of The Evil Curse Of The Vampire we find him reaching maturity. The 21-year old remixer is set loose on a batch of rhythms laid down by the Roots Radics, on this Junjo Lawes' produced album. While

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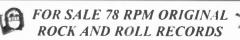
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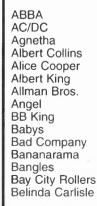
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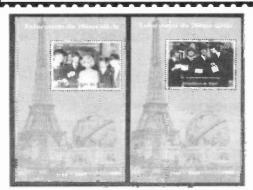
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Reissues from page 70)

t would be almost sacrilegious to suggest hat this is a case of the student instructing the teacher, Scientist does his master proud on a thoroughly enjoyable, totally intriguing, always interesting album of marked creativity.

Among the cuts remixed to perfection is The Wailing Souls' "Firehouse Rock," which litled the group's second album. Lawes was naking a name for himself via his work with DJs, but his deep roots production seemed ailor-made for this dread group, and it emains one of their best.

The producer also coaxed stellar material rom the former Black Uhuru member Don Carlos on Day To Day Living. Again the uperb work by the Roots Radics helped to ire the creative juices, and songs such as Roots Man Party" is good enough to have

been included in Uhuru's own canon.

But the producer's most superlative work. at least with vocalists, is John Holt's Police In Helicopter. The former Paragon fronuman may have been the king of pop, but by the time Lawes was done with him, the singer had been reinvented as a serious roots artist. While Holt was evolving, Lawes too was stretching, bringing in elements of pop and rocksteady into his mix, aided by the always fabulous Roots Radies. The end result is a classic album.

Producer Linval Thompson had previously worked with Lawes and also used the Roots Radics while recording both dancehall DJs and veteran vocalists. The similarities continued, as Thompson also created a roosty sound, but his big, booming, reverbed beats and lots of open space set his productions apart. One of his most memorable vocalist productions is Freddie McGregor's Big Ship. The producer's sound is a perfect backdrop for

the singer, leaving him plenty of room for his own sweet, emotive vocals, which are equally effective on both the love and cultural songs.

Meanwhile, Prince Jammy was mashing up the dance floors with his own "rocksteady goes roots in a dance hall" sound. The producer was instrumental in bringing Dennis Brown back to the forefront of the scene after pairing him with Gregory Isaacs for two albums and then taking him into the studio solo for Slow Down. A sublime blend of lovers' rock, roots, pop and culture, this is dancehall for every taste, and Brown's enthusiasm is evident on every track — an absolute masterpiece.

Producer Gussie Clarke preferred a much more digital sound, sliced through with nice, phat rhythms. Much more open than Jammy's sound, it was a much purer ragga style but was still suitable for vocalists. The producer recorded a host of dulcet singers and none better than the cool ruler himself, Gregory Isaacs. Red Rose For Gregory bundles up 11 hits with Clarke from the mid- to late-80s, four in superlative 12-inch extended mixes, including the smash hit "Rumours," whose rhythm was reused for J.C. Lodge's international hit "Telephone Love." In an electronic age, Isaacs was just as seductive as in the roots era.

In every age, Greensleeves snapped up the best of the island, classic albums one and all.

- Io-Ann Greene

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(Please see Reissuesses page 80)



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THE BAND - The Well (single), Warners 8582
LEVON HELM & THE RCO ALL-STARS - New Orleans Superdome Mardi Gras
1978, CD or tape
LEVON HELM - Working In A Coal Mine, MCA 41202
THE BAND - Rivers Of Babylon (song), CD
RICHARD MANUEL - The Getaway Club 12/7/85, CD or tape
GARTH HUDSON - St. Ann's Church 4/6-7/90, CD or tape
THE BAND - Hyant My Masterpiece Rehearsal Bob Dylan Tribute, CD
THE BAND - 1990 CBS Sessions Outtakes, CD
THE BAND - Remedy (live), Pyramid Promo

RICHARD MANUEL - CIUT-FM Toronto Radio Broadcast 11/14/87 The Music of

RICHARU MANUEL - GOTTHI BIOGRAPHIA Richard Manuel, CD or tape GARTH HUDSON - Our Lady Queen Of Angels, tape Buscador EGH 770

JAY O'DONNELL

- 3546 W. 107th St.Chicago, IL 60655
- Phone: (773) 233-4737 (Eve.) E-mail:JODonnel@vic.edu

I have some rare T-Dream, maybe we could trade

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
TANGERINE DREAM - Live in Perth (from I-Box set) CD-R DAVID GILMOUR - In Floyd We Trust (Live 84) CD/CD-R

VELPO ROBERTSON

- 205 Algiers Dr.Sandston, VA 23150Phone: (804) 737-4739

Phone: (804) 737-4739

E-mail: velpo@lobe.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

TOY MATINEE - s/t. LP import or US, near mint only

TOY MATINEE - Live at the Roxy, video

SONNY LANDRETH - Exit 103A, promo CD

SONNY LANDRETH - Outward Bound, LP import or US, near mint only

SONNY LANDRETH - South of 1-10, LP import or US, near mint only

SONNY LANDRETH - any live, CD or video
SONNY LANDRETH W/JOHN HIATT AND THE GONERS - any live, CD or video

BILL SINDT

- 2436 Robinwood Clovis, CA 93611
- Clovis, CA 93611 Phone: (559) 323-5424

Very Good!

ARTIST RECORDING FORMAT LABEL &
BEATLES - A Hard Day's Night (The Movie), DVD, MPI
EARTHQUAKE - I Get The Sweetest Feeling, CD or LP, A&M
IN CROWD - Hangin' From Your Lovin' Tree, 45-LP-CD, Abn LABEL & CATALOG NUMBER

DEB WALKER

- 403 S. Cirus Ave./Office Clearwater, FL 33765 E-mail: maddr@webtv.net

EX cond. cassette copies are also acceptable
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
VARIOUS - Monster Sounds & Boppin' Tracks Vol 1, CD, Marginal
VARIOUS - Monster Sounds & Boppin' Tracks Vol 2, CD, Marginal

SUSUMU MAEKAWA

- 1-3-5 Kamihamuro
 Takatsuki Osaka Japan 569-1044

Takatsuki Osaka Japan 569-1044

All USA rtems - UNPLAYED no promo
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
MARIAH CAREY - Someday, CD single, Columbia
MARIAH CAREY - Temotions, CD single, Columbia
MARIAH CAREY - Make It Happen, CD single, Columbia
MARIAH CAREY - Naw the Happen, CD single, Columbia 44K #
MARIAH CAREY - Preamlover, CD single, Ittle P/S Columbia 44K #
MARIAH CAREY - Dreamlover, CD single, 2-track Columbia 38K #
MARIAH CAREY - Fantasy, CD single 2-track Columbia 38K #
MARIAH CAREY - Fantasy, CD single 2-track Columbia 38K #
MARIAH CAREY - One Sweet Day, CD single 2-track Columbia 38K #
MARIAH CAREY - Always Be My Baby, CD single 3-track Columbia 38K #
MARIAH CAREY - Always Be My Baby, CD single 3-track Columbia 38K #
MARIAH CAREY - Honey, CD single 2-track Columbia 38K #
MARIAH CAREY - Honey, CD single 2-track Columbia 38K #
MARIAH CAREY - Valentins, CD single, Columbia? # A31158

LAURIE MAITLAND

- 2330 Leighton Rd. Elmont, NY 11003
- Phone: (516) 328-8427

Gregg Gibson, 507 N. Marshall, Clarksville, IN 47129
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
MTV2's A-Z Video Countdown (1/00 to 4/00)

AMY COLLINS

- 207 Forrester Creek Way Greenville, SC 29607 E-mail: bdcollin@bellsouth.net

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER ROLLING STONES - Boys At The Alamo Story, 2 LP-Box, Musichien - Live 1973

- L. SIMMONS
- 10701 S. Eastern Ave.Apt. 1027Henderson, NV 89052
- r Terneterson, vo 30032 E-mail: genesimmons12@hotmail.com IRTIST RECORDING FORMAT LABEL & CATALOG NUMBEI Vanted: All Led Zeppelin videos and related material.

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 Philadelphia, PA 19124

 Phone: (215) 743-7248

 E-mail: RDL147@msn.com
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 BROOK BENTON Shadrack, LP, Mercury-20619 mono
 BROOK BENTON 40 Greatest Hits, CD, Mercury-836755
 BROOK BENTON Anthology, CD, Rhino-71497
 BROOK BENTON It's Just A Matter Of Time His Greatest Hits, CD, Mercury
 827321

822321 BROOK BENTON - Best Of Brook Benton, cass., Dominion 7203 BROOK BENTON - Beautiful Memories Of Christmas, cass., Black Label

BROOK BENTON - Remember B.B. Greatest Hits, cass., Eclipse 64786

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BOY'S DON'T CRY - I Want To Be A Cowboy, CD Album or Compilation

SUGAR BUZZ - Good For You, CD Album, Parasol #79530610342

DENNIS FITZPATRICK

- 1340 European Drive Henderson, NV 89052-4019 Phone (702) 837-1998 E-mail: DennisFitzpatrick@Bi
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E. CLAPTON - Bottom Dollar 2 CDS Bell Bottom
B. SPRINGSTEEN - Greetings from Asbury Park 1 CD Japanese mini LP Sleeve
B. SPRINGSTEEN - The Brave, The Innocent The E St. Band 1 CD Japanese mini LP Sleeve

mini LP streve RONNIE LANE - The Arms Concert - R. Lane Appeal for Arms 2 CDs

Heartbreater E. CLAPTON - Kind of the Blues 2 CDs Mid Valley

DAVID RUBINSTEIN

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• Phone: (718) 253-3434

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I need these 3 songs transferred on a CD separately or logether

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

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AL KASHA - Whirer There's A Wall There's A Way Any Brunswick

ELVIS PRESLEY - Softly, As I Leave You Any RCA

MARTYN HAMMOND

1 Wilbye House Lexden Park Lexden Road
 Cochester Essex CO3 3UF England
 E-mail: 106174.451@compuserve.com

• Cochester Essex CO3 30F England
• E-mail: 106174.451@compuserve.com

Concert Tickets from California wanted

ARTIST RECORDING FORMAT LASEL & CATALOG NUMBER

BOWIE concert ticket Santa Monica Civic Auditorium 10/20-21/72

BOWIE concert ticket San Francisco Winteriand Auditorium 10/27-28/72

BOWIE concert ticket Los Angeles Indiversal Amphilheater 97-8/74

BOWIE concert ticket San Diego Sports Arena 9/13/74

BOWIE concert ticket San Diego Sports Arena 9/13/74

BOWIE concert ticket San Diego Sports Arena 9/13/76

BOWIE concert ticket San Diego Sports Arena 2/13/76

BOWIE concert ticket San Diego Sports Arena 2/13/76

BOWIE concert ticket San Diego Sports Arena 2/13/76

BOWIE concert ticket Los Angeles Forum 2/8-11/76

BOWIE concert ticket San Diego Sports Arena 10/14/87

BOWIE concert ticket San Diego Sports Arena 10/14/87

BOWIE concert ticket Sacremento Cal Expx Center 5/24/90

BOWIE concert ticket Mountain View Shoreline Amphitheater 5/28/90

TIN MACHINE concert ticket Los Angeles Forum 17/6/89

TIN MACHINE concert ticket La Variety Arts Theatre 12/13/91

TIN MACHINE concert ticket La San Diego Sporkels 12/14-15/91

IN MACHINE concert ticket La Variety Arts Theatre 12/13/91

TIN MACHINE concert ticket La Variety Arts Theatre 12/13/91

TIN MACHINE concert ticket La Variety Arts Theatre 12/13/91

TIN MACHINE concert ticket La Variety Arts Theatre 12/13/91

TIN MACHINE concert ticket La Variety Arts Theatre 12/13/91

TIN MACHINE concert ticket La Variety Arts Theatre 12/13/91

BOWIE Zencert ticket San Francisco Warfielx 12/17/91

BOWIE Zencert ticket San Francisco Warfielx 12/17/91

BOWIE Concert ticket San Francisco Warfielx 12/17/91

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- Phone: (321) 984-2144

- E-mail: ghuested@cfl.rr.com

Serious R.E.Ml. collector seeking VG++ probeter music and memorabilia

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8/82 Chronic Town Press Kit
5/85 Fables Press Kit w/Photos
6/85 Faoles Press Kit w/Photo
6/85 Faoles Press Kit w/Photo
16/85 Faoles Press Kit w/Photo
16

MICHAEL DRUCAS

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Swampscott, MA 01907

Phone: (781) 598-3936

E-mail: michaeldrucas@hotmail.com

ARTISI RECORDING FORMAT LABEL & CATALOG NUMBER
AVERACE WHITE BAND - 1972-1982 Wanted Desperately. If you can help,
please call or write. High prices paid

AVERAGE WHITE BAND - 19/2-1982 wanted Desperately. If you can help, please call or write. High prices paid.

AVERAGE WHITE BAND - 19/2-1982 Concerts record from the audience. Will pay \$100.00 a show

AVERAGE WHITE BAND - 19/2-1982 Concert Posters

AVERAGE WHITE BAND - 19/2-1982 Concert Ticulets

AVERAGE WHITE BAND - 19/2-1982 Anyone who may have taken photos

onstage, offstage AVERAGE WHITE BAND - 1972-1982 Autographs AVERAGE WHITE BAND - 1972-1982 Video, Rare TV Appearances USA and

ROGER SITEK

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help - Please write.

ARTIST RECORDING FORMAT LABEL & C
JEFFERSON STARSHIP - 1974-1980 Live Recordings
JEFFERSON STARSHIP - 1974-1980 Concert Tickets
JEFFERSON AIRPLANE - 1917-1972 Live Recordings
JEFFERSON AIRPLANE - 1987-1972 Live Recordings
JEFFERSON AIRPLANE - 1987-1972 Concert Tickets
JEFFERSON AIRPLANE & STARSHIP - photos from concerts
GRACE SLICK - Autographs

DANIEL SULLIVAN

- 5623 Laguna Quail Wy.
 - Elk Grove, CA 95758
 - E-mail: dandsully@aol.com
Looking For JB. Production People. Any Band Members LP/45
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
JAMES BRUWN - UNIQUE Recordings or band members, i.e. Kay Robinson, Lee
Austin, Beau Dollar, Anna King, Maceo, Fred, Marva, Leon Austin, James
Crawford, etc., etc., etc.

BROOKS

191 Main St. Apt. #3
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Looking for video (YHS) foctage from late 80's/early 90's of NYC all-female HM band MEANSTREAK. If you are out there, please write
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GREAT WHITE - Great White, CD
GREAT WHITE - Shot in The Dark, CD

N.P. BLACKWELL

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Columbia, SC 29250
Fax: (803) 254-1615

* Fax: (803) 294-1815
ARTIST RECORDING FORMAT LABEL
THE SPIRITUALAIRES - Saint Go Marching In, 45, VJ
THE SPIRITUALAIRES - Impressing Dn. 45, VJ
THE SPIRITUALAIRES - Out On The, 45, VJ
THE SPIRITUALAIRES - The Last Mile of the Way, 45, VJ LABEL & CATALOG NUMBER

VINCE KIKEL

VINCE NINEL

• 2886 Mason Avenue

• Port Huron, MI 48060

• E-mail: vkmk@earthlink.net

ARTIST RECORDING FORMAT LABE

BEATLES - Butcher Cover paste over any condition

LYNYRD SKYNYRD - 45s LPs imports-shirts anything! LABEL & CATALOG NUMBER

MARK FRANKLIN

• 5345 Valley Lane East

• Columbus, Ohio 43231-3114 USA

• Phone: (614) 898-5345

E-mail: acdc@insight.rr.com

WANTED, I am marify looking for Bon Scott era (1970's) items
T RECORDING FORMAT LABEL & CATALOG NUMBER
Tessings, Acetates, Unused Artwork and Proof Sleeves
New Zealand 7" Singles (Any) New Zealand Contacts Needed
Canadian 7" singles (Any)
"If you Mant Blood You've Got It" Splatter Vinyl from Holland

Press Kits/Press Photos/Archive Photos Magazines (1970's, especially Australian, Regional and Record

Industry mags) AC/DC - Promo and magazine archive photos (Promo photo of Bon Scott sitting

on floor)

AC/DC - Ticket Stubs (1970's)

AC/DC - Magazines (Especially Australian, Industry and Local mags)

AC/DC - Our Posters/Handbills (USA, do any 1970's exist?)

AC/DC - Tour Posters/Handbills (World Wide)

AC/DC - "Let There Be Rock" displays, posters, tour posters, press kits

AC/DC - "Let There Be Rock" displays, promo kit and ticket stubs

AC/DC - "H You Want Blood: displays, Promo Posters, Tour posters, press kits,

etc... AC/DC - "High Voltage" d splays, posters, tour posters, press kits, etc. AC/DC - "Dirty Deeds Done Dirt Cheap" displays, posters, tour posters

"Powerage" Display stand ups, Posters, Tour posters, press kit AC/DC - "Powerage" Display stand ups, Posters, lour posters, press I AC/DC - "Highway To Hell" displays, posters, tour posters, press kits AC/DC - "Let There Be Rcck" South African LP AC/DC - "Let There Be Rcck" Yugaslavian 7" single with p/s AC/DC - "Let There Be Rcck The Movie" promo kit and ticket stubs AC/DC - "Let There Be Rcck The Movie" promo kit and ticket stubs AC/DC - "Lighway To Helf" 1979 UK Sheet Music with picture cover AC/DC - "12 Of The Best" Unissed/Unreleased Album sleeve ROSE TATTOO - Worldwide 7" singles, Memorabilia, etc...

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18 Cedar Terrace South
Charles City, IA 50616
Phone: (641) 228-3616 (10 AM - 10 PM, slight speech

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ELVIS PRESLEY - Softly As I Leave You CD single RCA Victor
HOWIE SCHNEIOER - Minnesota Bound 78 R.P.M. T.A. Blues/Call Me Label

ERIC MOORE

E-mail: eric.n.hr.moore@intel.com
Phone: (916) 356-1618

* Prione: (916) 336-1618
I'm looking for the following titles in CD:
ARTIST RECORDING FORMAT LABEL 8
PAUL MOTIAN - On Broadway, Vals. 2 or 3
I'M BERNE - Fractured Fairy Tales
VARIOUS ARTISTS - Jazz Satellites, Electrification, Vol. 1
VARIOUS ARTISTS - Oceans 0f Sound
DREAM SYNDICATE - Days of Wine And Roses LABEL & CATALOG NUMBER

TOM BERTRAND

 Same Seast 13th St. 4M
 New York City, NY 10003
 Phone: (212) 673-6568
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
BOB DYLAN - 1987 European Concert, Tour with Tom Petty - Heartbreakers
Cassettes or CD Cassettes or LD BOB DYLAN - 1981 Shct Of Love Concert Tour Cassettes or CD BOB DYLAN - 1978 Street Legal Concert Tour Cassettes or CD

GLACIER 45 GEMS
• Phone: (800) 328-0633
• E-mail: glacierdisc@notmail.com

IMITIED OF STOCK OF IRTIST RECORDING FORMAT LABEL & CATALOG NUMBER Minnesota" - 1975 hit by NOPTHERN LIGHTS. "Think Snow" and "Runnin'"

ROBERT WALKER

48 Allen Street
East Longmeadow, MA 01028-1449
E-mail: Anytime yesmanvamp@aol.com or yesworld1234@aol.com
Phone: (413) 525-6741 by chance
I'm still looking for the following titles on CD's, CD-R's are acceptable!
ARTIST RECORBING FORMAT LABEL & CATALOG NUMBER RICK WAKEMAN - Unleaching the Teatherd One, CD, Mellow records CD Arc 001

Arc 001
RICK WAKEMAN - The Stage Collection, CD, NOTA BLU MUSICA 9497208
RICK WAKEMAN - 20th Anniversary, CD AM RWCD20
RICK WAKEMAN - Webcome a Star, CD CDHAHS 001
RICK WAKEMAN - Meter the Ball, 7" single or CD, CM2029 Japan
RICK WAKEMAN - Sampler, 7" single or CD, DIMCO CD ISP 0001
RICK WAKEMAN - Birdman of Alcatraz, 7" single or CD, A&MAMS 7435
RICK WAKEMAN - Wakeman Sampler, 7" single or CD, DSP 0001
RICK WAKEMAN - The Stage Collection, nota blu musica 7497208
RICK WAKEMAN - 1973 The North American Tour, CD, ARC 001

JOSEPH P. GIANGUZZO

5031 North Barton Rd.
Lyndhurst, OH 44124

Lyndnurst, OH 44124
"I'm looking for the following comedy CD's in Mint or Mint- condition:
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

JEFF ALTMAN - I'll hij You Like A Cheese Omelette, Mercury 842070

AMOS AND ANDY - Radiola CD MR 1D74

LENNY BRUCE - What Was ARrested For The Performance That Got Lenny

Bruce Busted Columbia CK-30872

LENNY BRUCE - Bad Rapping 0f The Marquis De Sade Blue Note 52676

BURNS AND ALLEN - Metcom 0300333

RODINEY DARRESPEIC D. - Rapping Portage RCA 60042

BURNS AND ALLEN - Metcom 0300333 RODNEY DANGERFIELD - Rappin' Rodney RCA 60042 DOLEMITE - Return Of Dolemite, RKW 200 JIMMY DURANTE - Durante: Patron Of The Arts, Viper's Nest UN151 FIRESIGN THEATER - Nick Danager 3rd Eye: Case # 666, Columbia DIS-29

FIRESIGN THEATER - NICK Danager and Cye: Case # Occ, Coloniol Sto Services
Fromo
FIRESIGN THEATER - The Three Fac+s of AI, Rhino RNCD-5812
DICKIE GOODMAN E-Verything You Always Wanteo To know About Buchanan
and Goodman But Forgot To Ask, STING 58238
JERRY LEWIS - Collectors, Capitol COP 7931962
LEEROY MERCER - Huhl! I'll Whoop Yer, Warhead WHD 80615
NATIONAL LAMPOON'S - The Lost Tapes Volume 2, 3, 4, Christmas, J2
Communications Co.
WINDERSPHERE AND BOOMER - The Crepitation Contest, Encore 5012-2
WILDMAN STEVE - Love To Make A Ugly M.F. Laff, Ichibanich 11632
JONATHAN WINTERS - Peter And The Wolf, EMI CDC 7 199182
DAVE MASON - Certified Live, Oneway, #26078

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• 6 Saint Andrews Court • Old Westbury, NY 11568-1710 • Phone: (516) 997-4840 • Fax: (631) 234-8248

· E-mail: discdoc@bornfreefoods.com

Web: www.bornfreefoods.com/discdoc.html
 ARTIST RECORDING FERMAT LABEL & CATALOG NUMBER
CACTUS WORLD NEWS, No Shelter, CD
 MODERN ROMANCE, Adventure in Clubland, CD

ROMAN HOLLIDAY, Fire Me Up, CD SCARLET FANTASTIC, 24 Hours, CD TUBES, Premium Gold Collection, CD VARIOUS ARTISTS, 20 Of Another Kind, CD

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FRANNO STEWARY

168-43 Hillside Ave

Jamaica, NY 11432

Phone: (718) 523-4058

Phone: (718) 523-4646

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Fax: (718) 523-5474

E-mail: FBStewart@aol.com

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BOBBY PARES - Gotas De Luvia (Raindrops)/Luvin With Vivian, VJ 394, 250

FRED COLE - On Second Thought/A Soulfout Woman, Delite, 75

JOHN LESLIE - Are You Kidding Yourself?/Oh! What a Crime, LLP Records, 250
KELLY BROWN - The Right Guy/It's Your Move Now, ARGO 5466, 250

MAUREEN THOMPSON - Fly Me To The Moon/Gypsy Girl, Audio Fidelity, 75

NICOLE JOSY - La Vita Sei Tu/..., Lurd, 250

NICOLE JOSY - La Vita Cert Tolv..., Hebra 296, 250

RAY FLEMING - Talking 'Bout Love/Go On And Dance Girl, Raymar 45-1011, 250

250 THE FORTUNE TELLERS - From The Land Of The Blue Sky Waters/Deep In, Kapp

Medallion, 75
THE GRIFFIN BROTHERS - Move It on Over/..., Dot, 75
TONY LAWRENCE - Until You Loved/That's How I Fee!, Nike, 75

JEFF ROADKNIGHT

506 S. White Horse Pike D108 Stratford, NJ 08084 Phone: (856) 784-9765

 Phone: (85b) / 84-9/45
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 JACK WAGNER - Don't Give Up Your Day Job, CD
 REO SPEEDWAGON - This Time We Mean It, CD
 BACHMAN TURNER OVERDRIVE - Freeways, CD LABEL & CATALOG NUMBER

JOHN PELUSO

JOHN PELUSU

804 W. Morgan St. Apt. U3B

Raleigh, NC 27603
Looking for the following viny! LPs in VG+ to M-coedition.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
MODERN JAZZ QUARTET - Under The Jasmine Tree, LP, Apple (US)
SMASHING PUMPKINS - Mellon Collie & The Infinite Sadness, LP (import or domestre)

ADAM RYDER

 2023 West Iowa Street
 Chicago, IL 60622-4958 al label 45rpm pressings in MINT condition only...no 'Golden

Oldies' re-releases, please!

ARTIST RECORDING
BLADES OF GRASS - Happy, 45, Jubilee 5582

BUBBLE PUPPY - Hot Smoke And Sasafrass, 45, IA 128

CHICAGO LOOP - She Comes To Me, 45, Dynovbice 226

FEVER TREE - San Francisco Girs, 45, Un 55060

ANDY KIM - Baby I Love You, 45, Steed 716

NEON PHILHARMONIC - Morring, Girl, 45, WB 7261

RABE EARTH - Generation, 45, Rare Earth R-5010

PAUL REVER & RAIDERS - Peac+ Of Mind, 45, Columbia 44335

UNDERGROUND SUNSHINE - Birthday, 45, Intrepid 75002

DOMINIC LOPICCOLO

• Box 2001-94B1182 • Dannemora, NY 12929 Sealed: Used or New

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ARTIST RECORDING FORMAT LABEL & CATA
HUMBLE PIE - Thunderbox, cassette
HUMBLE PIE - Eat it, cassette
HUMBLE PIE - Street Rats, cassette
HUMBLE PIE - Rockin The Fillmore, cassette
ALLMAN BROTHERS - Dreams (Box Set), cassette
ALLMAN BROTHERS - Wipe The Windows, Dollar Gas, cassette
DICKY RETTS - Pattern (Signifier, cassette DICKY BETTS - Pattern Disruptive, cassette GREG ALLMAN - Tour Live, cassette

ERIC GREGNOLI

79 Crystal Rock Court
Middle Island, NY 11953

 MIDGIE ISIANO, NY 11953
 Phone: (631) 924-1629
 ARTIST RECORDING FORMAT LABEL & CATALOG
 THE ARCHIES - The Archies, LP, KES 101
 THE ARCHES - Jingle Jangle, LP, KES 105
 OLIVIA NEWTON-JOHN - Making A Good Thing Better, cassette, MCH LARFL & CATALOG NUMBER

CHRISTINE YOUNG

232 Harper Dr.
 Orange, VA 22960-1408
 KathgirlChris@aol.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
CHICAGO - Meanwhile, Back At The Ranch, 1974, Quality video
CHICAGO/TERRY KATH - Concert flyers, magazines, photos, four programs,

video, etc. TERRY KATH - If it has to do with Terry, I'm interested - Chicago related or not!

SAL J ANGERAME

SAL J ANGERANIE
 SO 1/2 Maple Street
 Oneonta, NY 13820
 Phone: (607) 431-9846
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
LEE GREENWOOD - Christmas Albums ,on vinyl, I have "Christmas To

Unristmas JOHN SCHNEIDER - White Christmas, 45, and other Christmas albums on vinyl

J. YOUNG

9 338 Tavistock
Plymouth, MI 48170
E-mail: sctyng@htdconnect.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
AGATHOCLES/PLASTIC GRAVE - 7", 1 Bizarre Leprous Production
GRINDING MADNESS - Comp., 7", 3 Bizarre Leprous Production
SADISTIC LINGAM CULT/DECOMPOSING SERENTY - 7", 4 Bizzare Leprous

Production
HUNGRY URINARY UKN - Comp, 7", 5 Bizarre Leprous Production
BIOTECH - Blood In..., 7", 7 Bizarre Leprous Production
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Albums For Sale5000	Cornedy Wanted	E 1
Albums Wanted	Compact Discs For Sale	
Alternative Rock For Sale	Compact Discs Von Sale	51
Alternative Rock Wanted	Compilation For Sale	51
Announcements 5015	Compilation Wanted	
Auctions 5020	Computer Software For Sale	51
Audiophile For Sale	Computer Software Wanted	51
Audiophile Wanted5026	Convention/Shows	
Audio Tapes For Sale5030	Country & Western For Sale	ši
Audio Tapes Wanted5031	Country & Western Wanted	
Autographs5035	Dance Music For Sale	51
Beach Boys For Sale5040	Dance Music Wanted	51
Beach Boys Wanted5041	Bob Dylan	51
Beatles For Sale5045	Doo-Wop For Sale	51
Beatles Wanted5046	Doo-Wop Wanted	
Big Bands For Sale5050	Easy Listening For Sale	51
Big Bands Wanted5051	Easy Listening Wanted	51
Bluegrass For Sale5055	80s Rock For Sale	51
Bluegrass Wanted5056	80s Rock Wanted	
Blues For Sale5060	World Music For Sale	51
3lues Wanted5061	World Music Wanted	
Books For Sale5065	8 Track For Sale	51
Books Wanted5066	8 Track Wanted	51
300ks Wanted	EPs For Sale	51
David Bowie5075	EPs Wanted	
British Invasion For Sale5080	Fan Clubs	
British Invasion Wanted5081	Fanzines	51
(ate Bush5085	50s Rock For Sale	51
Cassettes For Sale5087	50s Rock Wanted	
	Fleetwood Mac	51
Catalogs5090	Folk Music For Sale	51
Christmas Music For Sale5095	Folk Music Wanted	51
Christmas Music Wanted5096	40s Music For Sale	
Children's Records For Sale	40s Music Wanted	
Children's Records Wanted5101	45s For Sale	
ric Clapton5105	45s Wanted	
Classical For Sale	Gospel For Sale	
Comedy For Sale	Gospel Wanted	22
Joineuy For Sale5115	Girls Groups For Sale	32

Girls Groups Wanted52
Genesis/Gabriel/Collins
Grateful Dead
Heavy Metal For Sale
neavy Metal For Sale
Heavy Metal Wanted52
Jimi Hendrix52
Imports For Sale52
Imports Wanted52
Independent Labels For Sale52
Independent Labels Wanted52
Michael Jackson52
Jazz Instrumental For Sale
Jazz Instrumental Wanted52
Jazz Vocalists For Sale52
Jazz Vocalists Wanted
Jukeboxes
KISS For Sale
KISS Wanted
Laser Discs For Sale
Laser Discs For Sale
Laser Discs Wanted
Led Zeppelin52
Madonna52
Magazines For Sale52
Magazines Wanted52
Marillion
Memorabilia For Sale52
Memorabilia Wanted52
Mini Discs For Sale52
Mini Discs Wanted52
Miscellaneous For Sale53
Miscellaneous Wanted53
Monkees
Moody Blues
Musical Instruments For Sale
Musical Instruments Wanted 53
Mou Age 53
New Age
New Orleans R&B For Sale
New Orleans R&B Wanted
New Wave For Sale53
^

New Wave Wanted	5316
90s Rock For Sale	
90s Rock Wanted	
Original Cast/Broadway	5325
Photographs For Sale	5330
Photographs Wanted	
Picture Discs For Sale	
Picture Discs Wanted	5336
Picture Sleeves For Sale	5340
Picture Sleeves Wanted	5341
Pink Floyd	5345
Popular Vocalists For Sale	5350
Popular Vocalists Wanted	5351
Posters For Sale	5355
Posters Wanted	5356
Power Pop For Sale	
Power Pop Wanted	
Elvis Presley For Sale	5360
Elvis Presley Wanted	5361
Press Kits For Sale	5365
Press Kits Wanted	
Prince	5370
Progressive Rock	5373
Promotional Items For Sale	5375
Promotional Items Wanted	5376
Psychedelic For Sale	5380
Psychedelic Wanted	
Punk For Sale	
Punk Wanted	5386
Radio Shows For Sale	
Radio Shows Wanted	
Rap For Sale	
Rap Wanted	
Rock For Sale	
Rock Wanted	
Rolling Stones For Sale	
Rolling Stones Wanted	5401
Reggae For Sale	
Reggae Wanted	5406

R&B For Sale													
R&B Wanted													.5
Rockabilly For Sa	ile												5
Rockabilly Wante	ad												š
Search Services .		• • • •	 										ř
70s For Sale			 										ř
70s Wanted			 							* *	• •	٠.	E
70s wanteu		 	 				• •		• •	٠.	• •	• •	ç.
78s For Sale			 									٠.	٠,
78s Wanted		 . ^-	 									٠.	Ċ.
Sheet Music For	Sale .		 							٠.			.5
Sheet Music War	rted		 										.5
Frank Sinatra For	Sale												.5
Frank Sinatra Wa	inted.		 										.5
60s For Sale													5
60s Wanted													
Soul For Sale													ř
Soul Wanted		 	 	***					• •		٠.		. 5
Sour Wanted	Cala	 	 								٠.	• •	.5
Soundtracks For	Sale	 	 							٠.	٠.	٠.	Ċ.
Soundtracks War	ited	 	 					. , .		٠.		٠.	٥,
Spoken Word For													
Spoken Word Wa	inted.		 										.5
Bruce Springstee	n	 	 										.5
Stereo Equipmen	t												.5
Storage Units													5
Barbra Streisand			 										ř
Supplies For Sale													5
Surf Music For S													
Suri Music Por S	ate	 	 • • •	• • •		• • •	• •	• • •	• •		• •		C.
Surf Music Want													
Texas Music		 	 						٠.		٠.		.5
Tour Programs		 	 ,						٠.	٠.			.5
Turntable For Sal	e		 										.5
U2													.5
Video Tapes For	Sale												Š
Video Tapes Wan	tad									• •		• • •	Ĕ
The Who	ieu	 	 	• • •	* * *				٠.			• • •	, o
The Who		 	 						٠.			• • •	ç.
Hank Williams		 	 										ċ.
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(Reissues from page 75)

Head)" and a raucous cover of Slade's "Cum On Feel The Noize," 1983's Metal Health became the first metal record to hit #1 on Billboard's Top 200 albums chart, making the airwaves (and record stores) safe for the likes of Ratt, Dokken, and Poison. More than six million copies later, Metal Health doesn't sound nearly as dated as it should, thanks largely to the regular rotation of those two singles on today's '80s-format radio stations.

Legacy's newly remastered version of Metal Health, Quiet Riot's third album (and first after the departure of original guitarist Randy Rhoads), still boasts a variety-pack of rock anthems with slick tunes such as the crazy "Run For Cover," the laid-back "Don't Wanna Let You Go" and the bitter "Love's A Bitch." Plus, as part of the new Metal Masters series, this release features a sizzling live version of "Slick Black Cadillac" and "Danger Zone," a previously unreleased slice of in-your-face arena rock with big attitude and even bigger

Is Metal Health essential listening 18 years later? No. But that doesn't make it any less

— Michael Popke

THE BEATLES TALKology Vol. 3 Talkology Limited (TY003)

This is the third CD in the TALKology series, which feature The Beatles' press conferences from 1964-1966. The longest press conference on this release is from June 29, 1966, when The Beatles arrived in Japan. It's even duller than usual, since the reporters' questions have to be translated into English, then the answers translated back into Japanese. The sound level also varies, making it difficult to hear anything at times (the group repeatedly ask for the microphones to be turned up). It's also amazing how, through the 42-minute event, not one interesting question is asked — or interesting answer given.

Next is an excerpt of a Sept. 15, 1964, conference from Cleveland, Ohio, which poor sound quality renders largely unintelligible (though you can hear a not-yet-veggie Paul McCartney say the food he misses most from England is "sausages and mash" mashed potatoes). The other press conferences are also extracts — Los Angeles, Aug. 29, 1965, and Chicago, Aug. 11, 1966. It's the second conference that is the more interesting, as it's taken from a previously unreleased conference addressing John Lennoi "more popular than Jesus" remarks (anoth conference from the same date is featured of TALKology Vol. 2). The other Beatles, addition to Lennon, offer their views on the furor (McCartney calls the record burnin "a bit silly"), making this Q&A session mo substantial than the others.

Liner notes are once again written l Beatles historian Keith Badman. This relea will be of most interest to completists, as i unlikely one will want to listen to it mo than once. But the label is offering all thre volumes of the series for \$15, including postage, if you mention Goldmine in you order — an excellent bargain for collecto of press conferences. (Ordering info fro www.beatlestalkology.com)

- Gillian G. Ga

EUROPE

The Final Countdown (Expanded Edition) Portrait/Epic/Legacy (EK 85757)

In retrospect, it's easy to see why Europ five pretty boys from Sweden, became one the biggest bands on the planet in the la 1980s. Their soaring brand of arena-read larger-than-life pop-metal never sound better than on the band's third album, T Final Countdown.

The release landed in late 1986 at just the right time, along with breakout albums l Bon Jovi, Mötley Crüe, and Poison. Aud ences worldwide swooned over singer Jo Tempest's crystalline vocals and his and the rest of the band's clean-cut good look Europe's dominant keyboards chimed parti ularly well with their massive guitar sour on tracks such as "Rock The Night "Cherokee" and "Carrie" - still one of the era's best power ballads.

Though the squeaky-clean approach ma sound overly pristine and bombastical dated today, The Final Countdown was major departure from the band's rather blar first two albums, Europe and Wings (Tomorrow. But producer Kevin Elson, st. riding high on the success of Journey Escape, helped Europe literally conquer the world, as the title track rocketed to #1 in

This new Metal Masters edition, which also captures the band's harder edge on thr live tracks recorded in 1987 at Londor Hammersmith Odeon, demonstrates wh The Final Countdown remains a defining sla

— Michael Pop

Coming to ...



Poco

In the late '60s, bands began experimenting with adding a country twang to a rock 'n' roll structure. Arising from the collapse of Buffalo Springfield, Poco has never gotten the tributes and acclaim that their country-rock contemporaries the Eagles and The Flying Burrito Brothers have received. Richie Furay with Jim Messina put together a band that endures today as a country-rock mainstay on the touring circuit, yet neither musician is presently in Poco. Messina was the first to leave. Frustrated with the lack of commercial success, Furay would leave also. The core group of Rusty Young, George Grantham, Timothy B. Schmit, and Paul Cotton had some success, but it took more defections before the band reached its zenith with the late-70s album Legend. "Crazy Love" and "Heart Of The Night" from that album should have set off a run of hits, but Poco couldn't fight the punk and new wave incursion. A '90s reunion of the original band garnered a couple more hits. Today Poco is launching another comeback with a tour and a new album in the offing. Goldmine interviews mainly Furay and Young to offer insight into a band that perhaps deserved to be as big as the Eagles but could never soar that high.

Advertisers — this is a great issue for '70s rock and country-rock or items from any era or genre.

ISSUE DATE Oct 19

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(Please Mr. Postman from page 8)

no one had any knowledge of such a book.

To Bernstein, I propose that he write a book about what it was like to put together a major U.S. tour for a group coming over from England in the '50s and early '70s, dealing with visas, passports, work permits, etc.

To Fishof, I propose that he keep a detailed diary from start to finish the next time he promotes a major U.S./world tour for a major act.

Even in this day of cell phones, faxes, pagers, computers, etc., I'm sure that it's a major effort to coordinate a tour and to keep things running smoothly. I can only guess what it was like in the '60s when communication was a lot more primitive.

I would like to know what goes on from start to finish, all the wheeling and dealing, planning, logistics, etc. that is needed to pull everything together. What type of people are needed for a tour - roadies, electricians, carpenters? Who else? Who leases the trucks? How is the stage designed? Do accountants travel on the tour? Who coordinates the local venues in terms of security. catering and even the portable toilets?

I doubt if the average concert goer gives much thought to what it took to put the show on to entertain him or her that night, but I bet he or she would be surprised at the effort needed so that "the show must go on!"

Perhaps a writer from Goldmine would be able to coordinate such a book with Bernstein and Fishof. I would be greatly interested in hearing what everybody's thoughts are on such a book.

Michael Nonnemacher

(Michael, glad you enjoyed the article. Perhaps your letter will prompt Fishof, or some other worthy person, to tackle the subject of touring in a book. I know plenty of music books on artists have stories about tours in them but am not aware of one outlining all the aspects of a specific tour. — Ed.1

Elvis News — the only reason for Goldmine

I subscribe to Goldmine only because of Flyis News Eddie Hammer will be gone a month? Why? That's bad news! Hammer wrote in Goldmine #547 (July 13, 2001), "The new Elvis material out there would take another five pages in Goldmine. But I know the editor would not give me the OK." Why not? As I said, I only subscribe to Goldmine because of Elvis News. Eddie does a good job of keeping Elvis alive.

> - Trudy Kennedy Fullerton CA

(Trudy, when Hammer wrote he will be gone a month, he's right. We publish his column every other issue. Since we publish every two weeks, that would make it one month in between his columns. We have a lot of material to run in Goldmine every issue, and there are a lot of things to talk about in virtually every area of music collecting. In fact, given the chance, all of our writers would like to have more room for their specific articles, reviews and columns, but that just isn't possible. While you enjoy Hammer's column, which is great, most of our readers get Goldmine for a variety of reasons and features — not just one. — Ed.)

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Circle the rate below yo	our country	1/2	-year	1-year					
Surface mail all countries 49.95 93.95 Canada, Mexico (Air Mail) 70.95 135.00 Central America, Caribbean (Air Mail) 135.00 255.00 South America, Europe, Mediterranean Africa (Algeria, Libya, Morocco, Tunisia (Air Mail) 135.00 255.00 Asia, Africa, Australia, all other countries (Air Mail) 135.00 255.00									
NameAddress		l VISA ⊐D:	scover 🗖	Am. Ex.					
City	0 1 4								
· ·	Expires Mo		řr						
State Zip	Signature								
Circulation	nailing label bject to change.								

Advertisers' Index

COMPANY NAME	•	D. Color is possible					AD SIZE			SUES 13 ISSUE	FS 26 ISSUES
REFERENCE FO	ORM	(Plus color separ						CLASS	SIFIED DIS	PLAY:	
		B. Full color (4-colo				\$500.00	MINE, we'll pu	it your listing in bok	ласе туре.		
Nov. 1 #557 Nov. 30	Nov. 8 Nov. 16	A. One color and bl					number, and t	en words of descrip	ption, along with		
Oct. 18 #556 Nov. 16	Oct. 25 Nov. 2			COLOR:			issues, for \$11	7.00 or \$234.00, re	spectively. Send i	in your store name	e, address, pho
Oct. 4 #555 Nov. 2	Oct. 11 Oct. 19						description fo	r only \$9.00 an issu	ie. You can buy th	his space in incre-	ments of 13 or
Sept. 20 #554 Oct. 19	Sept. 27 Oct. 5	Full pg		21.05 685.65		313.55 577.15		I types search for ne ertise your establis			
	Sept. 13 Sept. 21			25.90 499.45		147.05 421.05	This section fea	ures listings for ret	ail record stores	around the world	I. Traveling reco
Sept. 6 #553 Oct. 5				97.45 378.20		338.50 318.65					
* Denotes Garage Sale				13.90 202.95		94.50 89.25 181.95 170.90	BETAILER DIRE	CTORY			\$9.00 per iss
Deadline No. Date	Date Date			55.65 \$53.55 11.30 105.00		\$47.45 \$44.40 94.50 89.25	\$38.60	\$37.00	\$34.65	\$33.10	\$31.00
Ad Issue Cover	Mailing On Sale			SSUE 3 ISSUES		SSUES 26 ISSUES	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
1-888-457-2873 • 715-445-2214	• FAX: 715-445-4087	consecutive issue	,					sue discounts.)		40.400	
700 E. State St., Iola, WI 5	54990-0001	(Cost per ad per	issue; ads must	t run consecutive	ely. Contract r	equired to earn			ids must run cons	ecutively. Contrac	ct required to ea
Deadline is 12 noon on de		10		ADVERTIS			(0		e Advertisin		
			DIODI CO			J. 1.131119					
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									,		
The advertisers' index is provide	led as a reader service. Occas	ional, last-minute ch	anges may result	t in ads appearin	g on pages of	her than those lis	ted here. The pub	lisher assumes no	liability for om	issions or errors	3.
Elvis Fantasy Fest64											
Electirc Obiland20, 21	import necords & Ct	J S	iviusic Joint	, ine	/	2 Saturn Re	coras	51	TO TOD.con	1	• • • • • • • • • • • • • • • • • • • •
Electire Ohiland 20 21	Import Becards 9 Cf)'e 61	Music Inipo	Tho		2 Catura D	o, George	/	101CD acr	0	
F			Music Impo	rts	ס	1 Sandkam	p, George	71			
DJB (Devant Le Juke Box)72	Hot Wacks Press. Th	e74	Muller Don		Я	0 Samuels	Gordon	80			
Discoveries - House62	2 Hollis, Dan	80	Mud Shark	Audio	6	1 Safe As N	filk Records	79			
Discauvs79	Hoffman, Michael	71	Moerer Cra	aid	7	2	S			Marketing A	
Disc Collector4	nip Cat Hecords	9, 80	Mod Lang		1	3 Husso, St	ephen	/1, 80			
Disc Collector	Heroes & Legends		ivillier, Ken .		4	9 Husso, Jo	ochii	74 00	ANINIOE HO	JIO	
D	Heroes & Legende	70	Millor Kon	5001u5		n Russa In	seph				
Cyrco Music72	Held, Kenneth	60	Midnight Pa	ecorde		7 Boss Sco	ott				
Continental Records79	/ Hoin Gary	71	MAEC			7 Rockaway	Records				
Collector's Shop	Hanners, Doug	66	Metro City I	Records	46 4	7 Rock On	Records	40	W.M.I. Dist	ribution	
Collectibles Insurance Agency34	Hanna, Sherif	80	Memory La	ne	6	n Rock Of A	\ges	49		W	
Collectable Records	Н		MaDuffia li	ina :	40.4	a Rock N.R.	ecords		vocal Grou	p Hall Of Fa	e
		00	wiagina can	ta Records			Records				
CJI Collectibles71	Greindl Jeff	60	14	M Daniel	_						
Celebrity Art61	Green, Craig	40	Lutii, Oteve	p.#			s Record Roo		Visual Vinv	·I	
CD Trustee70	Greater Promotions.	64	Luth Steve			0 Bip It Uni		73	Vinyl Tap M	//ail Order Mi	usic
C-Bub Productions79	Goldmine Want List	76. 77	Luciano Pi	77i	6	O Rhythm F	ecordings	50		e LLC	
C	Goldmine Unit Page		Lorentz Des	sian	7	0 Retriever	Memorabilia 5	Service73		nyl Mail Orde	
Buccaneer Records2	- Tubici mine Subscription	on81	Loran Reco	ords	6	O Reed Riz		72			
Buccaneer Records 2	Columne Index Fag	c02	Livingston,	Johnston	5	O Readingto	ons Hare Hec	ords Ltd60	Videos		
Dieiman, Dob/S	 Goldmine Index Page 	92	Livingaton	laboratan		O Doddinate	no Poro Poo	40	Very Englis	sh & Rolling	Stone.39,
Dop Onop riccords	, Goldmine40	. 49. 28. 79. 78	I of It Ro Ro	acorde	7	1 Recorden	nith	40		V	
Boo's Blast From The Past45	2. GM Upcomina Issue	s	Lee Turner	(ALS) Found	ation 6	E Pacarde	Argentina	72	Universalik	ilusic Group.	• • • • • • • • • • • • • • • • • • • •
Bonhams57	Laareroid Records	(2	Loc Horrio			1 Decerde	And Dooks	70	Linivoreal N	Music Group.	
2011p 110001d0	' Gaspar, J.A. a J. Dei	raso/0	Lasi vestide	P		O Record G	ems	79		u	
Bomp Records40	Carolalo, reter	/4	L.A.M. Vide	os	<u>/</u>	3 Record E	xchange	79	Tsouvalos,	Alex	
Bill Bryant Management72	Garofalo Peter	7.4	1 A M M M	L	-	naw Uidii	s necords inc		Truly Uniqu	ie Collectible	28
big Ed's necold Silows	G					Paw Oldi	- Records Inc	52	Truly Hoiou	in Callantible	
Better Records74	Funk, Thomas	40	KP Book Pr	romo	4	2 Rare Sou	l Man	61	Toronto Mi	isical Collect	tibles
Beebe, Ann61	Fun Hecords	71	KP Adv Pro	omotion	3	6 Dara 9 L	ard To Find	60	Tomlinoon	Mani	
Poobo Ann	Fun Bassada	a music50	Kaplan, Ga	ry	7		elly Video	72, 80	Tomko, Jer	ome	
Beatles Fan Next Generation75	Full Cyrola Pagarda		Kanler O	K	_		llen				
Bangzoom.com57	FRCA Inc		Just Mus M	_	/	11000110	cords		ieπeller, Jo	ohn	
Banana's Records72	2 Flying Records	73	Just Kids N	lostalgia	7		K	00	Toftollar 1	a ha	
Bags Unlimited24, 25, 84	Flipside Records & C	Collectibles33	Just Anothe	er Dream	6	0	m			T	0.101.0111111
В	Flip Side Records	60	Johnston, J	lames	5	3 PSPOT	11000100 EX0	60	Surround S	Sound Produ	ctions
Aya, Gokham71	Fleetwood & Owen	41	John Mansi	hip Records.		2 Princeton	Recorde Exc	hange 73	Streetlight	Records	
Audio Collections48		ly80	Jewelsleeve	e.com	4	4 Pirate Vid	90	73		lt	
Around The World Records60		71	Jazz Recor	d Center	6	Per Made	en Design 5	5 60 70 80	Spitfire Red	cords	
Andy's Record Supply				J		Papa Jaz	z Record Sho	ope72		sc	
Airwaves	Euclia Records	/1	Iuliucci, Bot	D	/		P			cords	
Aether Records52, 72	Esprit Most Wanted.	/2	intoxica		<u>/</u>	Noise Pol	lution	49	Southland	CD	
Adler, Dan	Erock Auction	/ 1	Inti. Custon	i wusic wem	iorabilia7	Nitty Gritt	y Records	59	Siren Disc		34, 65,
Adler Den 70	Energy		Int Transle	a Music Mom	/	4 NEH Rec	ords	74	Snaneen, C	John	
Ace-High Records55	Enorgy		Int'l Transfe	e videos	/	A NELLE	N	7.4			
Ace Video & Music61	Empire/BMG	11	In Your Face	a Videos	7	o Musicsiai					
Α	EMI Music Distribution	n 42	In Tune Mus	eic Group/NI	10	2 Musicetae	· ·	7/	Second Se	turday Shou	,
			761	16		126	13			CA	

STREET ADDRESS CITY STATE ZIP CODE PHONE NO. SOCIAL SECURITY # TYPE OF BUSINESS ☐ CORPORATION LIMITED PARTNERSHIP CO PARTNERSHIP ☐ INDIVIDUAL PROPRIETOR NO. OF YEARS ESTABLISHED PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS -

	OFFICERS OF COMPAN	N .
MAILING ADDRESS		
CITY	STATE	ZIP CODE
	TRADE REFERENCES	
NAMEADDRESS		
PHONE	STATE	ZIP CODE
	BANK REFERENCE	

BANK NAME			
CITY	STATE	ZIP CODE	
PHONE			
BANKING OFFICIAL			

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

Further, I (we), the undersigned, will be held personally responsible and pro-ise to pay promptly within 15 days of the billing date for all advertising det incurred by the above named business and owing to Krause Publications.

AUTHORIZED SIGNATURE(S) OF APPLICANT(S)

UNIT SPACE ADVERTISING:

Unit space ads are the easiest way for you to sell records, tapes, compact discs, books, memorabilla, and any other collectibles you have for sale. Units also work well for want lists, announcements, etc. The better your unit looks when you put it together, the better it will look in GOLDMINE.

You may use any bidding deadline you wish in your advertisement. If no deadline is noted, it will be understood that the deadline will be one month from the cover date of the issue in which your ad appears.

One unit space equals one 8 1/2" x 11" typed sheet. This applies to both regular and super unit space ads.

One unit space equals one 8 1/2" x 11" typed sheet. This applies to both regular and super unit space ads.

Type your copy legibly onto 8 1/2" x 11" white sheets. We'll reduce it as is to 38% of its original size for regular units and 59% of its original size for super units. A regular unit space is one ninth of a page, a super unit space is a quarter of a page. Remember to include your ordering information, postage rates, grades, deadlines, name & address, etc., on your first unit. Do not send any partial units. There is a \$10.00 charge per photo for unit ads which contain photographs.

We will typeset your name, address and phone number at the bottom of your unit space ad for you, and a heading at the top, if you specify one. There is no extra charge for this. If you ask us not to typeset anything on your ad, we'll do nothing. Otherwise the typesetting will appear.

Do not reduce your copy before putting it on 8 1/2" x 11" format. Avoid all caps in your copy, except for headlines. Keep the copy clean. Dot matrix printers do not work well for unit ads, but if you must use one print it as dark as possible. Faxing unit space advertisement is not recommended.

Regular Unit Space Advertising Rates:

(Cost per unit, per is ntract required to earn er unit, per issue; ads must run in conse ecutive issue discounts.)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$60.90	\$57.90	\$54.60	\$52.00	\$48.60
	Full	page of 9 - \$466	6.20	

Super Unit Space Advertising Rates:
(Cost per super unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts.)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$126.80	\$120.75	\$114.20	\$108.15	\$101.85
	Full	page of 4 - \$466	5.20	

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.

D SIZE	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUE
ne Inch (1 1/2" x 1")	\$13.80	\$13.15	\$12.60	\$12.10	\$11.55
vo Inch (1 1/2" x 2")	26.55	25.50	23.65	22.60	21.55
hree Inch (1 1/2" x 3")	39.15	37.55	35.20	33.60	31.50
Cost per ad; ads mus	t run conse	ecutively. Con	tract required	d to earn con	secutive iss

CLASSIFIED ADVERTISING:

B. DISCOUNTS FOR CONSECUTIVE INSERTIONS

. 40 cents Per Word (\$10.00 Minimum Order Per Ad Per Issue)

ADVERTISING REQUIREMENTS: BOOTLEG POLICY

The advertiser is responsible for ensuring that advertised product conforms win ational and international copyright laws. GOLDMINE magazine screens adveitisements for bootleg merchandise. GOLDMINE magazine accepts no resposibility for transactions involving unauthorized product.

REFUNDS:

If delivery will take longer than 30 days from the date the seller received the ords the seller must inform the buyer and offer the buyer the option of a refund delayed delivery.

Unless otherwise stated in the ad, the buyer has a 10-day return privilege fro the time he/she receives an item from an advertiser. The buyer does not had to give a reason for a return and can demand a refund less postage cost Advertisers must allow buyers to obtain authenticity judgments as the basis for retention provided they notify the advertiser of their intent within the applicable return privilege period.

All advertisers must provide a permanent address and telephone number befo an advertisement will be run. If a post office box is used in an advertisement the advertiser must still provide a permanent address for our confidential files.

A completed reference form must be in our confidential files before any buy, so retrade ad can be placed. See below, Minors are required to furnish a certicate of responsibility from their parents/guardian before their advertising can be accepted.

Payment must accompany an advertisement and must be in the form of a personal chedrawn on a U.S., Canadian or Mexican bank; money orders; international money order cashier's checks; or with your VISA, MasterCard or AccessCard credit card. Send your crectural number, expiration date, and the name on the card, along with permission to charge t card for your ad, with your advertising capy.

BOB WARLEY























AVAILABLE NOW WITH BONUS TRACKS







BAGS Unlimited 1-800-767-BAGS

SEE PAGES 24 & 25 FOR MORE **AUDIO PROTECTION PRODUCTS**

TOTAL



EXP. DATE

CARD NO

7 Canal St., Dept. A. Rochester, New York 14608 http:www.bagsunlimited.com E-mail: info@bagsunlimited.com



For the BEST in RECORD **Collection Protection**

ASER DISCS P-331/3 rpm DISPLAY MAILER LP/Laser Disc Display SLEEVE 10" LP/78 RPM Poly Sleet SLEEVE 3 Mil Poly Album Sleeves LP Ma Made from High Clarity, 100% Pure Virgin Polyethylene Made from 100% Pure Virgin Polyethylene. 13 x 13 Expandable 24 x 12 X 13 1/2 \$14.85 25.65 39.80 73.55 137.45 302.50 + Frt (Ships 100 wt.) 515.75 + Frt (Ships 100 wt.) Fits over outer 12" LP Jacket 10 25 3 Mil No Flap 10⁵/₈ x 10⁵/₈ 12⁵/₈ x 12⁵/₈ 10 1/4 x 10 1/4 123/4 x 123/4 \$40.00 \$10.20 17.80 100 200 \$11.30 21.00 No Flap 100 | \$11.90 500 | 41.70 ,000 | 72.50 *No Flap RESEALABLE FLAP 70.00 100 200 550 1,000 **CLP140** \$19.70 75.60 134.40 \$12.05 200 120.00 43.20 73.90 500 38.50 500 42.10 10 220.00 + Frt 72.30 SLP10 1.000 68.90 1.000 Wooden display case holds 130-140 LP's or Laser Discs. Available in walnut finish. 3 built in storage slots STACKABLE. 5.000 329.75 336.55 628.40 Made from 200 Lb. test "Bend Resistant" Brown Corrugated er our 10" GOLD/WHITE/GREEN Paper Sleeves Material. EXPANDABLE to hold either 1-3 or 4-6 Albums. with FLAP add 10% NOTE: Measure your 10" records when choosing size MAILER Album Mailer Bex-Holds SLEEVE 10" LP/78 RPM Paper Slee DISPLAY 12 Album Jacket Frame Kit SLEEVE Poly Album Sleeves Black Matte Finish 12³/₄ x 12³/₄ No Flap Made from 100% Pure Virgin Polye **GOLD PAPER** GOLD POLYLINED 13 x 13 x 1 1/2 Made from 100% Pure Virgin Polyethylene. Fits loosely over outer 12" LP or Video Laser Disc Jackets 2 Mil 4 Mil 6 Mil 50 \$13.25 50 \$23.30 \$10.00 10 \$15.95 34.10 54.00 97.00 178.75 100 19.65 100 34.65 ■ Qty/ case rod. Code 25 18.00 81.95 150.45 254.90 ■500 1,000 2,000 144.55 265.45 449.90 500 1,000 50 100 MLPB12 39.25 \$21.20 76.20 127.65 \$31.70 114.20 191.40 \$10.75 10 64 50 2,000 200 Outside Dimension 152.50 1,000 Made from 200 Lb. Test Brown Corrugated Material. of Frame 14" x 14 50 287.50 Foldable box with double walled edges ensures safe and "Crush Free" delivery. Holds up to 10-12 LP's in jackets. 5.000 287.40 608.00 911.60 28 Lb Kraft Paper 28 Lb. Kraft Paper with **ALPJFK** Fits in our 10" Jacket Prod.Code 75 gauge poly lining SLP₂ SLP4 SLP6 SLEEVE **Poly Box Album Sleeves** MAILER Album Mailer Box-Holds **DISPLAY** Album Art "Frame SLEEVE 10" LP/78 RPM Paper Sk 13 x 13 x 3 BACK BY POPULAR DEMAND ANTIQUE GREEN 14 x 14 1/4 w/Flap WHITE \$19.20 44.30 71.60 50 \$17.00 \$14.10 Made from 100% Pure Virgin Polyethylene 12¹/₂ x 12¹/₂ x 1/₂ 25 100 20.90 100 21.35 36.25 2 Mil Prod. Code **=** 500 50 **500** 87 45 89 55 10 60.00 \$10.00 100 1,000 2,000 1.000 2,000 163.80 277.60 MLPB20 100 16.10 25 125.00 SBLP2 272.20 200 28.50 50 225.00 Foldable box with double walled edges ensures safe and "Crush Free" delivery for shipment of 18-20 Albums in jackets. Made from 200 Lb. test Brown Corrugated Material. 500 67.20 32 Lb. Green Paper 32 Lb. White Paper 1,000 127.70 ■ Oty / case Clear Acrylic Frames. Fits in our 10" Jacket Fits in our 10" Jacket over outer Box Album Sets. LP Mailer Filler Pad Record Cleaning System **JACKET** 10" LP/78 RPM Jacket SLEEVE 12" Poly / Polylined **FILLER** CLEANER Discwasher® D4+" Record Replacement Fluid Cleaning System Discwasher® D4+" 1 \$21.50 1 \$3.00 POLY POLYLINED 10 1/4 x 10 1/4 125/8 x 125/8 No Hole White Cardboard 100 \$11.50 \$17.55 \$18.15 50 \$7.20 10.80 \$7.55 11.30 26.15 50.20 83.00 500 42.15 100 26.60 100 50.25 8.25 10 10 74.10 .000 **600** 129.00 20.90 39.45 21.95 43.40 80.75 12.50 1,200 2,400 4,800 240.90 100% Flat Made from 100° 10 145.00 10 22.00 438.90 747.10 + Code AFG1005 cord care system includes record Pure Virgin 3 Mil 1,000 124.75 + Frt D4+TM leaves no residue.Preserves **1**20 **■110** 79.00 9 90.10 Use our brown corrugated filler pads to eliminate unnecessary inner package movement while absorbing handling shock. Polyethylene Frt 220 115.30+ Frt 240 132.00 + F cleaning pad with walnut handle, 1¹/₄ oz. D4+ Fluid and DC-1 pad grooming brush Fits directly over 12" Record vinyl properties Qty per cas SLEEVE 12" White Page **BOX** Album Storage CLEANER Record Cleaning Fluid **BOX** Bo LP/78 RPM Str Dividers 10 x 10 ⁵/₈ 2 \$8.40 4 12.55 Regular Weight Medium Weight Heavy Weight $10^{1}/_{2} \times 10^{3}/_{4} \times 13$ 13 X 13 X 10 1/2 Greevy™ Cleaner 50 \$9.20 100 14.65 500 52.00 1,000 90.10 2,000 154.70 50 \$10.20 100 16.20 250 34.50 800 79.30 ,600 147.10 ,400 203.30 ,800 327.20 Fr \$13.85 22.00 75.20 108.10 150.70 50 100 400 800 1,200 \$13.60 \$14.65 4 oz. 27.80 43.00 87.75 28.80 47.90 98.35 Bags Unlimited's own Record Cleaning Fluid. Deep cleaning. Anti-static, residue free 0 \$6.00 24 XLP65 16.50 48 19.35 25 25.00 100 160.60 50 161.70 50 181.00 10 45.00 100 231.00 + Frt Store 50-65 Records. WHITE, 275 Lb Test Corrugated storage box. needs no tape or glue. STACKABLE. Pump Spray Bottle Store 50-65 Records. Attractive, WHITE, 275 lb. Test Corru over 12" Record. Comes with die Fits directly Otv per case gated cardboard storage container. Needs no tape or glue white corrugated it center hol 12" LP Jacket CLEANER BOX 10" LP/78 RPM Storage Box BOX Album Storage Box JACKET Cloth / Sponge 12 1/4 x 12 1/4 WHITE PLASTIC CORRUGATED Record Cleaning Cloth Record Cleaning Spong WHITE PLASTIC CORRUGATED $13 \times 13 \times 10^{1/2}$ 6.25 10.00 \$2.00 6.25 11 x 11³/₈ x 8 WHITE BLACK 1 \$5.00 20.00 37.50 2 \$19.25 2 \$16.00 \$7.10 12.00 \$10.35 10 2 per 10 38.50 Easy to use Record Cloth contains a 10 17.40 35.75 16.95 25.60 10 67.65 66.00 10 45.30 77.00 Our Super Sponge is absorbant & dripless. Lint free. Safe for High Gloss 137.50+ Frt 25 unique Anti-Static 120.00+ Frt A SUPERIOR Storage Box. Holds 25-30 78 Records. Made from waterproof Polypropylene PLASTIC Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds together. Super Strong, STACKABLE. 100 Cardboard. Specif Solution, Lubricates 152.10 + Frt 138.60 + Frt A SUPERIOR Storage Box, Holds 50-60 LP's, Made and protects the 300 with OR without from waterproof Polypropylene PLASTIC Corrugated Acid-Free, ANTI-STAT material. UV resistant. Folds records as it cleans vinyl. together. Super Strong. STACKABLE. 78 RPM Mailer Box / Filler MAILER **OUR PRICES INCLUDE SHIPPING SHIPPING & HANDLING:** DIVIDER LP Divider Cards FILLER 10 1/2 x 10 1/4 x 1 1/2 **EXCEPT WHERE NOTED** ▲ States of: Florida, LA, MO, 12 1/8 X 13 1/8 12 1/8 X 13 1/8 $10^{1}/_{8} \times 10^{1}/_{8}$ PLEASE Money orders and orders charged to MN, and all states West of the 10 \$12.40 AC/VISA/AMEX are usually shipped within READ CORRUGATED PLASTIC 25 50 19.85 50 \$18.15 Mississippi add 10% for shipping. 2 business days. All sizes in stock at all 34.05 \$17.90 \$20.90 12 \$8.65 100 24.20 All prices subject to change based upon current market value of raw materials. Not responsible for typographical errors. All bags have 1-1/2" flap 100 500 61.05 289.80 29.30 55.00 times. Because we are manufacturers we can make 50 36.20 250 45 40 500 72.60 many sizes of bags and backings. If you need a 48 23.80 240.25 + Frt 45.10 500 282.65 + Fr size not listed, please call or write for a price. 100 DLPP30 204 88.00 DLPP40 Alaska, Hawaii, Virgin Islands, Puerto No PO Box numbers for FedEx Ground .30 Gauge .40 Gaug White Polystyrene .40 Gauge Holds 8 to 10 78/10" LP Records, no jacket Rico, APO, FPO, Canada & Foreign, Delivery. Please send street address. 1/16" Thick Extra Strong Made from sturdy brown 200 lb. test Corrugated Call or Write for Freight Price Quote. Indexed. material. Designed for maximum shipping protection MIL PROD. CODE DESCRIPTION PRICE QUANTITY PLEASE CHECK APPROPRIATE BOX: I MONEY ORDER ☐ CHECK ENCLOSED ☐ CHARGE TO MY VISA / MC / AMEX SEND C.O.D. ADD \$5.50 CREDIT CARD **SUB TOTAL** NAME C.O.D. VISA STREET ADDRESS All orders under \$25.00 add \$4.00 CITY STATE ZIP C.O.D. orders add \$5.50 SIGNATURE NO POST OFFICE BOX NUMBERS FOR FedEx GROUND DELIVERY NY State Residents add 8% Sales Tax DAY PHONE ▲ Florida, States West of the Mississippi, including entire states of LA, MO, MN add 10% for shipping

CUSTOMER ACCOUNT CODE