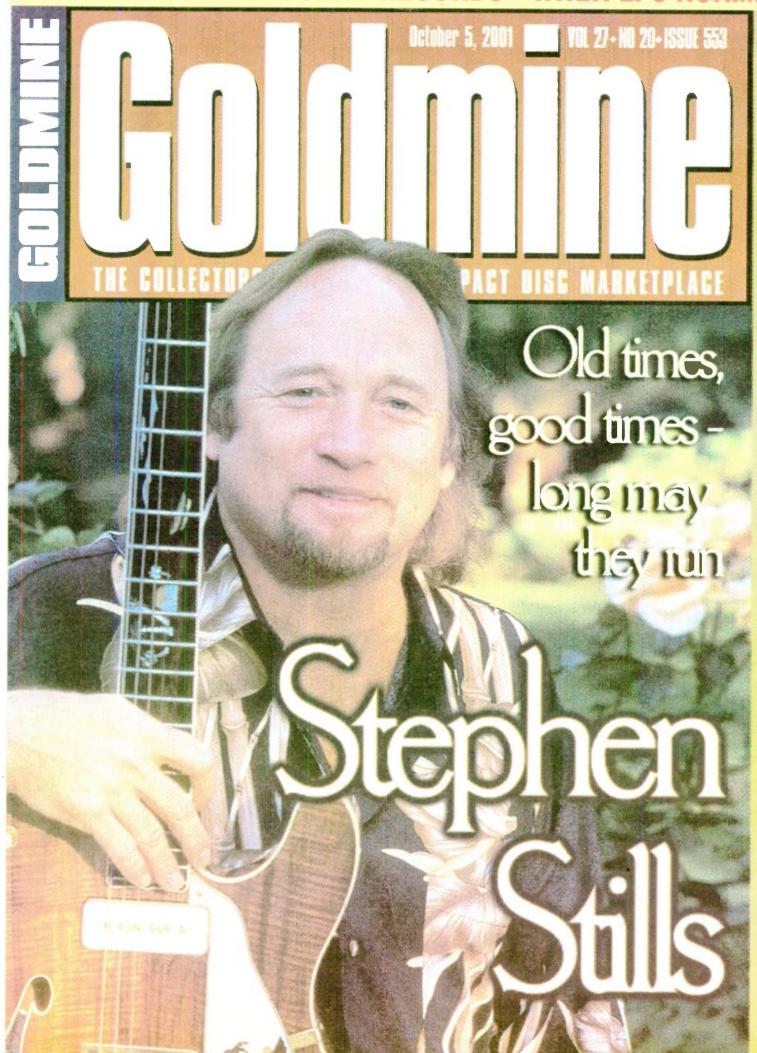
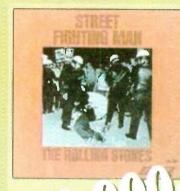
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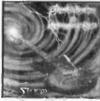
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B) TO YEAVORITES

(C) BY REQUEST/SING TO ME MR C

(D) COMO SWINGS FOR THE YOUNG AT HEART

E) AND ILLOW YOU SOUTS IMPOSSIBLE

F) SO SMOOTH/WE GET LETTERS

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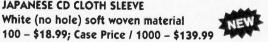
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From the ashes of Buffalo Springfield, guitarist/vocalist/songwriter Stephen Stills rose like a phoenix to the heights of rock 'n' roll stardom in the late '60s with the supergroup Crosby, Stills & Nash (and later, & Young), his solo years and the many subsequent reincarnations of CSN&Y. That supergroup had super hits and also super problems. Stills recounts the American musical dreams — and nightmares — he has lived through, so far.

... by Bill De Young



15 STEPHEN STILLS DISCOGRAPHY

Thirty-five years of recording leaves a lengthy list for Stephen Stills collectors to collect and the casual fan to explore.

...by Tim Neely

Special memorabilia section



Above: a rare Neil Young tour jacket

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The Rolling Stones' "Street Fighting Man" picture sleeve is one of the rarest — and at \$10,000. one of the most expensive — picture sleeves around. Here's the story. ...by Greg Loescher

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World Radio History

Goldmine

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Jease Mr Postman

Peter Noone story just a little bit better

I just wanted to thank Goldmine and Dave Thompson for the fantastic interview with Peter Noone in the 'Aug. 24, 2001, issue (#550). I was an original fan of Noone's back in the '60s and recently found him again last summer and have traveled to see him perform 10 times since then.

I have read many interviews with Noone recently but none with as much depth and openness as this one. Thank you for giving him the recognition he so truly deserves!

— Kathy Sparacio Darien IL

{Kathy, you're welcome! I went to see him concert recently (same concert you saw him at in Sheboygan, Wis.), and he puts on an excellent show. Very impressive — he's so full of energy, has a great voice and really rocks out! — Ed.}

Some re-recorded songs better than originals

While I generally prefer the original versions of songs, I do have a few CDs of rerecorded versions by the original artists. Most of these performances are inferior to the originals, but there are a few that I like as much – or better — than the original. Here are a few of my favorites:

"Tell Me When" — The Applejacks

"I'm Telling You Now" — Freddie & The

"Mr. Lee" — The Bobettes

"Just A Little" — The Beau Brummels

"Bread And Butter" — The Newbeats

"One Fine Day" — The Chiffons

There are a couple of others I've only found on vinyl so far:

"Laugh Laugh" — The Beau Brummels "Hush-a-Bye" — The Mystics

I also have a question for your readers. Is the album Author! Author! by The Scars available on CD anywhere?

— Rieuwert Buitenga

Queen — the greatest band ever, for this reader Thank you for the great interview and

cover story with Brian May of the most awesome music group ever - Queen (Goldmine #549, Aug. 20, 2001). Queen has never properly gotten their due for all the innovations and amazing musical legacy they created. It's really too bad Brian May's and Roger Taylor's solo material doesn't get the wider audience it so rightly deserves, as both are still making fantastic music.

I recently attended the North American Queen Convention in Cleveland, and the enthusiasm there was unbelievable. Most current acts would be envious of such fans!

Groovmaster ordering clarified

Readers of Chuck Miller's Collectormania! column in Goldmine #551 (Sept. 7, 2001) asking how to order the profiled Groovmaster record cleaning product should send \$34.95 (plus S&H) directly to William Sargent, 80 Fisk St., Providence RI 02905 or e-mail Sargent at wmsar@home.com.

LETTER FROM THE EDITOR

Crosby, Stills, Nash, Young... & Diltz!

One of my favorite albums of the 1960s is Crosby, Stills & Nash. I purchased my original copy at the same time I bought Santana - another of my all-time faves and Three Dog Night's Suitable For Framing. These three albums were on heavy rotation cranked as loud as possible on the ol' Sears Silvertone phonograph for several months in the fall of 1969.

Crosby, Stills & Nash went on, of course, to include Neil Young, and the foursome (and all incarnations of it) have produced some of the most memorable music of the past 30-some years. Although I love The Byrds and Crosby's involvement with that group, of the four group members of CSN&Y, I actually have more Stills recordings in my collection, although Young isn't far behind. Stills' guitar playing and gravely, blues-infused voice are both underrated in rock history.

In late 1990 at a sparsely attended twoday record show at Opryland in Nashville -60 people, tops! — my connection to Crosby, Stills & Nash came to life. Seated nearby at the show for two days was none other than photographer Henry Diltz, who took the famous cover shot of Crosby, Stills & Nash, among many other album covers over the past four decades, including another favorite of mine (for both the cover and the music), The Doors' Morrison Hotel.

With a lot of time on our hands (dealers actually had time to go to the bathroom and not worry about any lost sales - no one was there!), Diltz and I had a lot of time to talk. He showed me a black-and-white book of his photographs that a Japanese publisher had just printed up. All the text was in Japanese, so Diltz would give me the first-hand accounts of many of the pictures, including the shooting of both the Crosby, Stills & Nash and Morrison Hotel covers, plus shooting pictures for about a week with Paul and Linda McCartney while on a yacht in the Bahamas. Sure looked like a tough gig...

Hearing Diltz's stories definitely made the long trip (I drove from the middle of Wisconsin to Nashville) to the show worthwhile, despite the terrible attendance.

Diltz has contributed photos for the inside pages of Goldmine in the past, and now, just slightly more than a decade after that show in Nashville, his new photo of Stills graces our front cover. Talk about déjà vu!

— Greg Loescher

Editor's recommendation: Ike Turner & The Kings Of Rhythm, Here And Now (Ikon Records, IKOCD8850). Raucus R&rB and rock 'n' roll by one of the originals - includes an explosive version of the first rock 'n' roll song, "Rocket 88," which turned 50 this year!

Queen's music will live on forever. Nobody sounded like them, and Freddie Mercury will always be the voice all others are judged by.

> — Harold Kaufman, Jr. Spokane WA

(Harold, thanks for the compliments on Dave Thompson's story. We hope you snuck over to the National Record Show at The Rock And Roll Hall Of Fame the same weekend as the Queen convention! — Ed.]

Queen discography additions

I noticed that I had a 45 and a CD single not listed in the Queen discography in Goldmine #549 (Aug. 10, 2001). Both are promo copies. The 45 is "Save Me" (3:45)/ "Sheer Heart Attack" (live, 3:34), and the release date stamped on the label (#EF 90200) is April 22, 1980. The CD single is called "I Was Born To Love You" (edit, 3:40) with the label #HRCD 020596-1995.

- Stephen Macleod North Sydney, Nova Scotia Canada

Where to donate unwanted records?

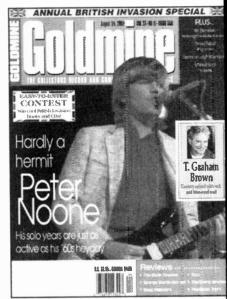
Do you know where in the New York City area I can donate 78 rpm and 33 rpm records and receive a tax deduction?

– Marvin Berman New City NY

{Marvin, the recordings could be donated to the ARChive Of Contemporary Music down in New York City's Wall Street area. Call Bob George, curator, at (212) 226-6967 (54 White Street, New York NY 10013; www. arcmusic.org). Bob told us the ARChive accepts just about any genre except classical and takes records, CDs, tapes and books. Another option (that would entail shipping them) is the Mammoth Music Mart in Skokie, Ill., coming up Oct. 4-14, 2001). It's a 10-day sale with all proceeds going to Lou Gerhig's disease research. We've been involved with them for more than a decade. It's a worthy cause. People donate records, CDs, tapes, books, sheet music, musical instruments, stereo equipment, etc. all year long, and then the organization has this huge 10-day sale in a large tent set up at The Old Orchard Shopping Center in Skokie. More than 600,000 items are up for sale. For info, call (847) 679-3312, ext. 14, or visit its Web site www.lesturnerals.org/music.htm. Of course, the good ol' donation standby is your local Goodwill store. Hope this helps! — Ed.}

How about some country-rock?

How about doing an article or two on a couple of country-rock bands who have very often been overlooked: Pure Prairie League and Mason Proffit. I'm sure that their histories offer quite a bit of interesting reading, especially Mason Proffit! Both John Michael Talbot and Terry Talbot from the band are



Goldmine #550, Aug. 24, 2001

now very successful Christian recordin artists. As a matter of fact, John Michael is Franciscan monk, yet the brothers one fronted this increditable Midwestern country rock outfit. Hey, come to think of it bot groups are from the Midwest. Go figure. Ho about stories about Chicago's and Cincin nati's greatest country-rock bands?

- Scott Erickso Clinton O

P.S. I look forward to reading any upcom ing articles on Poco too!

(Scott, I love both of those groups. In fac Pure Prairie League was just in the area tw weekends ago at a big outdoor festival in Sheboy gan, Wis. Joining them at the fest were Firefal Poco (we have a cover story coming up on the in our Oct. 19, 2001, issue - the next one!), Th Buckinghams, Grass Roots, and Herman Hermits With Peter Noone (recently featured i Goldmine #550, Aug. 24, 2001). Mason Proff is an excellent band - love their stuff too. We see what we can do in the future on a story abou the Talbots. Thanks for asking. — Ed.)

Article on recording 78s digitally a blessin

A very belated thanks to Chuck Miller for the Collectormania! article titled "How To Hea Your 78s Once Again Digitally" (Goldmir #533, Dec. 29, 2000). I discovered the stor on Miller's Web site recently after noting h Web site address in one of his recent column After digging through my old copies of Gold mine (I have been a subscriber since Februar 2000), it turns out that I had a copy of the

(Please see Please Mr. Postman page 8

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Left: Stan Perkins, son of rockabilly legend and Sun Recording artist Carl Perkins. Right: A few of the 60 or so drum sets set up at Rockabilly Fest 2001 to break a world's record.

Rockers from around the globe shake, rattle and roll at Rockabilly Fest 2001

JACKSON, TENN. — The home of rockabilly is now officially declared to be in Jackson, Tenn., which lies between the country licks of Nashville and the blues spirit of Memphis. This is the home of Carl Perkins, where he parked his guitar between gigs.

Earlier this summer, local businessman and rockabilly lover Henry Harrison put together a three-day music festival at the Jackson Fairgrounds Park for this second annual event of pompadours and poodle skirts. Technically, it lasted four days (June 28 through July 1), with the first day being a trip to Graceland in Memphis and the opening of The Rockabilly Museum in Jackson. The music began on June 29 (almost 40 music acts performed during the three days of concerts).

Rockabilly rockers at Fan Fare too

NASHVILLE — The 30th Annual Fan Fair event held June 14-17, 2001, in downtown Nashville also had a few rockabilly acts, such as Texas guitarist John Evans (pictured). The event, which drew a record 124,000 people per day, allows fans to get autographs and have photos taken with artists, who set up booths for that purpose in the new Nashville Convention Center. The event included a suprise appearance by Vince Gill and an unscheduled second visit by Billy Ray Cyrus. This year's Fan Fair drew 115 acts including

Photos by Guy Lee

Texas rockabiili guitarist John Evans

Tim McGraw, Kenny Chesney, Sawyer Brown, Patty Loveless, and Collin Raye among others for the concerts and more than 175 acis for the autograph area. Many artists contributed autographed items for charity auctions. Next year's event is June 13-16. 2002. (www.fanfair.com)

—Greg Locscher

The Rock And Roll Trio, Bill Haley's Original Comets, Stan Perkins, D.J. Fontana, Ace Cannon and lots more cranked out their music. Plenty of up-and-coming acts came to sing and play in hopes of giving their own career a boost. David Crimmen made the trip all the way from San Francisco to pick his own rockabilly style. Lesley Baker came down again from Canada to sing at her second Rockabilly Fest visit. Other fans and musicians traveled from England, Norway, Holland, and Sweden to listen and participate in this rockabilly bash.

June 30 began with Sam Phillips, the founder of Sun Records, hosting a luncheon for several music fans and members of the media. After the meal, attendees could ask Phillips questions.

The next event was the attempt to set the world's record for the most drum kits playing simultaneously. By my own count, there were about 60 drummers present. Johnny Rabb, known as the world's fastest drummer, was in attendance ready to lay down a beat along with the rest of the drummers. Stan Perkins (Carl's son) came out on stage and started the song, "Blue Suede Shoes," which started the drummers drumming. Phil Spector would have appreciated this true wall of sound on that cement floor. After one practice run, Perkins kicked into the song for a second time.

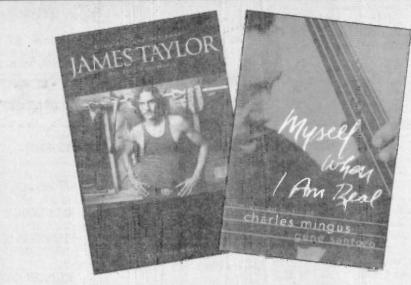
More acts then followed for the rest of the evening and finished up on July 1. It was quite the event, with TV cameras from the local stations and PBS filming the entire show. Although the turnout was low, about 400 on Sunday, everyone there seemed to be in that rockabilly spirit and had a good time.

- Guy Le

Vocal Group Hall inductions and record show postponed until October

At press time, The Vocal Group Hall Of Fame announced that due to the terrorist attacks in the eastern United States on Sept. 11, 2001, it would be rescheduling its 2001 induction ceremonies and record show for Oct. 3-5, 2001.

GRAPELEAVES



On the bookshelf: Long Ago & Far Away: James Taylor - His Life And Music (Omnibus) by Billhoard editor-in-chief Timothy White traces the family tree and personal history of James Taylor, one of the most popular and successful singer/songwriters of the rock era. White has uncovered the extraordinary tales Taylor's Scottish ancestors - seufarers, spies, musicians, physicians, soldiers and traders among them - and delves into the family history of alcoholism and mental anguish and the Taylors' struggles to overcome these demons. White has known Taylor for more than three decades and also includes observations about Taylor through personal contact with Taylor's siblings, ex-wives, fellow musicians and friends. White also had access to Taylor's archives of diaries and personal and ancestral papers... Myself When I Am Real: The Life And Music Of Charles Mingus (Oxford University Press) by Gene Santoro covers the life of jazz bassist (although he delved into other musical areas as well and band leader Charles Mingus. An explosive, romantic personality, Mingus' entire life is explored, from his formative musical days in Watts through his postwar years in New York's Greenwich Village where he was influenced by the likes of Charlie Parker, Jackson Pollock, and Allen Ginsberg ... Playing For The Piece Of The Door: A History Of Garage Bands & Frat Bands In Memphis: 1960-1975 (Shangri-La Projects) by Ron Hall and the companion compilation CD covers the wild and wooly garage band scene in the birthplace of rock 'n' roll - Memphis, Tenn. There has been plenty written about Memphis' more famous labels' arrists such as Sun Records and Stax, but Memphis writer Hall spent three years tracking down 100 bands who recorded at least one 45 of the more than 500 bands giving parents headaches in Memphis from 1960-1975. In addition to



histories, discographies, listings of band members and rare photos of well-known bands with national hits such as The Box Tops, Big Star, The Hombres, Sam The Sham And The Pharoahs, and The Gentrys, Hall also presents lesser-known artists such as Danny Burke And The Invaders, The Gants, The Mar-Keys, The Counts, Dr. Dave & The Interns, The Monarchs and dozens of others. The 15-track CD contains a wide range of artists portrayed in the book. (Box 40106, Memphis TN 38174).

Sir George Martin visiting Rock Hall: The Hall Of Fame Series continues at The Rock And Roll Hall Of Fame And Museum in Cleveland with guest Sir George Martin on Sept. 26, 2001, at 7 p.m. Martin, who was inducted into the Hall Of Fame as a non-performer in 1999, will appear at the museum to discuss his 50-year career as a producer. (EMI just released the outstanding six-CD box set Produced By George Martin 50 Years Of Recording.) Martin is bestremembered as the producer of most of The Beatles' recordings from 1962 through 1969. Tickets are \$15 (available at the Hall's box office or by calling 888-764-ROCK; for more information go to www.rockhall.com). Also coming up at the hall starting Oct. 4 is an exhibition titled "From The Other Side Of The Glass," a collection of close to 50 rarely seen photographs taken by the legendary producer Eddie Kramer. Kramer produced and engineered for some of the biggest names in music history and the photographs capture artists such as The Rolling Stones, Led Zeppelin, Santana, and limi Hendrix.

Odds & Ends: Mint tickets for four canceled November 1980 Led Zeppelin concerts, which went on sale Sept. 25, 1980 the day after Zep drummer John Bonham's death late the previous evening are available for purchase at www.ledzeppelintickets, com. The tickets had to be ordered via a special order form in the Chicago Tribune ... Rykodisc Records has become an indie once again. The label announced that as of Sept. 4, 2001, it had severed its relationship with Palm Pictures and has moved back to its foloucester, Mass., homeland from New York, N.Y.... Grammy and Emmy award winners Steve Lawrence and Evdie Gorme, known as the First Couple Of American Music, have a Web site offering collectibles including unopened original albums, 45s, posters and autographed pictures plus cassettes and CDs not available in stores. Proceeds from the site (www.steveandeydie.com) go to the nonprolit Lawrence Foundation.

- Greg Loescher

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COOL ALBUM ART MEETS THE by Chuck Miller

I f someone were to ask you what you thought were the best album covers ever created, you might come up with some provocative answers. The Beatles' Sgt. Pepper's Lonely Hearts Club Band? Certainly. The Beach Boys' Endless Summer? The cover evokes lots of fun and sun. Styx's Paradise Theater? Always a good choice.

How about Youtharama, by the Now Dimensions?

No. Chuck has not been mixing Schaefer Beer and Flintstones Chewable vitamins again.

Youtharama's album cover features nine fresh-scrubbed teenagers, all wearing color-coordinated outfits and standing next to their instruments as if they were posing for a yearbook photograph. It's also part of a new Web site devoted to unique,

avant-garde, one-of-a-kind album covers and artwork called When LP's Roamed The Earth.

The site is the brainchild of record collectors David Greenberger and Eddie Gorodetsky, two longtime friends from Boston whose mutual love of record collecting and album design eventually led them to create a Web page devoted to unique album art. "I was 13 or 14," said Greenberger

of his record collection. "There was a disc jockey in my home town of Eric, Pa., who was selling records for a dollar each in the 1960s, because his station had no need for them. I was buying records with money from my paper route, and I was buying more records than my parents knew I was buying. I remember when I hit 100 records, I was about 14 years old, and I laid them all out on the living room floor, and my mother said, 'That's it, that's enough records.' But I continued buying them."

'I started collecting records in high school, in the early 1970s," said Gorodetsky. "I grew up in Providence, R.I., and I remember hearing legends about record stores in Boston that have bins full of these records that you couldn't find anywhere, and I remember hitchhiking with a couple of friends of mine up to Boston more than once to go to stores in Roxhury and Boston. I ended up living in Boston and working in a half-dozen record stores there."

Eventually Greenberger and Gorodetsky met at an NRBQ concert and became fast friends. They had originally planned to write a book about unique album cover art, before turning their collection into a series of trading cards.

"One of my projects is [underground comic 'zine] Duplex Planet," said Greenberger. "It's been in books, it's been in magazines, it's conversations with elderly people. And Kitchen Sink Trading Cards did a set of these cards on Duplex Planet. So I proposed that they do a set of cards of these record covers, because Eddie and I had been talking about doing something with these covers and the artwork. And they agreed to do it, and then nothing happened and they went out of business. Eddie pretty much said, 'This artwork's been sitting around for years, so let's build a Web site.' So I looked into it, and a neighbor of mine, Dave Doonan, designed the site. He took photos of the covers, [and] he scanned them all. We chose the title of the Web site as a play on the film When Dinosaurs Roamed The Earth. We just wanted to play on the original --- we wanted a picture of LP covers lumbering

The site pictures a series of 35 unique album covers, encompassing a wide spectrum of musical and artistic genres. The albums include a record produced by the U.S. Department Of Agriculture on How To Buy Meat (U.S.D.A. AAVP 77240); a Johnny Paycheck album whose title, Bars — Booze - Blondes (Little Darlin' SP-10979) extols the three staples of

a country singer's life; an album cover featuring a fetching microskirted Mary Tyler Moore (Lew Raymond And The Hollywood Studio Orchestra, Million Sellers, Tops Records L1647); and an anti-drug self-help album by the Gaudenzia House, with the grammatically incorrect title Drugs Is A Family Affair (DA-104). The site even contains a record, Power Of Source by The Apollo Stars, whose claim to fame is that someone wrote Greenberger's address on the blank back of the album cover, affixed the proper postage and mailed the album to him as a 12-inch by 12-inch postcard!

"Ed Wood directed Plan 9 From Outer Space." said Gorodetsky, "and I'm riveted when I watch that movie - not because it's horrible, but because it's such a personal vision. I

"...I love these record covers. I miss that 12-by-12 [inch] palette, and this site is kind of a love letter to them."

— Eddie Gorodetsky

know how hard it is to get something made, and his personal vision is so strong in that, and I know he worked so hard to get it done, that my hat's off to him. I'm not laughing when I'm looking at this film — I'm fascinated by it. And that's a theme with these album covers and the music on the records. I would have loved to have been in the room the day they recorded these albums."

'The range of stuff reflects no one particular area of collecting," said Greenberger of the album cover selection for the Web site. "There's documentaries, there's country music, there's jazz. It's all over the map. And the thing was that you can find the compelling decisions that were made in recording these albums - or lack of decisions in covers, no matter what the genre of music or non-music records."

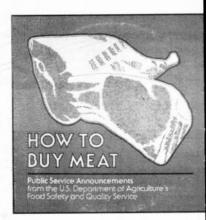
"There's a real naïveté to some of these records," said Gorodetsky. "You get the feeling that some of these records were made in their basement, and it's along the same line as the MSR song-poem records. It's where enthusiasm and naïveté meet the marketplace, and I just find it fascinating. There's a boldness and a braveness that comes from naïveté. You look at some of these albums and say, 'I would never have the nerve to do that, that's brave."

The site has been up for less than two months, but it has already drawn hundreds of visitors. The Internet search engine Yahoo! has listed Whenlpsroamedtheearth.com as one of their top new sites to visit. The site has also allowed Greenberger and Gorodetsky to keep in touch with each other (Greenberger now lives in upstate New York; Gorodetsky is a television writer in California).

Both men continue to add records to their collections, many of them based around specific themes. "I really do like high school band records," said Greenberger. "They bring tears to my eyes. Even junior high school band records. I like them because they move me emotionally. These bands recorded their albums as a souvenir, just like a yearbook. I recently purchased a CD of the Ballston Spa (N.Y.) High School band in a used record shop. You have to weed through a lot of stuff, but when I do find ones that I like, they really touch me. These high school bands invest so much enthusiasm in what they're doing, even if they're not hitting the right notes all the time, that it means much more to me than something that's been shined to a nice high gloss in a studio."

"I write for the TV show Dharma And Greg," said Gorodetsky.

"We make fun of Greg's record collection a lot. We did an episode where Lyle Lovett was on, and Greg asked him for an autograph, and Lyle autographed the record and told Greg to put it back in his collection, between right Loverboy and Luau Favorites. We think about Greg as having a really bad, mostly new-wave record collection -



An album of USDA public service announcements.

probably the music he went to college with."

If response to Whenlpsroamedtheearth.com continues t remain positive and supportive, Gorodetsky and Greenberge say they may plan a full-length book devoted to unique albun cover artwork. "I've seen a lot of sites with album covers," said Gorodetsky, "and I think we've had a different take on the different choices that other people were making and no making fun of them. And that's the great thing about the Inter net. We can put up this site, and if it finds a home, it finds home, and if it doesn't, it doesn't. I know we could do a boo full of hundreds of these album covers. And if enough peopl like them and enough people forward it to their friends, mayb we'll make a book out of it at some point. If not - we're rea lucky. We have day jobs, and we've managed to put another cool thing up in the world that people like. That's basicall what it is. I love these record covers. I miss that 12-by-1. [inch] palette, and this site is kind of a love letter to them."

Letters

Tom Stebick wrote to me about his collection of Hayle Mills records. "During her fame in the 1960s, Disneyland Records released several 45 EPs that were released in Spair Italy and a few other countries, all with different pictur sleeves. Over the years I've been trying to locate these record ings, but I've had little luck in trying to obtain them. I wa wondering if you might know of someone or some place that I could write to that might help me out. Any help regardin this will be greatly appreciated.'

Tom, thanks for your letter. Two books that have informa tion on Hayley Mills' American records are The Golden Age (Walt Disney Records 1933-1988 (written by R. Michael Murra 1997 Antique Trader Books) and Goldmine's Celebrity Vocal (written by Ron Lofman, Krause Publications, 1994). Unfortu nately, those books list Mills' 45s and LPs (including the rar mail-order album featuring her and Annette Funicello, whos sleeve can sell for more than \$600 in near-mint condition but neither book lists any international EPs or their picture sleeves. How about it, readers? Any Mills fans out there wh can help Mr. Stebick in his quest?

To contact me about your record collection, or if you hav any album covers that you think deserve a Web page of thei own, drop me a note or an e-mail. Write to me c/o Goldmine Krause Publications, 700 East State Street, Iola WI 54990. Visi me on the Web at http://chuckthewriter.8m.com, which contain a Collectormania! archive. Or e-mail me at Clctrmania@aol.com Hope to hear from you soon!!

A new feature of Collectormania!: Brain-benders we're calling Hidd Track EPs. Here are four songs of an imaginary EP. The game is to figure out what its title would be - to whit, what is the common theme? The fifth is a bonus track that has something to do with the previous four, but what? The answers will be run in next month's Collectormania! For those who just can't wait to find out the answer, we'll post it on our Web site at www.goldminemag.com, which updates every Friday afternoon.

Here's the track listing of the first EP:

Waterloo'

"Take On Me"

"The Closer You Get"

"Heat Of The Moment"

Hidden track: "After Last Night"

Do you know what all these songs have in common? Stay tuned to Collectormania! for the answer and next month's Hidden Track EP.

Rock Soul Jazz Country

> Punk R&B

Blues

Experimental

Electronica

Hip Hop

Psychadelic

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Stephen Stills

A Rock And Roll Hall Of Famer talks about the rock 'n' roll crazies from Buffalo Springfield and CSN&Y by Bill De Young

There exists a recording of Crosby, Stills & Nash's performance at the Big Sur Folk Festival in 1969 that perfectly illustrates the inherent differences between the three men.

Stephen Stills is tuning his guitar when a heckler begins harranguing the trio for "playing for money, man." David Crosby and Graham Nash engage the guy from the the stage, trying to gently explain that they're on his side, that they're doing the show for free.

Suddenly, the exchange is interrupted by loud cheers from the audience. "Stephen," Nash shouts, "if you push him in the pool, I'll never forgive you!"

Stills is in the crowd, in the heckler's face.

A gifted singer and songwriter and a brilliant guitarist, Stills has had a career with more ups and downs than the mountains of the moon. While he can be fiercely independent, his most lasting works have always been as a collaborator. His relentless perfectionism, confrontational spirit and mile-wide stubborn streak have caused him to be his own worst enemy at times; his talents have brought forth some of the most shimmering and beautiful music made in the rock 'n' roll arena.

That's the way it is with art.

For what it's worth, Stephen Arthur Stills was born in Dallas, Texas, Jan. 3, 1946. His father, William "Otie" Stills, was the kind of man who took on all kinds of work — selling, driving, building, fixing — and uprooted the family when he got bored or went broke

So Stephen spent his young years in Louisiana and Illinois and his high school years in Florida, graduating from a tony prep school in Costa Rica.

As part of the early '60s New York folk scene, Stills joined the Au Go Go Singers, a sort of poor man's New Christy Minstrels. They cut an album for Roulette in 1964.

Eventually, several of the Village folkies, including Stills and his 12-string buddy Peter Tork, relocated to Los Angeles, hoping to find some action. Stills recalled answering a "cattle call" ad in the fall of 1965, for a new television program called *The Monkees*.

"I didn't want to be in the TV show — even if they're trying to be hip, it's not gonna be hip," he said. "So I went to see the guy, and I'm kind of too cool for school, but I want to find out who's writing the songs. And they already had a deal with somebody.

"I said, 'Well, I'm not really interested in this, but I know somebody you would like. He's very, very charming, and I'll send him up.' I called Peter and I said, 'Peter, you ought to go check this out. It could put you on the map, and even if it only lasts a couple of seasons you'll have a career.' Little did I know."

Contrary to legend, Stills wasn't "turned down" for The Monkees because he had bad teeth. He has always loved that story though.

The same year, fate had introduced him to Neil Young. "The leftovers from the Go Gos formed a group called The Company." Stills told *Goldmine*. "We got a little tour through these coffee-houses in Canada, and the first one was in Fort William, Ontario, which is now called Thunder Bay.

"On our second night, this kid comes in and wants to do a set in between our two shows. He was doing folk music on an electric guitar, a Gretsch."

The "kid" was writing his own songs — something Stills hadn't even tried yet — and his combination of musical intensity and off-the-wall humor convinced Stills and his fellow Company man Richie Furay that they had made an important new acquaintance.

At that time, Stills said, "Neil wanted to be Bob Dylan. I went back to New York City and worked it out with The Night Owl to get Neil a visa and hire him for a gig.

"And I called Neils mom, and she said, "He's broken up the band and he's living with some folksinger." She was really vexed with him. She said, 'I can't find him, Stephen, and I know that you've gone to all that trouble."

Non-plussed, Stills went back to Los Angeles and staned plotting. "I called up Richie and I said, 'OK, we're gonna get a band.' He came

Courtesy of Bill DeYoung/Used with perm

©2000 Bill Mielenz

out, and it was me and him. Next, the gods intervened, and Neil Young is on Sunset Boulevard right in front of me.

Young and bassist Bruce Palmer had driven west in Young's black hearse, looking for Stills. They found each other in traffic.

Buffalo Springfield had a turbulent but productive 18-month existence, bringing together folk, rock 'n' roll and country music. Stills' and Furay's Everly Brothers—like harmonies, balanced by Young's dark tenor, drove the band into wonderfully unexplored places.

Stills came to life as a writer and guitarist in this period; his songs "Rock 'N' Roll Woman," "Bluebird," "Four Days Gone" and "Hung Upside Down" displayed a keen virtuosity, and Buffalo Springfield seemed poised for superstardom.

Despite two innovative and richly textured albums, however, the band only managed one hit single: Stills' protest anthem, "For What It's Worth" (#7). The world was just not interested.

"Bruce Palmer was the heart and soul of it," Stills recalled. "He was the glue, and he kept getting thrown out of the country. He would have a traffic accident and get busted and thrown out of the country. We had managers, and they were too fuckin' stupid to go get him an H-1 visa. Every time we'd start to get someplace, we'd have to fuckin' replace the bass player."

But Palmer's problems — usually drug-related — weren't the only forces working against Buffalo Springfield.

"Neil was afraid to be trapped in a group. We were about to do *The Johnny Carson Show*, which would've kinda put us on the map, because we were a really good band, and Bruce was even back [from abroad].

"Carson was taping in New York then, and the night before we were supposed to leave, Neil quit the band."

The mercurial Young returned, then left again and came back, and after the Springfield's spring '68 tour as support act for The Beach Boys, he bailed for good.

"The inside story on that tour was Mike Love turning into this svengali influence on Neil," Stills said. "It was weird. They were always off in a corner, whispering. And Mike Love is just a spooky character."

The band's third album, Last Time Around, was released posthumously.

"I wanted to get on with it," Stills said. "I had all these songs showing up, and I was getting a vision of the kind of thing I wanted to put together, at least for that period of time. And Neil had a different vision. And we weren't break-

Buffalo Springfield



Above: CSNY in 2000. From left, Stephen Stills, Graham Nash, David Crosby, and Neil Young. Right: A picture of The Accidental Trio, taken for the Gainesville (Fla.) High School 1963 yearbook: <u>Jeff Williams</u>, <u>left</u>, <u>Nancy Willingham</u>, and <u>Stephen Stills</u>.

ing through. We were one-hit wonders so far."

Stills spent 1968 jamming and making demos. He cut the *Super Session* album with Mike Bloomfield and Al Kooper; he turned down an offer to sing with Blood, Sweat & Tears.

Ex-Byrd David Crosby was one of his running buddies—
"He always had the best pot" — and he was soon adding harmonies to Stills' new compositions. They sang together at parties. Stills explained what happened next.

"Mama Cass was the one who plotted and schemed the whole thing," he said. "She came to me outside The Troubadour one night. She said, 'Do you think that you and David would like a third voice?' And I said, "If it's the right thing.' She said, 'Just when David calls you and tells you to come over to my house, drop whatever you're doing and do it. That's all I'm going to tell you now.'

"Now, I had known Cass since New York. We used to stand out in front of the Night Owl and just crack wise about the passers-by and the musicians. We would entertain each other for hours — the funniest person in the entire universe.

"She said, 'I've got an idea, but David's got to think it's his idea. You know how his ego is.'

"We had all been to see The Hollies about a week before. Neil went too, and we all sat up in the front because we were crazy about 'em. They sang so fuckin' good, and that guy with the high voice! The one that looked like Stewart Granger...."

That guy turned out to be Graham. Nash, who was unhappy in The Hollies. The British pop band wasn't evolving fast enough for Nash, who had been hanging out with Cass and the LA binsters.

When he added his voice to those of Stills and Crosby on a song called "In The Morning When You Rise," everyone in the room had to stop and do a quick inhale.

"We couldn't get through it the second time, we were laughing so hard," Stills remembered. "All the answers were there. It was like, 'It's all over, we don't have to worry any more.'

"[The Lovin' Spoonful's] John Sebastian was off in what he called the mogul chair — that little chair with floats — laying in the pool. And I said, 'Sebastian, you ought to get in here and be in this!' And he said, 'No, I'm doing good.'"

Atlantic Records president Ahmet Ertegun green-lighted their album. Manager David Geffen told them *Crosby, Stills & Nash* would be the one to put them over the top.

"There's a whole undercurrent of marketing philosophy that says if you cop that attitude, it happens," Stills said. "Geffen just reiterated it over and over like a mantra: We've got to call it a supergroup. They're not going to know what it is, but keep telling them it's great and they're just gonna roll over. Watch."

Stills' seven-minute "Suite: Judy Blue Eyes" was an instant FM radio classic. The album went straight to #1, and the guys were in business. "We were trying to figure out how to go on the road, because we wanted a band," Stills said. "We had Dallas Taylor on drums, and we needed a good bass player — we went through a couple of bad ones.

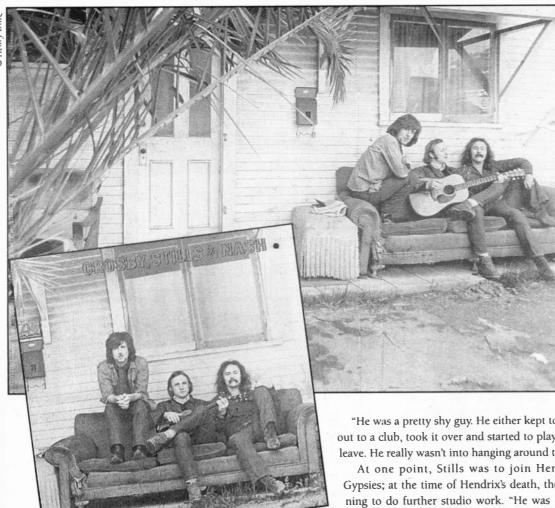
"We were looking for a really good keyboard player, and Ahmet said, 'Why don't you just get Neil?' And I said, 'You've' gotta make that call You call him and see what he says.'

As Crosby, Stills, Nash & Young, they played Woodstock and Altamont, and their reputation as the most creative (and literate)



by Tim Neely

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45s				Atco SD 33-226	Buffalo Springfield Again (stereo, purple and brown label)	1967	25
Label/#	A-side/B-side	Year l	NM\$	Atco SD 33-226	Buffalo Springfield Again (stereo, yellow label)	1969	15
Atco 6428	Nowadays Clancy Can't Even Sing/Go And Say Goodbye	1966		Atco SD 33-226	Buffalo Springfield Again (stereo, gray or later whitish label)	1979	8
Atco 6452	Everybody's Wrong/Burned	1966	20	Atco 33-256	Last Time Around (mono, white labe! proma only)	1968	100
Atco 6459	For What It's Worth/Do I Have To Come Right Out And Say It	1967	12	Atco SD 33-256	Last Time Around (stereo, purple and brown label)	1968	25
Atco 6459	For What It's Worth (Stop, Hey, What's That Sound)/	1967	10	Atco SD 33-256	Last Time Around (stereo, yellow label)	1969	15
	Do I Have To Come Right Out And Say It			Atco SD 33-256	Last Time Around (stereo, gray or later whitish label)	1979	8
Atco 6499	Bluebird/Mr. Soul	1967	15	Atco 33-283	Retrospective/The Best Of Buffalo Springfield	1969	50
Atzo 6519	Rock 'N' Roll Woman/A Child's Claim To Fame	1967	8		(mono, white label promo only)		
Atco 6545	Expecting To Fly/Everydays	1968	8	Atco SD 33-283	Retrospective/The Best Of Buffalo Springfield (stereo, yellow label)	1969	20
Atco 6572	Uno Mundo/Merry-Go-Round	1968	8	Atco SD 2-806	Buffalo Springfield (two LPs, yellow labels)	1973	20
Atco 6602	Special Care/Kind Woman	1968	8	Atco SD 2-806	Buffalo Springfield (two LPs, gruy or later whitish labels)	197?	12
Atto 6615	Four Days Gone/On The Way Home	1968	8	Atco SD 38-105	Retrospective/The Best Of Buffalo Springfield (reissue of SD 33-283	1977	8
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Atco 33-200	Buffalo Springfield (mono, original with "Baby Don't Scold Me")	1967	100	Atco 33226	Retrospective/The Best Of Buffalo Springfield	1987	8
Atco SD 33-200	Buffalo Springfield (stereo, original with "Baby Don't Scold Me")	1967	150	Atco 33200	Buffalo Springfield Again	1988	8
Atco 33-200A	Buffalo Springfield (mono, with "For What It's Worth")	1967	40	Atco 90393	Buffalo Springfield	1989	8
Atco SD 33-200A	Buffalo Springfield (stereo, with "For What It's Worth,"	1967	25	Atto 90393	Last Time Around	1992	8
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Atco SD 33-200A	Buffalo Springfield (stereo, yellow label)	1969	15	B 11 111 /	(DI D:		
71100 05 33-200A	Buffalo Springfield (stereo, gray or later whitish label)	1979	Myorld	Radio History	(Please see Discograp	phy pag	ge 18)



of the hippie-era bands was cemented by the release of Déjà Vu in the spring of 1970; another million-seller, it showcases the differences in their writing and performing styles, as well as the brilliant cohesiveness of their harmony singing. Stills sings lead on Joni Mitchell's "Woodstock," the first of four smash hit singles. Overnight, they had become the American Beatles.

When Dejà Vu hit the stores, Stills was in Florida, easing his stress by working as a stableboy at the racetracks he'd known as a youth. He rose at 4:30 a.m. and started shoveling shit.

A visit to England turned Stills' world upside down. He fell in love with the country and purchased a 14-room estate in Surrey from his new best buddy, Ringo Starr. The house had stables, so naturally Stills cast about for some trotters.

It was at this point — he was a "country squire," riding horses, playing polo and working on a solo album (Stephen Stills) with Jimi Hendrix and Eric Clapton in a London studio — that Rolling Stone interviewed him at length.

Although Stills was allowed to do a little pre-publication editing on the piece, "I still left in the part where I offhandedly described Graham and David as 'my harmony singers.' The term was really offensive to them. I didn't mean it that way.

"My horses experience led to a kind of an unfortunate turn in my career. I looked elitist in the middle of the hippiedom and anti-war movement."

The comment, he said, "resonated in ways that were totally unexpected. Being young and oblivious, you tend to do that you say things and they make print, and suddenly your friends get very hurt. Apparently this affected David and Graham.

"Actually, I had some satisfaction from it, because between that and the fact that I'd made my solo album, it kicked them in the ass to make the Crosby-Nash album, which is a beautiful album."

That album was made in the aftermath of the group's first official breakup, which found Stills and Nash at loose ends over the affections of singer Rita Coolidge. There were musical reasons, too - Young wanted out, and everybody was interested in solo projects. But the main reasons were that they were too stoned and their heads were all too, too big.

In London, Stills buddied up with Hendrix, another expatriate American. "He kind of taught me how to play lead guitar," Stills said. "Even though his hands were twice the size of mine, he was left-handed and I could sit in front of him, like in a mirror. And we would sit, hanging around in hotel rooms and stuff.

"He was a pretty shy guy. He either kept to himself or went out to a club, took it over and started to play and then would leave. He really wasn't into hanging around the scene."

At one point, Stills was to join Hendrix's Band Of Gypsies; at the time of Hendrix's death, the two were planning to do further studio work. "He was fucking drinking and doing those fuckin' Mandrax, and those things are dangerous as shit," Stills recalled. "I kept telling him, 'Don't you take everything that everybody hands you!' God damn it.

"And sure enough, I'm out at the beach house in Malibu and I see it on TV. I just went, 'Fuck!' I threw the television into the ocean."

Stills was not involved in the assembly of the 1971 live CSNY album Four Way Street.

"I said, 'Dudes, if we don't have the class to go in and make the effort to clean up these harmonies....' I couldn't listen to it. It was so out of tune and so all over the place. So I just basically bowed out and let it go."

After two solo albums and a hit single ("Love The One You're With," #14), as far away from Crosby, Nash & Young as he could get, in 1972 Stills began assembling another band something higger, more ambitious.

"I basically wanted a partner," he said. "I wanted a running buddy besides Dallas. Somebody that had a sense of songs. Chris Hillman invented the phrase 'the lyric police' and was a tremendous help.

"But I was still on that real powerful, energetic, 'Let's go, I know what I'm doing' kind of thing. Chris realized it was my band, and it was OK for him." Hillman, another former Byrd, had been one of Buffalo Springfield's staunchest supporters.

Stills dubbed the seven-member aggregate Manassas. "Manassas was, if not the first, the best version of what Nashville rock is now," he said. "We had a steel guitar, and Al Perkins could make spectacular slide guitar soloing on his steel. And [bassist] Fuzzy Samuels, being from the Third World, added a different thing to the mix. [Percussionist] Joe Lala provided me the ability to reach into my real Latin roots."

The Manassas album covered plenty of stylistic ground, with Stills' sandpaper voice and distinctive guitar work always to the fore.

"Everybody said, 'Why are you doing a double album?'" said Stills. "I listen to it now... it overreached a little bit. It didn't quite get there, but it was sure damn close. Live, we were just great."

The two-record album hit #4 and sold nearly one million copies, "which with a double album is double platinum."

The band toured and toured and had spectacular success in Europe, but Stills clashed frequently with manager Geffen over Manassas' relative failure.

"Somehow, it sort of died on the vine," he recalled. "I said, 'I really would like to have what I'm trying to do focused upon, rather than just being a sort of respite from the mothership that group.'s tory

"We did work a lot, but it was never a big deal, you know? If you're really paying attention you make your entrances a big deal. Which David Geffen was always serious about. It kind of just got sloughed off, so I fired him.'

Stills refused to wax too negative about Geffen. "We worked hard, and we worked together," he said. "It was just a broken promise that I contributed to by allowing myself to deteriorate into believing The Rolling Stones' biography - trying to do everything they did and getting entirely too high."

Cocaine and whiskey were running Stills' show by '73, and he was dealing with a massive tax bill. His marriage to French pop singer Veronique Sanson that year only amplified the stress. After a limp second effort from Manassas (Down The Road, #26) — "It's all over the place, and it's obvious Chris is waiting for a ride" — Stills decided to start afresh, signing with Columbia Records.

"I was done with Atlantic," he recalled. "I felt like I was being dissed. I felt like I was being pressured into making my peace with David and Graham, which was going to happen, as it would, in time."

Meanwhile, Crosby and Nash toured and recorded as a duo. "There was a lot of hurt and misunderstanding and drug-induced confusion on everyone's part at the time," Stills said. "And it just sort of all collapsed."

Crosby, Stills, Nash & Young attempted a studio reunion in the fall of '73, but the old bitterness reappeared and it failed. By the following spring, however, they were rehearsing at Young's ranch for what turned out to be the first allstadium rock 'n' roll tour.

"We did this wonderful, monstrous tour, but no album came out of it," Stills said of the summer '74 jaunt, which had many fans bitching that the foursome had been brought back together — remember that guy at Big Sur? — for the money.

Stills has an answer. "We grossed \$11 million," he said. "But we were getting away with a profit margin of less than 20 percent. They were spending so much money on this grandiose shit, and the parties and the backstage and taking care of all of their friends.

"We didn't do enough press. We were not doing the right things because everybody was too hip for that or something. I found that a little disconcerting. There's such a thing as too cool."

He tried to get the band to rehearse a proper set. "The rehearsals were like jam sessions. I was the burr under the saddle and the irritating force that kept telling them, 'Could we please get a cogent arrangement together here?"

"And the potheads were all about, 'Oh, just let it happen.' This is my perspective — please take it in context — we've got this enormous opportunity to get up there on the tall-dogs' level. So I'm of a mind that there's a certain amount of discipline that should be exercised."

Today, the stadium tour is remembered for the unruly crowds drowning out the acoustic sets and for the more-fierythan-ever electric guitar interchanges between Stills and Young.

"By this time, I had played with Hendrix. I had been playing lead guitar in my own band for a while, and I didn't suck," Stills said, "like I did before.

"There was a lot of manic energy around. The same kind of stuff that used to have The Who beating the shit out of each other, the same kind of stuff that broke up a lot of other bands. We kind of steeled ourselves to it.

"But I was angry a lot. There was one time after a show where I thought I'd really played good, and we walk off the stage. On the stage I'd gotten a lot of stink-eye from David, and Neil said, 'You played all over everything.'

"There was this 'CSN&Y' made in ice backstage. There's a picture somewhere, and I've got an expression on my face that says, 'This guy is ready for a fight.'

"They start giving me shit, and the show blew. We were playing too loud and the harmonies weren't together, we weren't using any methodology to get ourselves singing correctly. There was too much of everything around, including old girlfriends, every sycophant you could possibly imagine - each camp had its own set of sycophants. We were just buying into the whole act.

"I walked backstage and I was so frustrated, I took this thing [the ice sculpture] apart with backfists and knuckle punches and karate. I took it apart right in front of them. This thing had to be 10 inches deep and four inches wide. I This thing had to be 10 inches deep and four inches wide. I went through the 'N' with one punch, and it just shattered.

"Because I knew they were going to come after me about something that I'd done wrong on the stage, and I just put an

Stills' first Columbia release, originally called As 1 Come Of Age, was released (as Stills) in 1975. Song for song, it's probably his strongest record. He followed the album - his last solo work to make the Top 20 — with a marathon tour.

In '76, Young sat in on a couple of shows, and the gigs were so strong that the old mates decided to make a record. Studio time was booked at Criteria in Miami — where Stills had worked since the first Manassas sessions - and the album came together quickly.

"I feel that when I do my thing and I'm at my confident best, I bring shit out of Neil that he doesn't get to with Crazy Horse or with anybody," Stills said. "Maybe when he worked with Pearl Jam or with Booker T & The MG's.

"The two of us have this marvelous way of working, and Long May You Run almost got there."

The Stills-Young Band hit the road in June; it was not the earth-shattering event everyone expected. "When you've got a band, and you haven't played in clubs, you've worked in the studio, you get a set," Stills said. "You get a really good, flowing set, and you stick with it for a little while so that you get comfortable with transitions and stuff.

"And then, you get 10 or 12 shows under your belt and then you start to fuck with it. But you get everybody

"Neil felt restricted by the set that always worked. And every time we fucked with it, it would die. Believe me, I'm not putting this off on everybody else. I certainly participated in it. But he just had to get out of there."

So he did, leaving Stills a terse note in his dressing room.

Stills is circumspect about the incident. "You've got two choices. You can let it fuck with you psychologically, you can go into that place of being betrayed, or dissed, or you can realize that you have a responsibility and a commitment to the promoters that have put the cheese up."

He finished four more concerts on the tour by himself, wondering what was up with his old friend. "I could not do that. I couldn't just bail and leave a note. It's not in my makeup," he reflected.

"I can't say as I blame him. It wasn't that he was wrong. It was getting a little static. But my recollection is that it was right on the verge. We'd just done the first third. I thought, 'OK, let's get some long soundchecks together and go a little further back towards the Buffalo Springfield."

The debacle couldn't have come at a worse time, either — Stills' wife, bored with rattling around their Colorado home (they'd sold the place in England), filed for divorce. And his record sales were slumping (Long May You Run wasn't received well by the critics or the public, although it hit #26 and went gold).

Both Crosby and Nash were livid; at one point, the Stills-Young album was to be expanded into a full-blown quartet reunion, but Stills and Young had wiped their partners' harmonies from the finished recordings.

"I went down to see David and Graham's band in Denver and just sort of went and made my peace," Stills remembered. "And not long after that tour, Graham's wife Susan did a Cass Elliott. We meet up somewhere and she says, 'Come over to our house and sit with Graham, and you guys get drunk.' So we did, and we cleared away a lot of garbage."

Before '76 was up, Crosby, Stills & Nash were back in Miami, with new songs and renewed friendships.

"We were into something good," said Stills. "But there was this feeling over in our end of the building that we were making the album of the year. And I didn't hear it. 'Shadow Captain' was a good song, and there were a couple other good songs.

"We didn't practice enough. Neil loves that 'hanging it out over the edge,' going in the studio and getting a bunch of people and just sort of jamming the song. He loves that immediacy. And I like that too, but I like to go work stuff."

When Nash's "Just A Song Before I Go" hit the Top 10, the comeback was complete.

After the protracted CSN tour, Stills returned to solo work, issuing Thoroughfare Gap in 1978 and taking to the road with a



good old southern Illinois shit-kicker, and this guy starts cracking wise. He was being real surly, and I just walked off and went upstairs. I knew better.

"And apparently he kept at it. It was basically, 'Well, what do you think of...?' various artists. He basically thought American rockers had all lost their edge, and they were all fuckin' rrghh, rrgh, a drunken rant, you know?

"She said, 'What about Ray Charles, at least?' And he said, 'The guy's nothin' but a blind nigger.' And at that point she reaches back into somewhere in East St. Louis and hits him with a right cross that puts him through about three people. Cold-cocked him. And I was just as proud of her as I could be."

Crosby, Stills & Nash turned the decade with a monkey on their back that would have crippled lesser men. Crosby's drug problems had become so bad that Daylight Again, their 1982 release, started out as a Stills-Nash album. The record company insisted Crosby be involved.

"It's horrifying to be around," said Stills of his compadre's crack addiction. "We propped him up for a while. Interventions weren't so popular then, and he ran away a few times and then got in trouble in Texas.

"It was terrible to watch. We did a tour of Europe that was just horrifying. We couldn't do anything about it, so we stayed away from it."

After Crosby's release from a Texas prison, Young made good on a promise and rejoined CSN in the studio. The album, American Dream, although it went platinum, underwhelmed just about everybody, including Stills

"David and Graham didn't think I had enough songs. Neil thought some of them were fabulous. We worked on it, but we couldn't find the right rhythm section. Crosby had that energy of the newly sober, and we just didn't quite all click. Neil and I were trying our best, but there was a lot of pulling in different directions.

"When we had the final playback of what everybody thought the final album was, I went, '[Sighs] It ain't there, boys. If you want to put this out, do so over my objections.' The old cranky asshole Stephen Stills would've said, 'Over my dead body.'.[I'd] gotten the picture that I had to modify my behavior some."

Part of the problem with such reunions, Stills said, is that each of the four men uses a different method of writing and recording - they're set in their ways.

"Graham's incredibly fast. David's pretty fast and more inventive, and I bring the beef," he said. "We've gotten into the bad habit of doing our parts separately and then doubling it

and tripling it. That seldom works.

"I just don't put it to one side or the other. There's some of the methodology that Neil likes to employ that I don't like. I like to practice for a day or two, then put it away and come fresh after tennis or something. And then I'll nail the sumbitch down in two or three takes.

"It's like horse training. To me, there's a little bit of that in illiciting performances in the alien environment of a recording studio."

A similar set of cross-purposes arrived while the foursome made 1998's Looking Forward.

"That was sort of like that last Springfield album," Stills said. "Neil came in with finished pieces, and then we complemented them and then vice versa. And then we cut some new ones. And it almost happened. We were just a couple of songs short. We had this division of labor, how many of whose songs, blah blah blah.

"And at the end of the day, we dropped the ball on the album. It was like, we're too young to be living legends and too old to compete, and the record company didn't quite know what to do with that."

Stills is currently finishing up his first solo album since 1991's Stills Alone. He plans to issue the music on Gold Hill, his own label, via the Internet, and hopes that the next Crosby, Stills & Nash album will be made available the same way (the band severed its ties with Atlantic in the mid-90s).

"An artist that's been around this long, there's no pigeonhole for us," he explained. "Why should we even try to compete with the Backstreet Boys or 'NSync, or any of that shit? I can't move like that any more. But I sure could when I was young."

After the successful Looking Forward tour in 2000, he said Crosby, Stills, Nash & Young started talking about recording again.

"I don't want to talk out of school, but we ain't done by a long shot," Stills said. "It is still the mothership, and it's way too much fun "

Several years ago, Stills became the only person to be inducted into The Rock And Roll Hall Of Fame twice in the same evening — as Buffalo Springfield and Crosby, Stills & Nash were honored.

He's not proud of every step he's taken, but he's not ashamed, either. "Hey," he shrugged, "the story is the story."

Stephen Stills U.S. discography continued from page 15

Buffalo Springfiel	d continued			12-inch singles (pro			
Elektra 62080	Buffalo Springfield (mono and stereo on same CD)	1997	8 25	Atlantic PR 2496	American Dream (same on both sides)	1988	15
	Box Set Sampler (promo only, 17 tracks) Box Set (four CDs)	2001	40	Vinyl albums			
				Atlantic 7200 Atlantic SD 7200	Déjà Vu (mono, white label promo only) Déjà Vu (sterco, white label promo)	1970 1970	150
	Al Kooper; Steve Stills			Atlantic SD 7200	Déjà Vu (sterco, with pasted-on front cover photo)	1970	15
45s Label/#	A-side/B-side	Year N	IM\$	Atlantic 2-902 Atlantic SD 2-902	4 Way Street (two LPs, mono, white label promo only) 4 Way Street (two LPs, stereo, white label promo)	1971 1971	100
Columbia 44657	Season Of The Witch/Albert's Shuffle	1968	8	Atlantic SD 2-902 Atlantic SD 2-902	4 Way Street (two LPs, stereo, no Warner Communications logo on labe	s) 1971	20
				Atlantic SD 2-902	4 Way Street (two LPs, stereo, with Warner Communications logo on labor	ls) 1976	12
Vinyl albums Columbia CS 9701	Super Session (red "360 Sound Stereo" label)	1968	20	Atlantic PR 165 Atlantic PR 165	Celebration/CSNY Month (mono, promo only) Celebration/CSNY Month (stereo, promo only)	1974 1974	100
	Super Session (orange label)	1970	10	Atlantic SD 18100	So Far	1974	12
	Super Session (quadraphonic, gold label) Super Session (reissue with new prefix)	1971	20	Atlantic PR 18102 Atlantic SD 19118	A Rap With C, S, N & Y (promo only, music and interviews) Déjà Vu (reissue of SD 7200, front photo now part of LP)	1974 1977	50 10
	Super Session (audiophile vinyl)		40	Atlantic SD 19119	So Far (reissue of SD 18100)	1977	10
Carrant dissay				Atlantic 81888 Atlantic PR 2575	American Dream In Synch (promo only, music and interviews)	1988 1989	10 25
Compact discs Columbia CK 9701	Super Session	1987	8				
0 1 0 11 0 1				Compact disc single	les (promo) 7 American Dream (picture CD)	1988	15
Crosby, Stills & I	Nash			Atlantic PRCD-2542		1988	8
Atlantic 2652	Marrakesh Express/Helplessly Hoping	1969	6	Atlantic PRCD-2578	8 Got It Made 5 No Tears Left (edit/LP)	1989	12
Atlantic 2676	Suite: Judy Blue Eyes/Long Time Gone Just A Song Before I Go/Dark Star	1969 1977	6	Reprise PRO-CD-9993		2000	4
Atlantic 3401 Atlantic 3401	Just A Song Before I Go/Dark Star (picture sleeve)	1977	5		1038 Heartland/Stand And Be Counted (edit) 1045 Heartland/Stand Up And Be Counted (edit)	2000	7
Atlantic 3432	Fair Game/Anything At All	1977 1978	4	Reprise PRO-CD-1000	73 Reartiand/Statid Op And De Counted (eur.)	2000	
Atlantic 3453 Atlantic 3784	I Give You Give Blind/Carried Away Carry On/Shadow Captain	1980	5	Compact discs		1007	12
Atlantic 4058	Wasted On The Way/Delta	1982 1982	3 4	Atlantic 19118-2 Atlantic 19119-2	Déjà Vu So Far	1987 1987	12
Atlantic 4058 Atlantic 89969	Wasted On The Way/Delta (picture sleeve) Southern Cross/Into The Darkness	1982	3	Atlantic 81888-2	American Dream	1988	10
Atlantic 89969	Southern Cross/Into The Darkness (picture sleeve)	1982 1983	4 3	Atlantic PRCD-2552 Atlantic 82408-2	2 American Dream (numbered promo in digipack) 4 Way Street (two CDs)	1988	60
Atlantic 89888 Atlantic 89812	Too Much Love To Hide/Song For Susan War Games/Shadow Captain	1983	3	Atlantic 82648-2	So Far (remastered)	1994	8
Atlantic 89775	Raise A Voice/For What It's Worth	1983 1990	3	Atlantic 82649-2 Reprise 47436	Déjà Vu (remustered) Looking Forward	1994	8
Atlantic 87909	Live It Up/Chuck's Lament	1990	,				
12-inch singles (pro		1982	8	Stephen Stills (so	olo, with Manassas, etc.)		
Atlantic PR 445 Atlantic PR ???	Wasted On The Way/Daylight Again Southern Cross (LP version)/Too Much Love To Hide		15	Atlantic 2778	Love The One You're With/To A Flame	1970	6
Atlantic PR 508	War Games/For What It's Worth/Turn Your Back On Love	1983	8	Atlantic 2790	Sit Yourself Down/We Are Not Helpless	1971	5
Atlantic PR 3377	Live It Up (two versions)	1990	10	Atlantic 2806 Atlantic 2806	Change Partners/Relaxing Town Change Partners/Relaxing Town (picture sleeve)	1971	10
Vinyl albums				Atlantic 2820	Marianne/Nothin' To Do But Today	1971	5
Atlantic SD 8229	Crosby, Stills & Nash (white label promo) Crosby, Stills & Nash	1969 1969		Atlantic 2876 Atlantic 2888	It Doesn't Matter/Rock And Roll Crazies Medley Rock And Roll Crazies/Colorado	1972 1972	5
Atlantic SD 8229 Atlantic SD 8229	Crosby, Stills & Nash (Classic Records audiophile edition)	2000	25	Atlantic 2917	Down The Road/Guaguanco De Vero	1972	5
Atlantic SD 19104	CSN Crosby, Stills & Nash (reissue of SD 8229)	1977 1977		Atlantic 2959 Columbia 3-10179	Isn't It About Time/So Many Times Turn Back The Pages/Shuffle Just As Bad	1973	5
Atlantic SD 19117 Atlantic SD 16026	Replay (CSN, Crosby/Nash and Stills material)	1980	12	Columbia 3-10369	Buyin' Time/Soldier	1976	5
Atlantic SD 19360	Daylight Again	1982 1983		Columbia 3-10804 Columbia 3-10872	Can't Get No Booty/Lowdown Thoroughfare Gap/Lowdown	1978 1978	5
Atlantic 80075 Atlantic 82107	Allies Live It Up	1990		Atlantic 89633	Stranger/No Hiding Place	1984	4
Compact disc singl	an (1			Atlantic 89611 Atlantic 89597	Can't Let Go/Grey To Green Only Love Can Break Your Heart/Love Again	1984 1984	4
Atlantic PRCD-3362		1990					
	Live It Up (edit/LP version)	1990		12-inch singles (pr Atlantic PR 623	romo) Stranger (same on both sides)	1984	7
	If Anybody Had A Heart (Got To Keep) Open	1990		Atlantic PR 650	Can't Let Go (some on both sides)	1984	8
Atlantic PRCD-5790	Only Waiting For You	1994 1994	6	Vinyl albums			
Atlantic PRCD-5940 Atlantic PRCD-5941		1994	6	Atlantic SD 7202	Stephen Stills (no Warner Communications logo on label)	1970	12
				Atlantic SD 7202 Atlantic SD 7202	Stephen Stills (with Warner Communications logo on label) Stephen Stills (Classic Records audiophile edition)	1976	8 25
Compact discs Atlantic 19104-2	CSN	1987	12	Atlantic SD 7206	Stephen Stills 2 (no Warner Communications logo on label)	1971	12
Atlantic 19117-2	Crosby, Stills & Nash	1987		Atlantic SD 7206 Atlantic SD 2-903	Stephen Stills 2 (with Warner Communications logo on label) Manassas (two LPs, no Warner Communications logo on label)	1976 1972	8 15
Atlantic 19360-2 Atlantic 80075-2	Daylight Again Allies	1987 1987		Atlantic SD 2-903	Manassas (two LPs, with Warner Communications logo on label)	1976	10
Atlantic 82107-2	Live It Up	1990		Atlantic SD 7250	Down The Road (no Warner Communications logo on label) Down The Road (with Warner Communications logo on label)	1973 1976	12
	Profiled (promo-only music and interview) CSN (promo-only box set sampler)	1990 1991			5 Stills (no bar code on back cover)	1975	10
Atlantic 82319-2	CSN (four-CD box set)	1991			75 Stills (quadraphonic) 5 Stills (with bar code on back cover)	1975	20
Atlantic 82650-2 Atlantic 82651-2	CSN (remastered) Crosby, Stills & Nash (remastered)	1994 1994		Atlantic SD 18156	Stephen Stills Live	1975	12
Atlantic 82654-2	After The Storm	1994	8	Columbia PC 34348	8 Illegal Stills	1976 1976	
Atlantic 82672-2	Daylight Again (remastered)	1994	8	Atlantic SD 18201 Columbia JC 35380		1978	10
	1.6 V			Atlantic 80177	Right By You	1984	8
Crosby, Stills, N	ash & Young			Compact discs			
45s Atlantic 2723	Woodstock/Helpless	1970		Atlantic 80177-2	Right By You	1987 1988	
Atlantic 2735	Teach Your Children/Carry On	1970 1970		Atlantic 803-2 Atlantic 7202-2	Manassas Stephen Stills	1988	12
Atlantic 2740 Atlantic 2740	Ohio/Find The Cost Of Freedom Ohio/Find The Cost Of Freedom (picture sleeve)	1970	10	Columbia CK 3434	8 Illegal Stills	1990 1990	
Atlantic 2760	Our House/ Déjà Vu	1970 1988		Atlantic 7250-2 Gold Hill/Vision VR-3	Down The Road 3323 Stills Alone	1991	15
Atlantic 89003 Atlantic 89003	American Dream/Compass American Dream/Compass (picture sleeve)	1988	3	Atlantic 7206-2	Stephen Stills 2	1992 1992	
Atlantic 88967	Got It Made/This Old House	1989		Atlantic 18156-2 Columbia CK 3357	Stephen Stills Live 73 Stills	1993	8
Atlantic 88967	Got It Made/This Old House (picture sleeve)	World R		Atlantic 87808-7	Manassas (remustered)	1995	8
		wond k	acio III	191017			

Footnote Anchives

VANGUARD AND ITS MUST-HEAR OBSCURITIES PART I

he death of singer Mimi Fariña in May was one of those tragic ironies with which history habitually abounds. The publication of David Hajdu's book ositively 4th Street had raised Fariña's profile to its highest evel in decades, while the Vanguard label, which she and her ate husband, Richard, helped confirm as American folk's nost adventurous voice, is now recognized among the leading reissue labels in the land, with the Fariñas' music playing major part in that process.

Kevin Welk, Vanguard head since the early 1990s, said he emembers that as recently as four years ago, the catalog was asically moribund. It took a determined effort to turn that round, but the last year or so has seen all that work come to ruition, not only via some extraordinarily intelligent compitions (the At Newport festival live albums, for example), but lso a number of common-sense sets as well.

The Vanguard Sessions best-of artist collections have swept hrough the catalog, earning praise with every volume, while emastered editions of key individual albums are paying critical

ividends, too. The Joan Baez catalog is currently ndergoing a massive overhaul; others will follow, as Velk works to restore the entire label heritage to the acks, aided by the knowledge that even if a particular album or artist has no apparent market relevance oday, who knows when a new trend or interest will uddenly raise it to untold heights of popularity?

Positively Fourth Street, with its magical rejuveation of the Fariñas, is one example of that; nother dates back to the mid-1990s and the real-

ation that an entire generation of electronic musicians was aking its lead from a pair of LPs that had lain undisturbed in ne Vanguard vault for almost 30 years — the electronic bundscapes of Perrey-Kingsley.

Frenchman Jean-Jacques Perrey and German-born Gershon lingsley were a pair of distinctly boffin-like characters who ame together in 1964, following careers that had already taken nem through associations with giants of the avant-garde such s John Cage and Robert Moog (Kingsley), George Jenny and ierre Schaeffer (Perrey). It was with Jenny's Ondioline, a primive synthesizer, that Perrey first came to American attention, fier he gained the patronage of Edith Piaf; she, in turn, introuced him to New York entrepreneur Carroll Bratman and, round 1962, Perrey and composer Harry Breur recorded the P The Happy Moog for the Pickwick label.

Kingsley, meanwhile, was working as an arranger at anguard, overseeing some of the more esoteric European olk recordings that the label was then releasing. Intrigued by errey's bizarre electronics, Kingsley arranged a meeting and, 1966, the pair recorded their first album together, The In ound From Way Out.

Based around a series of tape loops that Perrey constructed his own Manhattan studio, *The In Sound* seems incredibly aive by today's electronic standards. The genre, at that time, has still more fascinated with unusual (read "novelty") effects nan musical expression and, while *The In Sound* at least dignies its primitiveness with the veneer of science fiction weirdess (song titles include "The Little Man From Mars," Barnyard In Orbit" and "Computer In Love"), prolonged stening nevertheless reveals the limitations of the instrumention. Remove the duck call and baby yowl from the soundcapes and one is left with some very thin gruel indeed.

Regardless of all that, the album attracted sufficient attenon to deserve a follow-up and, in 1967, Perrey-Kingsley econvened for Kaleidoscopic Vibrations: Spotlight On The loog, a collection of popular hits fed through the Moog onthesizer. A squelchy "Strangers In The Night," a ricocheting "Spanish Flea" and a "Baroque Hoedown" that absolutely nticipates Keith Emerson's later variations on a similar theme (and was the musical theme for Disney's "Main Street Electrical Parade" for much of the next 30 years), are the stand-outs here. Had the duo remained together, they might well have derailed the entire future course of classical rock.

Instead they parted (amicably) to pursue solo careers as writers and performers. Over the next few years, Perrey cut two albums for Vanguard, while Kingsley scored a massive international hit as composer of Hot Butter's electronic showcase "Popcorn."

Their own albums lay forgotten for almost three decades, then re-emerged slowly, sampled by some artists, cited by others. Vanguard pounced and, having commissioned fresh remixes from modern mavens Fat Boy Slim and Eurotrash, the label wound up with a three-CD box set of an act that the vast majority of record buyers has never even heard of — let alone purchased at the time. Five years later, it's still a hot seller.

It is (re-)discoveries such as that which have established Vanguard among the, indeed, vanguard of collectable American labels, with the company's 1960s output in particular harbor-

...the Vanguard label, which [Mimi Fariña] and her late husband, Richard, helped confirm as American folk's most adventurous voice, is now recognized among the leading reissue labels in the land....

ing some extravagantly wonderful gems. Some have been repackaged on CD, others are in the pipeline, others still... well, who knows? Of course, great swathes of the catalog are a part of the American furniture today — Joan Baez, Country Joe. McDonald, Buffy Sainte-Marie, and The Weavers require no introduction whatsoever. Neither does the Newport Folk Festival, with which Vanguard was inextricably linked from its inception in 1959 — and which, said Welk, remains the locked repository of some of the most startling performances in the entire vault, Dylan's fabled 1965 performance included.

But Vanguard itself never allowed blatant commercial considerations to shape its destiny. From the outset, the label's motto insisted, "music for connoisseurs," and so it proved. Vanguard had never even sniffed a gold record until Baez burst onto the scene, and she remains the company's biggest-selling artist. But there are close to 300 other albums released by Vanguard between 1960-69 that repay investigation just as graciously, most of which never came within spitting distance of the chart. It is within these often-uncharted waters that Footnote Archives will be spending the next three months, in search — as usual — of some of the greatest music you've probably never heard.

The Vanguard label was launched in June 1950 by brothers Maynard and Seymour Solomon and was built upon a \$10,000 advance from their father, Benjamin. The brothers' forte was jazz and classical music, and two labels were established to cater to their tastes — Vanguard itself, and The Bach Guild, an ambitious project intended to release recordings of all of its classical composer namesake's chorale work.

Original Vanguard releases, in keeping with industry standards, were issued on 10-inch LPs. Between 1953-55, Vanguard released some 20 different jazz albums in this format, including well-received and respected titles by Vic Dickenson, Sir Charles Thompson, Joe Newman, Buck Clayton, Don Elliott, and Ruby Braff — many produced by the legendary John Hammond. However, a glimmer of the label's future came in the form of Brother John Sellers' Sings Blucs & Folk Songs collection in 1954 and, in 1956, Vanguard released its first album by Pete Seeger And The Weavers — a courageous move at a time when

the group's political stance saw them all-but boycotted by the rest of the industry. (Paul Robeson, another blacklisted performer, joined The Weavers at the label.)

Releases by Martha Schlamme and Cisco Houston followed. and, by the end of the 1950s, Vanguard was essentially the biggest folk game in town. It became even bigger following the arrival of Baez, with her immediate pre-eminence immediately prompting Columbia (who actually rejected Baez) to sign their own female folk singer, Carolyn Hester.

That Hester's first husband, Richard Fariña, would later marry Baez's sister, Mimi (while Dylan, who guested on Hester's first Columbia album, soon became Baez's consort), is indicative of just how compact the folk scene was at that time; that the Fariñas would then join Baez at Vanguard, on the other hand, proves the wisdom of the Solomons. What nobody could have imagined at the time was how time would bear out so many other of their signings.

With their dulcimer-driven folk-rock and proto-psychedelic imagery, the Fariñas were undeniably eccentric by contemporary folk standards. By Vanguard's standards, however, eccentricity was the spice of life. Few of the label's signings ever opted for convention and normalcy; indeed, to describe Vanguard as a folk-oriented concern is to utterly belittle the sheer adventurousness that was the Solomons' true nature.

Georgia-born singer/songwriter Patrick Sky, for example, was a dynamically contrary performer; indeed, if there is such a thing as the archetypal Vanguard artist, Sky might well be it. Even his peers were confounded by him; his gentle, reflective songs were, singer Dave Van Ronk memorably mused, "peopled by bits of verse, horrible puns, unprintable lyrics, japes, jibes and a beer river flowing gently over your grandmother's paisley shawl." But while today such a description conjures up visions of a Marilyn Manson—esque monster filling our childrens' ears with oaths and obscenities, *Patrick Sky*, this earlier fiend's 1965 Vanguard 1 P, turns out to be nothing

like that. Or maybe it is. You never heard "damn" on the radio back then, but Sky lets one slip (during the otherwise plaintive "Many A Mile") without even a guilty pause.

The proving ground for many of Vanguard's most adventurous (and far-sighted) signings was the *New Folks* series of various artists collections. Phil Ochs. Lisa Kindred, Bob Jones, and Eric Andersen all made their debut via these albums, with the latter rapidly emerging among the label's most reliable

performers as the early folk boom settled into its mid-late 1960s reflective rock mode.

His influence was profound. According to legend, it was Andersen's "Come To My Bedside," a cut from 1965's *Today Is The Highway*, which persuaded Kris Kristofferson to start writing sultry love songs, and "Violets Of Dawn" (from 1966's *'Bout Changes And Things*), which prompted Leonard Cohen to begin writing songs in the first place.

In fact, 'Bout Changes... was a significant album all around, as Andersen escaped the Dylan-shaped shadows that haunted his debut and carved himself — and his entire genre — a new niche altogether. Five years on, Andersen's thoughtful lyricism, stylistic versatility and gifted storytelling would effortlessly explode into the sensitive singer/songwriter boom of the early 1970s — the earnest young men (and women... they tended to be the ones without beards) whom history now politely recalls as "modern troubadours."

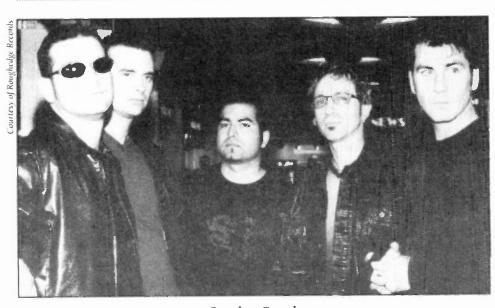
Whether he was aware or not of what he had created, Andersen himself refused to sit still on his blueprint. 'Bout Changes... was still weaving its spell when its maker restlessly turned his back on all it portended and re-recorded the entire album with a rock band! The liner notes to 'Bout Changes And Things Take Two complete the tale and offer another vivid illustration of Vanguard's modus operandi of the time. "We asked Maynard Solomon... and he saw no reason why we couldn't make a new album with the songs from the last one. It hadn't been done before, but what did that matter?"

It didn't matter at all. It's impossible to play favorites between the two albums (although many people try); impossible to say which direction Andersen should have pursued next. Not that it would have mattered, as he promptly swung off on yet another different course. Andersen's next album, 1968's frustratingly lightweight *More Hits From Tin Can Alley*, was his last in either a folk or rock mode; the following year, he relocated to Nashville, seeing out his Vanguard contract with the aptly titled *A Country Dream*.

Which just goes to reinforce one fact — Vanguard was never simply a folk label.

World Radio History

New Releases



Scarlet Crush

SCARLET CRUSH Worth Waiting For Roughedge (SC1584)

After one listen to Worth Waiting For, the debut release from Orange County, Calif., pop quintet Scarlet Crush, a question immediately leaps to mind: "This is their first album?" The performances, songwriting, arranging and vocals on the disc are so polished, so smooth and so letter-perfect that they belie the fact that this is a freshman release — and from an indie label act, yet!

Often sounding like a wonderful alliance between The Rembrandts and Crowded House (with some added muscle), Scarlet Crush is all about the songs, which they have in spades. From the pop rush of "Mother Theresa" to the swaggering rock of "Something To Say" and from the gentle "I'll Fall For You" to the slightly Caribbean-sounding "The Truth About You," there is nary a false step to be found on Worth Waiting For.

Other high-water marks here include the updated Beatles moves of "My Favorite Record Shop" the shimmering "She's The

One" (which provides a showcase for the band's pristine harmony vocals) and the absolutely gorgeous — albeit brief — ballad "Little Wings." There is also a palpable air of spirituality in many of the album's lyrics, but rather than beat the listener over the head with their beliefs. Scarlet Crush instead opt for subtlety, preferring to let the listeners decide how they want to interpret things.

Impeccably produced by fellow Orange County resident/pop artist Walter Clevenger, Scarlet Crush's Worth Waiting For is a most impressive debut and one that should appeal to connoisseurs of slick (that's a good thing), radio-ready pop 'n' roll. (Available through www.notlame.com)

- John M. Borack

ROBERT EARL KEEN Gravitational Forces Lost Highway Records (088170097-2/4)

Robert Earl Keen has been described as a roots rocker or alt-country musician. What he really is is a damn good country songwriter in the Texas tradition of Townes Van Zant, Jimmie Dale Gilmore, Guy Clark, Steve Earle, Ray Wylie Hubbard and company. Too-little recognized for too long, it appears things are about to change for Keen with his new majorlabel release *Gravitational Forces* on the relatively new Lost Highway Records, a

(Please see New Releases page 26)

Indie Label Spotlight

VARIOUS ARTISTS

Alligator Records 30th Anniversary Collection Alligator Records (ALCD 112/13) (Two CDs)

Alligator Records is celebrating its 30th anniversary with the release of Alligator Records 30th Anniversary Collection, a double CD featuring a choice selection of 32 tracks. Disc one has studio cuts (In The Studio), and disc two (On The Stage) has live cuts. The live disc contains several unreleased performances — a real treat. Because of the time/space of a CD, many artists from a catalog of more than 200 releases can't all be heard. But kudos to Alligator for putting together more than 35 artists for this double-CD collection. They did a great job of making it work as well as making it flow.

Alligator Records president Bruce Iglauer was 23 years old when he started this all-blues label (with help of a tiny inheritance) back in 1971 by signing blues legend Hound Dog Taylor. Today, it is one of the top contemporary blues record labels in the world. This release could have easily been expanded into a boxed set because of all the artists who have been on Alligator's roster. But limiting it to a double CD also keeps the price down so everyone can afford to have a copy.

The CD-ROM video track by Hound Dog Taylor & The Houserockers performing "Taylor's frack" is a wonderful bonus (this in the only known film footage of Taylor). What a great idea to include this video.

Getting back to the audio, disc one has Shemekia Copeland's funky, horn-smothered "Turn The Heat Up" gets listeners groovin' right along. Honky-tonkin' Marcia Ball's "Lovella" makes listeners feel like they're inside the walls of a speakeasy Blues fans can't but help to enjoy Junior Wells' harp on track four, "Keep Your Hands Out Of My Pockets." Guitarists to the left of me, guitarists to the right — Coco Montoya, Robert Cray, Albert Collins, Dave Hole, Johnny Winter, and Lonnie Brooks — whoa! Each guitarist has his own sound and delivers 100 percent.

On The Stage is chock-full of smokin' live performances. I wish that every guitar had the tone of Brooks' guitar as he kicks off "Two Headed Man." Luther Allison, Collins, Elvin Bishop, and Lonnie Mack each try to tame his six-string animal. Each one plays it straight from the heart. Some Zydeco-style blues via Hank Williams' "Jambalaya (On The Bayou)" is performed in a very cool style by C.J. Chenier & The Red Hot Louisiana Band. Delbert McClinton's vocal performance is always an uplifting experience, shown here by his crooning on "Maybe Someday Baby" Lil' Ed & The Blues Imperials has Ed on the cutting edge with some up-tempo guitar licks on "Chicken, Gravy And Biscuits " The haunting "Stop" is Lonnie Mack's beautiful blues ballad with the backdrop noises of a



live club enhancing the aura of the soulful vocals backed by Mack's infamous Flying "V" guitar. This is my personal favorite cut on the *Collection*, which ends with Taylor & The Houserockers' "It's Alright," with Taylor sliding all over the place!

A bound-in booklet gives a brief history of the 21 artists featured on *Collection*, vintage shots of the artists and notes by John Sinclair, editor of *Blues Access*. This compilation does an excellent job representing Alligator's 30 years of blues, and I'm looking forward to another 30! A bonus for 50 lucky buyers of this set — Alligator has randomly placed in 50 copies of *Collection* a coupon redeemable for a complete collection of Alligator albums. Talk about winning the blues lottery!

- Guy Lee

NEW RELEASES NEWS



Just out: The legendary piano duo Ferrante & Teicher's new Denziens Of The Deep (Varèse Sarabande) is their first new recording in 15 years, their first entirely self-penned album - and their 190th album, which ironically, should have been their first album. Begun back in 1950, Denziens Of The Deep was never released. 51 years later, the pair went back in the studio to finish it off... Air Supply's newest is Yours Truly (Reprise) ... Rock Solid Guitar (Leviathan) is the new album - his 30th release - by guitarist extraordinaire David T. Chastain... British guitar jazzers Acoustic Alchemy's newest is AArt (Higher Octave). Coming up: Sheila E.'s newest album,

Heaven (Concord), is due Sept. 11. She is currently touring with Ringo Starr's All Starr Band... Also due Sept. 11 is Tears For Fears frontman Roland Orzabel's first solo record, Tomcats Screaming Outside (Gold Circle)... Due Sept. 18 are five sets of the first batch of six multi-CD concert albums from Phish called Live Phish (01, etc.; Elektra) (the sixth is due in early October). Future batches in the series will have all six multi-CD sets released at once. Using packaging Phish fans use for their home-taping of Phish concerts, the CDs will be packaged in me allic paperboard slipcases, with an inner sleeve containing four pockets three holding discs, one holding a four-page booklet. The vinyl inner sleeve can be removed and inserted into a customdesigned Case Logic three-ring binder called ShowCase, thus collecting all the concerts into one portable storage system. Live Phish 06 will include the Show Case binder, which can also be purchased separately at www.phish.com. The covers on the sets were created by longtime Phish artist Jim Pollock. When the six covers from each set are arranged together, they form one panoramic illustration (sure to keep Phish fans busy for days)... Coming out Sept. 25 from Blue Note Records is guitarist Charlie Hunter's eighth album as a leader, Songs From The Analog Playground, which is being supported by a fall North American tour. It's the first album with vocalists from the unique guitarist, who plays a self-made combination eight-string bass/guitar... Alice Cooper's new Dragon (Spitfire) is due Oct. 9... Due this fall is Rock & Roll Music, the debut from Col. Parker on Mel Gibson's Icon Records. The band is comprised of guitarist/vocalist Gilby Clarke (Guns 'N Roses). drummer Slim Jim Phantom (Stray Cats), bassist Muddy Stardust (L.A. Guns), and kevboardist Teddy Andreadis (Slash's Snakepit). The album includes 10 originals and covers of Janis Joplin's "Mercedes Benz" and New York Dolls "Pills" ... Queensryche has signed with Sanctuary Records and is releasing Live Evolution Sept. 25, and the band's first live DVD (also on VHS), with exclusive animation and bonus tracks, is due Oct. 9.

- Greg Locscher

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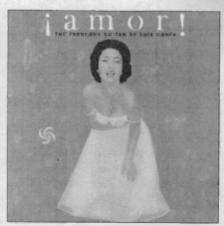
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Jazz Sides

orn in Brooklyn in 1959, Marcus Miller has become one of the most respected bassists in jazz. One reason may be his diversity. Another surely is his skill, though he chuckles at what his publicity machine claims are his "startling bass techniques." In the '70s, the wiry Miller worked with all kinds of people, in pop, jazz and rhythm 'n' blues. His résumé, on bass and as producer and songwriter, spans everyone from Miles Davis to Luther Vandross, from David Sanborn to Chaka Khan. Musicians such as Miller never go out of style. They may drop out of the marketplace for a while, but their talent, creativity and intellectual restlessness guarantee they'll retain their impact. In the late '70s and '80s, Miller worked with everyone from Vandross to The Crusaders to Wayne Shorter to The Temptations. The bass lines he popped behind them, as well as Davis, Khan, and Sanborn, makes their work particularly memorable.

But in the mid-80s, after recording two solo albums for Warner Bros. and producing two more for that label for the group Jamaica Boys, he split from Warner, citing lack of creative control. He recorded two more studio albums and a live disc for his own label, PRA, in the '90s. Miller has just completed a rare domestic tour behind M-Squared, his first studio album in seven years. Released on his own Three and stuff with different people. I think the thing that was unusual was I was building a studio, setting up a little label called Three Deuces and just getting everything right. Then I got to the business of making an album.

What necessitates building that kind of structure?

I don't want to control everything, but I certainly did want to have a little more control over how my music was presented, and more importantly, how long each CD was promoted. Traditionally, record companies don't have that long a period to let people know you record exists. That's just the way it's set up; if

you can get three months of focus you're doing pretty good.

Why choose Telarc?

I chose them because me and my partner, Harold Goode, were impressed by their commitment. They really love the music and were really excited about it. This was just to kind of test the waters and see how it's going to work out. Eventually, we'll see what we do on a long-term basis.

> What "startling bass techniques" did you pioneer?

> You're asking me? I have no idea, man. I play the bass and do the best I can. If it influences people and they pick up on something, that's great. But I'm not focused on "startling hass techniques."

It's great. We were in South Africa, we were in Mexico, then we did U.S. dates and went to Europe for some festivals. We started in South Africa in May, then Mexico, then the U.S. In America, people don't realize I've been touring pretty regularly - yearly. But it's been so concentrated in Europe and Japan, it's actually a new thing here. That's what's really interesting about playing the States. We've been road dogs for 10 years. People are getting to witness something that's really developed.

What pop people are you working with?

I just did something for Luther [Vandross]. I produced a song on his new album — "Love Forgot." It's doing pretty well. I just played a song for Me'shell NdegéOcello... who knows how long it's going to take, but it's going to be great when it finally comes out.

How are people reacting to your new record?

It's pretty interesting to watch people's reacpeople have really separated. If you go back to



different types of music, people like Prince, Michael Jackson. They were taking elements from all over and incorporating them into their music. The audiences were reflecting that: different colors, different ages. Over the past 20 years, I've seen it get really polarized.

It's just a sign of the times. People have become really segmented. A lot of it has to do with the fact that there's so much money to be made from music. that a lot of people who have a business orientation have come to be in control of how music is presented. When the most important thing is making money, you start figuring out really ingenious ways to present music, things like smooth jazz, music for you to relax to - or radio stations with really specific niche names like urban contemporary or whatever they call AOR. The most effective way to sell anything is to identify a specific set of people and market your product to people. I just play. It is music for today.... When people try to make comments to me about my music, they start from some established framework, like it's kind of smooth jazz with teeth or kind of fusion for the new millennium. Or they'll say, if they're coming from a traditional jazz standpoint, "He does have some contemporary elements, but he does have some depth." Categorization is a very important element of human survival.

How do you counter the segmentation?

You take the music to the people. People haven't changed. The way music is being presented to them has. But when we get out on stage and play, it's the same reaction as it was 20 years ago, except now it's even more intense, because a lot of people haven't experienced this kind of music. To be in a place with black people and white people, people who are 60 and remember Miles [Davis] and people who are 15 and just started playing bass, it's beautiful.

What's with the Warner Bros. albums?

I made two under my name and two for a group called Jamaica Boys [with drummer Lenny White and keyboardist Bernard Wright, both of whom contribute to M-Squared]. It depends on how bad you want NEWS NOTES

Diana Krall's new album is sure to establish her as the Madonna of jazz - or at least its Veronica Lake. The Look Of Love (Verve 314 549 846-2), her first album since the Grammy Award-winning When I Look In Your Eyes made Krall a hip household name in 1999, is even more sumptuous, even more deeply contextualized. The marketing opportunities are endless.

This album unites the tall, sexy Ontario native with producer Tommy LiPuma, chairman of the Verve Music Group, for the fifth disc in a row. An astute businessman and longtime arbiter of taste, LiPuma has an impressive track record as producer of artists from George Benson to David Sanborn to Everyone But The Girl. Krall, his latest vehicle, is a trophy jazz product indeed, and linking her to the legendary arranger Claus Ogerman was an inspired touch.

The Look Of Love beds Krall's smoky alto and astute, lean piano in jeweled, stringladen Ogerman arrangements of classics such as "S'Wonderful," "Bésame Mucho," a particularly sultry "Cry Me A River" that evokes sensual chanteuse and role model Julie London, and "I Get Along Without You Very Well." This album sounds expensive; hiring the London Symphony Orchestra must have cost a pretty penny.

Krall, who has toured on bills spanning Tony Bennett and Lilith Fair, is a minimalist who counts on plush arrangements and the evocativeness of her associations one of her albums was a Nat "King" Cole tribute, and, like LiPuma, she's a fan of classic Hollywood movies - to give her interpretations dynamic range. The strategy pays off wonderfully on this album of nostalgia-imbued ear candy, which allows the listener to empathize with Krall and fantasize about her at the same time.

The record sounds wonderful. It is so well-produced and engineered (credit longtime LiPuma associate Al Schmitt for the latter) the presentation itself threatens to overshadow the personalities involved. Count on the marketing and tour to bridge any gap.

Personality isn't an issue with Roy Campbell, a New York trumpeter who furthers the post-bop tradition of Don Cherry in "It's Krunch Time" (Thirsty Ear THI 57107.2). Sparked by drummer Guillermo E. Brown, vibesman Khan Jamal, and bassist Wilber Morris, Campbell's pinched lyricism traverses originals from "New Goes For The New Millenium" [sic] and the gnarly, oddly melodic title track to sweaty takes on classics such as Thelonious Monk's "Bemsha Swing" and "The Star Spangled Banner." The record is cerebral, fairly experimental and engaging. Campbell's voicings and conception are original, suggesting an apprehension of composition that stresses eccentricity but doesn't shortchange accessibility.

Listen to both these albums. The Krall will be more familiar. The people who crave Krall do so, at least in part, because she's comfortable but daring enough to thrill a little.

The Campbell is a stranger, but the familiar tunes on it will help listeners relate. - Carlo Wolff

them. There are outlets in Japan that sel stuff. I don't know whether they're still is print or not. But I'm beginning to get mor questions about them.

Marcus Miller by Carlo Wolff

10 Questions For...

Deuces imprint and distributed by Beachwood, Ohio-based Telarc, M-Squared (Telarc CD-83534) spans inspired cover versions, robust originals and reinvented staples of gospel and bebop. It affirms Miller's unique blend of jazz improvisation, cross-genre discipline and soul groove. Live, with trumpeter Michael "Patches" Stewart, Saxophonist Roger Byam, drummer Gerry Brown, guitarist Dean Brown, and pianist Leroy Taylor, Miller has been packing houses in this country and abroad.

He is currently producing an album for Stewart, who has worked with him for 10 years and before that, worked with Al Jarreau. Other members of Miller's band are similarly diversely pedigreed: Brown worked with Stanley Clarke and the Brothers Johnson, Brown unfurled licks behind The Brecker Brothers and Sanborn, and Byam plays with Mongo Santamaria. But Miller is clearly a leader, among the few bassists capable of putting his challenging instrument in the driver's seat.

Goldmine: What brings you back to recording? Marcus Miller: I finally got everything in place. I switched management, switched labels, built a studio here in Santa Monica. I was doing a lot of touring in the last five years, particularly in Europe and Japan, and doing other things, like some movie scores How's business?

tions because I think over the last 20 years, the '80s, there were a lot of people who were experiencing more than one kind of music and a lot of people who were combining

When collections take on a life of their own: How one autograph becomes 100

For one longtime Elvis Presley collector (since 1956), what started out as casual idea to get an auto-

graph on a poster has turned into a quest that has lasted decades, has become about 100 signatures and has covered thousands of miles.

The collector, who wished to be identified only as Howard from Western New York (so he doesn't have any "unwanted guests," as he put it), dropped by the Goldmine booth at the National Record Show at the Rock And Roll Hall Of Fame (Aug. 4-5, 2001) to show the staff

his Presley-related autograph collection gone mad.

"A record dealer friend named Ken sold me an import album entitled Elvis In Hollywood, and it contained this free poster," Harold said. "This was late May of '83. My family and I were heading to Memphis in June. I told Ken I would like to get it autographed by Elvis' Uncle Vester, who worked at the gate at Graceland. As it turned out Vester wasn't there that day when we got to Memphis, but Elvis' cousin Harold Lloyd was working the gates. I went back again the next day and got Uncle Vester's autograph.... I decided to take my poster on future vacations or Elvis events. Folded it measures a convient 12 inches by 12 inches."

As it stands, the poster contains 93 signatures from celebrities, relatives and acquaintences of Elvis ranging from Sam Phillips and Pat Boone to O.J. Simpson (a friend) and Jimmy Carter (president when Presley died). Some of Presley's Sun cohorts are included: Jerry Lee Lewis, Carl Perkins. B.B. King, and Johnny Cash, as well as bandmates D.J.



Elvis collector Howard from New York told people gathered at the Goldmine booth at the National Record Show at the Rock Hall how he obtained more than 100 Elvisrelated signatures on a poster from an Australian album.

Fontana, Scotty Moore, and backup singers The Jordanaires. Presley's army colonel and sargeant have signed, Bill Taylor and Ira Jones, respectively. Autographs of Don Ho (friend, in Elvis' Aloha special) and Peter Noone (interviewed Elvis in Hawaii) are there. Costars, relatives, musicians — it's an incredible display piece to have all those autographs on one piece, and many who grace it have been in awe of it while

adding their name and date to the fray

"Paul Anka liked it so much he signed it twice." Howard said, showing that Anka also signed the cardboard stiffner carried with the poster. He was signing everything in sight."

All the autographs but two were obtained in

"As my son and I were traveling down the road where Johnny Cash's home is, Johnny and June Carter passed us by on their way home. We turned around and Cash's car was already going down the driveway. Of course he has one of those automatic gates that keeps the public out. We parked the car in front of closed gate. They were grocery shopping. I yelled, 'Johnny, can we get an autograph?' He yelled back, 'I'll be right out!' A few minutes later Johnny came out of his house and opened the automatic gate. As it opened Johnny said, 'Come on down.' I couldn't believe after all these years The Man In Black was inviting us down to his home.' Well, he has got to be the kindest and friendliest person I have ever met."

Priscilla Presley's autograph is one that was obtained through the mail at a private address, as well as Rev. Mother Dolores Hart's autograph (she costarred in Loving You and King Creole).

As the poster has traveled with him folded. some seams of it are starting to split. But as a oneof-a-kind item, it could still sell as high as \$7,000-\$10,000 to a Presley collector, according to an expert in the field.

If (or should we say when?) he is ever fortunate to obtain Lisa Marie Presley's autograph, he will retire the poster, he said.

But really, what signature could follow hers?

- Cathy Bernardy

On the racks



RICHARD GALLIANO Gallianissimo! The Best Of Richard Galliano Dreyfus Jazz (FDM 36616)

Had Satan never created polkas and awrence Welk, maybe the accordion wouldn't have ended up the black sheep of musical instruments. Over the past several decades, though, Astor Piazzolla's sophisticated use of the accor-

dion in modernizing the tango has lessened the negative image somewhat. So has an interest in world music which has shown how damned romantic the floppy thing can be in the hands of the French and Italian. Not surprising, Richard Galliano is both French and a hardcore Piazzolla freak. Both, though, are only points of departure for this intense jazzman who here, on Gallianissimo! The Best Of Richard Galliano, plays in the company of guitarist Bireli Lagrene, harmonica patriarch Toots Thielemans and bassist George Mraz, as well as drummers Al Foster and Joey Baron on this best-of collection celebrating Galliano's 50 years in the music biz. While most of the cuts were self-penned, the remainder are wonderful renditions of works by Piazzolla, French outrage Serge Gainsbourg, and Brazil's Hermeto Pascoal. Galliano is baroque and elegant on the tangos, moving slightly outside on the adventurous jazz fare - all the while, like Piazzolla, balancing intelligence with romanticism. It's impressive enough that he's salvaged the instrument from associations with peanut vendor monkeys, but truly amazing that he's

RUSSELL MALONE Heartstrings

Sure, loads of improvisers acknowledge that less is more, but only a few are brave enough to strip down to the essentials - so few, in fact, that guitarist Russell Malone is immediately recognizable by what he doesn't play. Without his trademark sparseness, this stringapproach is a bad idea — the string arrangeaffair as the tuxedoed bunch in the backside if you're fishing for those too-infrequent jazz albums where the strings don't strangle.

- Dave McElfresh

Verve (314 549 786)



heavy album would never have worked as well as his previous releases. Not that the orchestral ments are supplied by heavyweights Johnny Mandel, Dori Caymmi, and Alan Broadbent. Thanks to an elegant chart, even Ann Murray's sappy "You Needed Me" holds its own in the company of ballads by Milt Jackson, Sammy Cahn, and Irving Berlin. Bassist Christian McBride, pianist Kenny Barron and drummer Jeff "Tain" Watts not only avoid drowning in the sea of violins but add as much class to the ground. Better to hear Malone's first two Verve forged such a distinct jazz voice in the process. releases if you're a guitar freak unfamiliar with - Dave McElfresh the guy, but this will be a pleasant whack head-JOE STRUMMER GERMANY CALLING < Summer Fest.8/1999 > wonder boy....10
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(New Releases from page 20)

subsidiary of Mercury Nashville, which is in turn part of the Universal Music Group. Lost Highway is pulling out all the publicity stops in support of Keen after discovering, with the unexpectedly successful double-platinum soundtrack to O Brother, Where Art Thou?, that there's gold in genuine music talent.

Lost Highway knows well something that most instream Nashville labels seem to have it tenten — that country music's strength lies in strong songwriting. Keen is one of the strongest, as is labelmate Lucinda Williams. Keen is not just a good songwriter, he's a great storyteller. Every verse of the

third cut, "Wild Wind," is a miniaturized short story, teasing the listener into wanting to know more about the characters. The song opens with a mournful harmonica and stays in a minor key throughout, capturing the little tragedies of small-town life.

Gravitational Forces is much more than a showcase for Keen's songs. He also covers four songs, and the musicianship throughout is exquisite. Gurf Morlix, who produced Williams' Carwheels On A Gravel Road, coproduced with Keen and plays a wide range of stringed instruments on seven of the disc's 11 tracks — everything from electric and lap steel guitars to beer-bottle slide guitar and mandolin.

The other musicians involved are not as

well-known as Morlix but are equally proficient. They include Rich Brotherton, who plays lead electric, acoustic and 12-string guitar on most tracks, Bill Whitbeck on electric and upright bass, and Tom Van Schaik, drums. And they all can sing. There are some wonderful harmonies here.

One of the real joys of this album is that producers Keen and Morlix weren't afraid of using traditional country instruments. Long-time Keen sideman Bryan Duckworth plays mandolin and fiddle on several tracks, and a steel guitar can be heard more often than not.

Keen's original songs hearken back to an earlier era of songwriting. They're of the quality of Bob Dylan in his prime, and they have the melancholy, wistful feeling of Hank

Williams' songs. "Not A Drop Of Rain' another of his songs whose lyrics are of liter quality, and the tune is steeped in melancho

His "Goin' Nowhere Blues" is chilling a references Langston Hughes, Martin Lut King, and Caesar Chavez. The title tra "Gravitational Forces," is sort of experim

(Please see New Releases page 4

Short Takes

After nearly 12 years, The Volcbeat have recorded the best album of their career, an effort so impressive it has the makings of a masterpiece. Abandoning the eerie and often elusive alt-countr approach that was once their signatur sound, The Voleheats reveal a surpris ingly engaging and delightfully efferve cent sound on Mosquito Spiral (Thir Gear 3G-28), a wonderful collection jangly melodies, heavenly hooks an catchy, compelling choruses. Whil songs such as "Radio Flyer" and "I Don Want To Cry Tonight" are instantl infectious, "I Just Want Someone T Love (For The Summer)" recalls th wistful reflection of The Beach Boys eve as "First Love Never Dies" resurrec Roy Orbison with its devout deliver Already a contender for album of th year. (www.thirdgear.com; Box 1886 Royal Oaks MI 48068)... As a forme vocalist and guitarist of the band Ham Cranna, Stephen Bunovsky furthered h pop pedigree when ex-Badlinger guitare Joey Molland signed on to produce tl group's self-titled second album. No that Bunovsky is making his solo bow. collection of demos dubbed Haz Sunshine (Pleides Records), he ha apparently taken those lessons to hear However, even without Molland mentoring, one suspects Bunovsky ha all the right instincts to begin with while "For Now" and "Do We Go On? come across as the perfect Badlinge ballads, the rest of the set (including killer cover of The Kinks' classic "I New You") conveys an unassuming, affabl attitude that's irresistibly engaging eve at the outset. (www.pleidesrecords.com 14 South Lake Street, Suite A. Litchfiel C1 06759)... Anyone who still manage to sound despondent while singing song called "Feels So Good (To Be In Be With You)" must really be absorbed wit angst, and sure enough, singer Bria Krumm of The Great Crusades seen unusually obsessed with it on the bane aptly titled second album. Damage Goods (Checkered Past Records CP 020). Even the presence of noted poproducer Adam Schmitt does little temper the bands stark, sinewy sound songs such as "Don't Know Who Yo Are" and "Chevy Nova" are typica Crusaders creations - tangled, twiste odes to unsettled emotions and turbu lent relationships. Krumm's brooding vocals recall the petulant, unsettling sounds of Nick Cave, Paul Westerberg and Tom Waits on the album's mor reflective offerings, although when h turns his resignation to a rampage on the adrenaline-fueled title track, Bob Sege surely smiles with approva (www.thegreaterusades.com; 855 Wes Roscoe Street, Chicago IL 60657).

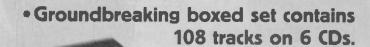




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- 6. 'ROUND ABOUT MIDNIGHT -
- HOW HIGH THE MOON -

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- IT'S TOO SOON TO KNOW -
- I FEEL LIKE GOING HOME -
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- I AINT SUPERSTITIOUS -

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- 6. CHANGE GONNA COME -
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- LAND OF 1000 DANCES -
- 10. RESPECT Aretha Franklin
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- 12. THE KLAN Richie Havens
- 13. LOVE CHILD Diana Ross &
- SAY IT LOUD-I'M BLACK AND I'M PROUD James Brown
- 15. DON'T CALL ME NIGGER, WHITEY Sly & The Family Stone
- 16. CHOICE OF COLORS -
- TO BE YOUNG, GIFTED AND
- 18. IS ANYBODY GOIN' TO SAN ANTONE Charley Pride

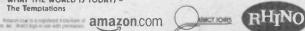
Disc Five

- I WANT YOU BACK Jackson 5
- I WANT TO TAKE YOU HIGHER Ike & Tina Turner & The Ikettes
- BALL OF CONFUSION (THAT'S WHAT THE WORLD IS TODAY)
 The Temptations

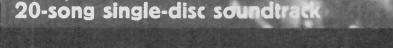
- 4. WHAT'S GOING ON Marvin Gaye
- THE REVOLUTION WILL NOT BE TELEVISED GII Scott-Heron
- 6 MY TRIBUTE Andraé Crouch
- TIRED OF BEING ALONE AI Green
- 9. THEME FROM SHAFT Isaac Haves
- BE REAL BLACK FOR ME -Roberta Flack & Donny Hathaway
- SANFORD & SON THEME (THE STREET BEATER) Quincy Jone
- 12 LOVE TRAIN The O'Jays
- 13 GHETTO CHIED The Spinners
- MIDNIGHT TRAIN TO GEORGIA -Gladys Knight & The Pips
- 15. JUNGLE BOOGIE Kool & The Gang
- YOU'RE THE FIRST, THE LAST, MY EVERYTHING Barry White
- 17 SHINING STAR Earth, Wind & Fire
- 18 CHOCOLATE CITY Parliament
- 19. WAKE UP EVERYBODY (PART 1) -Harold Melvin & The Blue Notes

Disc Six

- WE ARE FAMILY Sister Slodge
- 2 I WILL SURVIVE Gioria Gaynor
- 3. FIGHT THE POWER PART 1 -
- 4 RAPPER'S DELIGHT Sugarhill Gang
- 5. THE BREAKS (PART 1) Kurtis Blow
- THE MESSAGE Grand Master Flash & The Furious Five
- A HOUSE IS NOT A HOME -8. IF YOU ONLY KNEW - Pattl LaBelle
- PROUD TO BE BLACK Run-D.M.C.
- II SISTER ROSA The Neville Brothers
- 12. EXPRESS YOURSELF N.W.A. ME MYSELF AND I - De La Soul
- 14 LADIES FIRST Queen Latifah
- 15 ELVIS IS DEAD Living Colour
- 16. FANTASTIC VOYAGE Coolio







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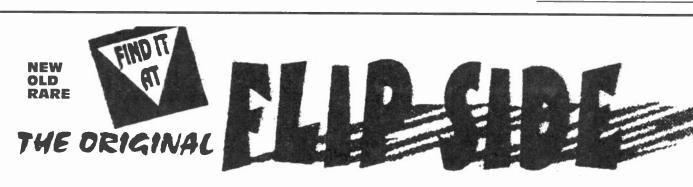
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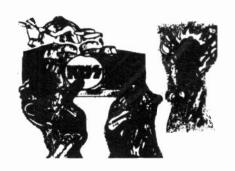
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/ARIOUS		55041	ALJON MASTERS VOL 2	M	
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/ARIOUS	IE	1003	INSTANT ECSTASY VOL 3	SS	
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BROWN, RUTH
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CHECKER CHUBBY
CHECKER, CHUBBY
CHRISTIE LOU
CHRISTIE LOU
COLD BLOOD
CRAWFORD, JOHNNY
CRAWFORD JOHNNY
CREWE BOB
DARIN BOBBY
DARREN JAMES
DARTS
DE CARLO DANIEL
DEE JOEY
DESHANNON JACKIE
DILCHER CHERYL
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DO RAY MITRIO
DOMINO FATS
DOMINO FATS
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DOVE RONNIE
DOVE RONNIE
DOVE RONNIE
EARLS
EDDY DUANE

GENERAL ALBUMS 3316 BEACH PARTY 5002 THE YOUNG (ORIG)

THE YOUNG (ORIG)	VG+/M-
MR BEAT SAME	M ST
THE BEST OF	M.
TWIST WITH	M-/VG C
LET'S TWIST AGAIN	M-NG+
FOR TEEN TWISTERS ONLY	SS CO
FOLK ALBUM	NF-
STRIKES AGAIN LIGHTNIN STRIKES	SS M- CO
LYDIA	SSST
A YOUNG MAN'S FANCY	M
RUMORS	M
KICKS	M-
SAME	VG+NG
THAT'S ALL	VG M-
& JOHNNY MERCER & JOHNNY MERCER	VG+
THE BOBBY DARIN STORY	M- ST F
HELLO DOLLY GOODBYE CHARLI	M-
CLEMENTINE	\$\$ ST
LOVE AMONG THE YOUNG	M
SAME	M ST C
THIS IS ROMANCE PEPPERMINT TWISTERS	VG+/M- VG+
JACKIE	M ST
BLUE SAILOR (CLEAR WAX) RUNAROUND SUE	M-ST C
YOU'RE NOT ALONE	MSTC
STREETHEART	M ST
PRESENTING (ORIG GOLD LBL)	VG
SAME	M-ST
MY BLUE HEAVEN STOMPIN	M-ST SS ST
FLL MAKE ALL YOUR DREAMS	55 5 I
BEST OF VO. 2	MIST
BEST OF VOL 2	14
BEST OF VOL 2	5S CVF
REMEMBER ME BABY	VG
HAVE TWANGY GUITAR WILL THE TWANGS THE THANG	M-ST
SONGS OUR DADDY TAUGHT US	VG++
SONGS OUR DADDY TAUGHT US	VG-
FABULOUS STYLE OF	VG
FOLK SONGS BY	VG+ ST
REUNION CONCERT (2 REC)	M-STO
GOLDEN HITS OF	VG ST
LIVING ALONE	M ST
HI3 () THAT TIGER	M-PINI
HOLD THAT FIGER!	VG+ PI
JIMMY GLIMER &	VG/M
IN SHANGRI LA	VG
NEW GOLD HITS NEW GOLD HITS	SS ST VG+ S1
GENUINE GAZETTE	SS ST
STORY (2 REC	M-ST
FOLK NANNY	SS
LIVE ON STAGE WITH	SS ST
SING ALONG WITH	SS
SING ALONG WITH THE EXCITING	VG+/M
JEWISH FAVORITES	M-
AT THE COPA	M
AND HANK WILLIAMS IR	M-
SUGAR SHACK	M-
TWO JEWS BLUES	SS ST
GOLDEN HITS REX MIDDLETONS HIFTS	VG+M
THE SUDDY HOLLY STORY	MISTA
GIANT	M ST
THE CREAT	M ST

SOMETHIN STUDIOLOVERS
GLAD THIN STUDIOLOVERS
GLAD THE THE BAND
MECCA FLOR MINDERMI
MECCA FLOR MINDERMI
MECCA FLOR MINDERMI
MINES OF AUSE.

I GOT REVTHIN
MILES OF AUSE.

I GOT REVTHIN
MIND OF ELSON ONLY

I GARDER SESSIONS
RICKY SINGS AGAIN
THE BUTTON OUTWIND OF

THE BUTTON OUTWIND OF

THE SULTEN

INTERVIEW FLOR

INTERVIEW RECORD

CHRISTMAS AUSUM
GENERAL

I GOT AUSE.

I G

/G+ N VG+ SS ST CO M ST SS ST M ST BB VG+ M

M-ST M-ST

ROCK ALBUMS

SAME
SAME
SAME
SAME
SAME
SAME
HEART OF THE CITY
CHRISTMAS ALBUM
DEST OF VOL 3
ENDLESS SUMMER (2 REC)
FIRST
TRAFALGAR
QUEEN OF THE NIGHT
COMMIT YOURSELF
CHEAP THRILLS
SAME(12 FE)
IF YOU LOVE THESE BLUES
SAME
SAME OUT ON THE SEMENT OF THE SIME FOR YOU
SAME
SAME SAME DESTAME OUT ON THE SIME FOR YOU
SAME
SAME SAME DANCED ALL NITE
SIME FOR YOU
SAME ALLMAN, DUANE & GREG BOLD 301

AMERICAN DREAM AMPEX 10101

BEACH BOYS CAPITOL 2184

AMPEX 10106

TALLANT 201

BERDSONGS OF MESOZOI ACE OF HEARTS 202

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FRAMPTON
SAME
LIFE GOES ON
LIFE GOES ON
RATCITY IN BLUE
LIVETIME
ALONG THE RED LEDGE
PRIVATE EYES
H20
EXTRA TEXTURE
THIRTY THREE
KOO KOO

I HIR IT THREE
KOO KOO
BOTH SIDES OF
IN A BROXEN DREAM
SAME
CRIMSON AND CLOVER
BEST OF
CAPTURE THE MOMENT
GRATTEST HITS
TUMBLE WEED CONNECTION
HONLY CHATEAU
ON CAMPUS
GREATEST HITS
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LIUNDLE MARMALADE

LIES
JUNISLE MARMALADE
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HITS AGAIN
TRAVELLING UNDERGROUND

TRAVELLING UNDERGROUND
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ON TRAVELLING UNDERGROUND
SAME OSE; PRECI
ON TRAVELLING UNDERGROUND
SAME OSE; PRECI
LOOKING BACK WITH LOVE
EVERTHIND PLAYING
GOLDEN ERA VOL 2
PEOPILE LIKE US
DO WAH DIDDOY DIDDY
SAME
SECOND THOUGHTS
SAME (7 RECORDS)
SAME (7 RECORDS)
EVERY GOOD BOY DESERVES
WE'RE CONLY IN IT FOR THE
PUT YOUR HAND IN THE HAND
ALBUM #2
SAME (10 COVER)
SAME OF SECONDS
SAME OF SECONDS
SAME OF SECONDS
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WHINDS 73045
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VG+ ST VG/VG+ M- ST CO M- ST CO M- ST DJ M- ST M- ST SS ST GER M- ST M- ST M- ST

M-M-STCC

M- CO SS M- ST RDWX M- ST M- ST CC M- ST CC M- ST CO VG+/M-SS ST CO M- ST VG+M- ST M- ST

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SILEY BROWNE
JACKSON, JERMAINE
JACKSON, JACKSON, JERMAINE
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MIRWOOD MIRWOOD SILVER OF TWEEN CENT TWEEN CENT RESTANDING CONTUCTION TO TAMILA TAMILA

THE NEW BORN FREE
GROOVE PATROL
THE ELEVENTH HOUR
COING TROUGH THE MOTIONS
SOME
THINK IT OVER
BREAKWATER CAT
THE DEVIL IN ME
READY TO ROLL
SAME
LOVE CORPORATION
GRAND SLAM
SKYWRITER
FELL THE FIRE
FRONTIERS
LIKE YOUR STYLE
SAME
WISHCAND STAN
SAME
WISHCAND SLAM
SAME
JUST LU BIT COUNTRY
VICTORY
FLU GO WHERE YOUR MUSIC
GARDEN OF LOVE
ONE EYED JACK
SAME
WISHCAND SLAM
THINK ABOUT IT
HAD A LOVE
GETTIN THE SPIRIT
SLICK
GROOVE ME
HANDING MOST
GROOVE ME
HANDING MOST
HAND
GROOVE ME
THANK ABOUT IT
HAD A LOVE
GETTING TOO
THE STAN
THINK ABOUT IT
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THE STAN
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THE STAN
THE SO BADIOTHERS
THE SONE
THE DUCK
BITS AND PIECES
BEST OF
NITTERSWEET
WE ARE ONE
BLACK TIE
GREATEST HITS NATURAL RESOURCES
SOPHISTICATED SOUL
WELCOME TO OUR WORLD
DIAMOND TOUCH
NOW IS THE TIME
BLACK TIE
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WELCOME TO OUR WORLD
DIAMOND TOUCH
NOW IS THE TIME
BLACK TIE
GROOVE ME
THE SEASON FOR MIRACLES
CITY OF ANTRES
SHAME
SAME

COLLECTION
AND THE BATHEY
SAME
BUSIESS WHAT DIFFERENCE
WISSECK WHAT AD UNITAIN
TO THE ROOTS AND BACK
OPEN UP
8 JIMI HENDRIK EXPERIENCE
THE DOOK OF THE BAY
ALFIE
CANT SLOW DOWN
CANT SLOW DOWN
EXTRICACION
EVERYTHING IS EVERYTHING
BABY ITS ME
SAME
SAME
SAME
TO LOVE AGAIN
RUFF N READY

ACDOWNS

ROCKIN WTH

SURREBAT

THE WORLD OF SURFIN
GO LITTLE HONDA

HEART AND SOUL OF

POPSICLE

POPSICLE

WITH SOUL SURFERS

ANTHOLOGY (2 REC)

GOTTA TAKE THAT ONE LAST.

BATMAN THEME

THE WORSE

RING FOREVER

353 TOTALLY TATA
710 HOME COOKIN
726 HOME COOKIN
A GASS PLATMIN JAZZ (2 REC)
WHIRE THERE S MOKE
GABANE THES SOMOE GREATEST HITS
OVER 9004
N 6163 SOME OF LOVE
HOME THE STANDE OUT
ELIXIR ADDE INT FADE OUT
ELIXIR THE STANDE OUT
ORGANIZATION OUT
OF THE STANDE OUT
THIS LOVE IS REAL
WICK 7541472 YOU GOT ME WALKING
N 804 ANTHOLOGY (3 REC)
AT THE BEACH
313 GREATEST HITS VOL 2
FLASHBACK
WERE STILL TOGETHER

SURF ALBUMS

183 ROCKIN WITH

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ANDERSON BILL	SINATRA-FRANK	HINGS M- HOLLY BUDDY	CORAL 62006 EARLY IN THE MORNING M. WIMLEY 221 PLEASE LET ME LOVE YOU VG+ RI CARRIE 012 SLEEP WITH A DREAM M- HET 114 JOHNNY B GOOD M. MED NO 114 LI NEVER FALL IN LOVE M. MED NO 501 FLL NEVER FALL IN LOVE M. HERALD 503 DREAM GRIFT HE NITE M. PEAK 503 DREAM GRIFT HE NITE M. ROADHOUSE 1015 I REALLY DON'T CARE M. ****
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LEWIS_JERRY_LEE	BRUBECK DAVE COLUMBIA 8490 TIME FURTHEE COREA_CHICK POLYDOR 5:536 HYMN OF THE DAVARDAM GOLDEN CREST 308 DAVARD SHANN OF THE DAVARD SHANN OF THE STANDAM COLUMBIA 820 HERE'S LOCKII BOOK OF THE STANDAM COLUMBIA 8031 PRELUDE 22 CLIUMSTON DIVINE COLUMBIA 1035 ELLINGTON DIVINE ELLINGTON DIVINE COLUMBIA 4639 ELLINGTON DIVINE FERGUSON MAYNARD COLUMBIA 34457 CONQUISTADO COLUMBIA	TH GALAXY M-ST BLAKE, TOMMY INJAZZ SS NICEI BONDS, GARY US BONDS, GARY US ATCHA VG-7M- BROWEN, JIMMY BROOKS, BONNIE MODERN VG-7M- BRYAN, WE'S BUCHANAN & GOODMAP BURNS, JACKIE BURNS, JACKIE BURNS, JACKIE BURNS, JACKIE	RCA 7598
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TILLIS MEL	LIEBMAN_DAVID	SS ST	ACE 622 DONT LOOK AT ME M- CHANCELOR 1113 PARTY LIGHTS M- ATCO 6146 POISON IVY M- KEEN 2018 EVERYBODY LIKES TC CHA M- RCA 8299 GOOD NEWS M- IMPERIAL 5432 PLEDGE OF LOVE M-DJ/REG IMPERIAL 5453 BED OF LIES VG+ CLOCK 1031 THE SHIFT M-DJ/REG MELODY 119 THE MILES M-
WALLAGEJERRY UA 95 SUPERPAK (2 REC) W. ST WELLS KITTY DECCA 4741 SONGS MADE BY JIM REEVES W. ST WELLS KITTY DECCA 4745 SONGS MADE BY JIM REEVES W. ST WELLS KITTY DECCA 47075 SEASONS OF MY HEART W. ST WELLS KITTY DECCA 74776 COUNTRY ALL THE WAY W. ST	REMINGTON DAVE	HT M- DANTE RONNIE (¿REC) M- ST DARIN, BOBBY S M- ST BB DAVIS, HARLEY DAMONDS DIAMONDS	VIVA
VILLIAMS JR HANN MCN 4621 SONGS MY FATHER LEFT ME M-ST VILLIAMS JR HANK MGM 4692 AFFER YOU M-ST VILLIAMS JR HANK MGDV 4691 LIVINIS PROOF M-ST VILLIAMS JR HANK W BROS 2528 GREATEST HITS VOL 2 M-ST VILLIAMS JR HANK W BROS 50183 GREATEST HITS VOL 2 W-ST VILLIAMS JR HANK W BROS 5671 GREATEST HITS VOL 1 W-ST VILLIAMS BANK MGM 3412 HONNY TONKIN W-G GG GREATEST HITS VICT FOR THIS	DEARIE BLOSSOM	RISTMAS M. DOMINO, FATS M. DOMINO, FATS M. DOMINO, FATS M. ST DONIA M. ST DONIA M. ST DONIA M. ST BASTERING, JIMMY	LAURIE 3145 LOVE CAME TO ME M- CHALLENDE 59353 ONT DO IT M MPERIAL 5863 CANCE WITH MR DOMNO M- MMPERIAL 5895 HANDIS ACROSS THE TABLE M- IMPERIAL 5809 HUM DIDDY DOO M- CHALLENDE 59305 S AS 61-NE MIND COLUMBIA 44549 SUNSHINE MIND M- RON 344 MOVE A LITTLE CLOSER M-
SOUNDTRACK SOUNDTRACK SOUNDTRACK SOUNDTRACK CASPITOL 1435 SOUNDTRACK CASABLANCA 7099 THANK GOD ITS FRIDAY(3REC M-ST SOUNDTRACK COLUMBIA M-M-M-M-M-M-M-M-M-M-M-M-M-M-M-M-M-M-M	HORNELENA RCA 1028 AT THE WALDO HORNELENA RCA 1028 AT THE WALDO HORNELENA RINGSTREAM 50015 WITH A TASTE LONDON_JULIEN BERTY 501 HE BEST OF. WITH A TASTE MYLES MEG MERCURY 20880 AT THE LINMO PAGE PATTI MERCURY 20890 AT THE LINMO PAGE PATTI MERCURY 80233 JUST A CLOSE PHILLIPS ESTHER RUDU 18 PERFORMANCI	EXPENSION EVERLY BROTHERS	CADENCE 1350 BIRD DOG M- CADENCE 1380 BE BOP A LULA VG- CADENCE 1429 LIGHTNING EXPRESS M- US/CAN W BROS 5600 YOU'RE MY GIRL M- PARKWAY 801 THE TRIAL M- OLD TOWN 1113 DEAR ONE M- BIG TOP 3097 WHAT DID I DO M- CAPITOL 3660 TIGER LILY VG DUREG
SOUNDTRACK	PHILLIPS ESTHER KUDU 28 FOR ALL WE KY REESE, DELLA REYS, RITA SHEPHERD C.VBIL SHEPHERD C.VBIL SHORE COLOR BERTA STAFF, CAPITOL STAFF, KAY STATON, DAKOTA CAPITOL 1241 TIME TO SWINN	Co-Miles FLEETWOODS	DOLTON 22 RUNAROUND M. BB PABLO 7013 THAT TIME OF YEAR M. BB MGM 12647 LOCK UP YOUR HEAFT M. DUREG MGM 12713 HAMPY DAYS AND LOWELY M. DUREG MGM 13904 MANY TEARS AGO M. DUREG MGM 13303 WHOSE HEART ARE YOU M. MERCURY 72530 THAT'S WHAT I'LL DO M. MERCURY 72580 LOONT CARE M.
SOUNDTRACK	STREISAND_BARBRA COLUMBIA 2336 MY NAME IS BA	M- ST GORELESSEY M- ST GRANAHAN-GERRY VG+ GRIFFIN-JIMMY M- 88 - HALEY-BILL/COMETS M- ST HALEY-BILL/COMETS SS HALEY-BILL/COMETS S HALEY-BILL/COMETS HAMILTON-GEORGE	MERCURY 72683 SUMMER AND SANDY M- MERCURY 72819 BAND NEW ME SUNDEAM 102 NO CHEMISE PLEASE VG HEPRISE 20114 GIRLS GROWUP PASTER THAN OECCA 29552 RAZZLE DAZZLE VG DECCA 29552 VG HAZZLE DAZZLE VG DECCA 29552 VG HAZZLE DAZZLE VG H
BELL_CAREY DELMARK 622 BLUES HARP M. ST	WASHINGTON,DINAH MERCURY 80788 GOLOEN HITS'S COLOEN HITS'S COLOEN HITS'S PICTURE SLEEVES BEACH BOYS CAPITOL 5464 CALIFORNIA GIVEN VOCCA 207 HEY BIG BROT CANNON, PREDDY SWAN 4086 MUSKRAT RAN CLARK FIVE DAYE EPIC 10114 I'VE GOT TO HE	No.	## ST PUPPY
MEMPHIS SLIM	EDDY, DUANE	ACK VG-PSO JAN & JEANN A LEANN ST SARE VG-PSO JOHNNY/HURRICANES NEW ORLEANS VG-PSO JOHNNY/HURRICANES JOHNSON BROTHERS WSHINE M-PSO JUSTS BILL M-PSO LANGON BROTHERS WSHINE	DORE 531 MY HEART SINGS M- BIG TOP 3036 DOWN YONDER M- BIG TOP 3058 YOU ARE MY SUNSHINE M- MMPERIAL 5550 LOVE AIN'T GOT A THING M- PHILLIPS 3519 RAUNCHY M- JET 109 MYSTERY TRAIN + 3 M- DON EL 118 HOW ARE YOU M- SAVOY 1522 I GOT A ROCK N ROLL GAL M- XPANDED 103 MAYBE BABY M- HOLLY
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DEL VIKINGS	PRESIEY ELVIS RCA 7850 SURRENDER PRESIEY ELVIS RCA 7968 LITTLE SISTER PRESIEY ELVIS RCA 7968 LITTLE SISTER PRESIEY ELVIS RCA 7968 IN RETURN TO SEI PRESIEY ELVIS RCA 8188 DEVIL IN DISCUSSION PRESIEY ELVIS RCA 8188 DEVIL IN DISCUSSION PRESIEY ELVIS RCA 8188 DEVIL IN DISCUSSION PRESIEY ELVIS RCA 800 DEVIL IN DISCUSSION PRESIEY ELVIS RCA 800 DEVIL IN DISCUSSION PRESIEY ELVIS RCA 8041 SPINOUT DEVIL PRESIEY ELVIS RCA 8041 SPINOUT SPINOUT PRESIEY ELVIS RCA 9045 STAY AWAY	VG + PCO MANN, CARL VG + PSO MARCH PEGY MARCH PEGY MARCH TONY DER VG PSO ME VG PSO MONGGRAMS VG PSO MYRE JIMMY VG PSO MINING WICKY NELSON RICKY MN PSO NELSON RICKY	PHILLIPS 3539 MINIA LISA M.
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BEANETT TONY CCLUMBIA 31494	ROCKY FELLERS SCEPTER 1254 LIKE THE BIG GI	AS DO WPC BB PRESLEY, ELVIS WA LITTLE VG-MA WPC PRESLEY, ELVIS PRICELLOYD PROBY, PJ REYNOLDS, RICKY	RCA 7503 A FOUL SUCHAS M
LANCE HERB CHESS 1506 THE COMEBACK SS ST LAWRENCE STEVE CCRAL 5720 HERES M LAWRENCE STEVE CCRAL 5720 HERES M MATHIS JOHNNY CCLUMBIA 8152 HEAVENLY VG+ST PRYSOCK ARTHUR VID TOWN COLST TO COAST VG-6VG SINATRA FRANK CAMERON SOUI THE FIRST TIMES SS LT	CAMEOS DEAN 504 WAIT UP CHANNELS WHIRLIN DISC 100 THE CLOSER YC CCRONETS GROOVE 0116 HUSH CRYSTAL TONES Z DOMINOES FEDERAL 12105 NO ROOMIND BE DOWNOES FEDERAL 12109 WHER NOW LIT	J ARE M. RONETTES M. ROSIE/ORIGINALS MY HEART M. YEL WX SATISFIED M.	JIN 150 YOU ANT NOTHIN SUT FINE WE HIGHLAND 1011 ANGEL BABY VG+

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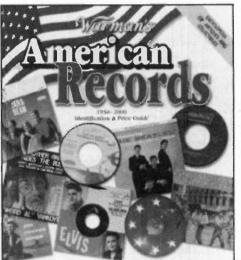
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LIVE 6/15/2000 DAY ON THE GREEN OAKLAND 1985 SWEDEN 1996 CLIFFS LAST SHOW! NO POISON HERE HOLLYWOOD 1998 UK 1989 FRESNO 1990 2CD SWEDEN 1996 BLACK WIDOW DEMOS BOSTON 4/4/84 JAPAN 1995 PRE CRUE VINCES & NIKKIS DEMOST9-80 SHOOT TO KILL 1984 SHOUT AT THE DEVIL DEMOS LIVE ON KING BISCUIT CAN 1981 TALANTA 3/17/82 RANDYS LAST SHOW! UK 1989 B SIDES COLLECTION BETWEEN THE COVERS VOL 1 & 2 CINCY 1987 CUTTAKES CLUBBING IN NYC 2000 CRUSH LEFTOVERS erete de elekte en 313.03 er.bet teleuou THE STORY SET 4CDS UNPLUGGED '87-'93 UNPLUGGED '87-'93 LA 1988 UNWANTED ILLUSIONS RED RADIO LA 1999 BAND OF GYPSYS REHERSALS 69 EXPERIENCE STOCKHOLM 1969 BB KINGS JAM 1968 WOODSTOCK REHERSALS 1969 TRIPLE SUBSECTIONS PRICES COUP METALLICA GN'R HAGAR, SAMMY HENDRIX, JIMI PŘE-PŘF ĎÉMÔ 1986 ROXY 1998 WAKE UP BITCH 98 NEXT ATLANTA 2000 2CD AMSTERDAM 1990 DETROIT 9-28-85 MONSTERS OF ROCK 1987 NASHVILLE 1999 2CD MICHIGAN 1999 SCATTERED DROPPING PRIVATE GUITAR LESSON 1979 MICHAELS, BRET LOCATION BACK INTO BLACK PRE-BON BONS LAST SHOW UK 1980 BUS TOUR FRANCE 1979 DEVIL THUMBS A RIDE ARTIST AC/DC HENDRIX JIMI CLUBBING IN INTO 2000 CRUSH LEFTOVERS HIDDEN TREASURES 1981 HIDDEN TREASURES '81 AC/DC 1969 E LOST ALBUM 1996 E! 2000 WELL, MA 1999 ; 1999 'RTLE BEACH 1999 SHVILLE 1999 VOL 2 SLIPPERY WHEN WET DEMOS BON JOVI MOTLEY CRUE MOTLEY CRUE NO 1978 WATER BOSTON ROTH, DAVID LEE MOTLEY CRUE ROCHESTER 1981 SHE'S GOT BALLS WALDORF 1977 SPRINGFIELD 1981 BONS REVENGE 1979 ANGUS CHA CHA LONDON 1979 ANGUS CHA CHA LONDON 1979 MN 1983 BACK IN THE ATTIC NJ 1980 HOUSTON 1977 COLUMBUS 1978 2CD HARTFORD 1980 JAPAN 1999 OZZY OSBOURNE WAUKEE 1993 OZZY OSBOURNE LAST SHOW! CHELMSFORD ODEON DEMOS 200 NEW JERSEY 1998 THE GALAXY NEW JERSEY 2CD UNLEASHED & UNRELEASED IN CONCERT 1992 FLAMING PANTIES CLEVELAND 1976 CLEVELAND 1976 CLEVELAND 1979 1979 2CD LA VILLA STRANGUATTO ROTH, DAVID LEE 1980 CRAZY TRAIN SAN FRAN 1982 W RANDY CRY WOLF SWEDEN 1983 DEMOS & INTE SEMINAR 1982 W/ RANDY FLYIN' HIGH CHICAGO '82 W/ RANDY INDIANA 8/28/81 IVE 1989 IYNAMO FEST 2000 2CD IURNING BARCELONA OZZY OSBOURNE AEROSMITH AEROSMITH CINDERELLA WHAT A HIT ARKANSAS EVANSVILLE 2000 **AFROSMITH** OZZY OSBOURNE UN 1909 CDS MICHIGAN 1978 SCOTLAND 1982 KILLER REHERSALS WHISKEY 1969 TAMPA 1972 GERMANY 1999 NYC 1989 LONG BEACH 1972 WASTED IN ROCK 2CD 1APAN W. HANDY INDIANA 8:78/81 LA 12/31/81 LET ME HEAR YA UK 1981 MN 1982 W. RANDY ODDS AND SODS RARE TRACKS ONE UP THE B-SIDE (RARE TRACKS) QUÉBEC 3/30/83 REIGNS OVER GERMANY W. RANDY STAYIN ALIVE OUTTAKES AND DEMOS STILL BELEIVER MISSISSIPPIMB2 W. RANDY WI 17/22/82 DEMO & INTENTIEM NYC 2000 Zeds Live Beyond Driven Tx 1994 WALLS COME DOWN AUSTRIA 1980 2CD IN THE FLESH OAKI AND 79 200 VILLA STRANGIATTO LOUIS 1980 RGO 1984 20D RUSH RGO 1984 2000 V 2000 VE IN SAN DIEGO AKING MAGIC STUDIO EMOS SAKA 1998 EMOS & RARITIES JAPAN 1990 LIVE 2001 FINAL AT MOMMA KIDS 1994 1994 GERMANY 1976 PERMANENT VACATION OUTTAKES 2CDS BAD DREAMS SCOTLAND 1993 SINFUL TOUR OF SAMBORA, RICHIE SAMBORA, RICHIE OZZY OSBOURNE WASTED IN HOCK 2CD JAPAN STAGE FRIGHT GREAT HYSTERIA SHOW 2CD ROCK TILL YOU DROP, LA 1983 ATLANTA 1989 GODS OF WAR 1988 2CD LIVE EUPHORIA OK 2000 2CD OZZY OSBOURNE OZZY OSBOURNE ALICE IN CHAINS DEF LEPPARD 992 ORNIA 1989 'ER 2000 ' WHO? PRE BAS OZZY OSBOURNE ANGEL DEF LEPPARD ALL WHO? PRE BAS MOS 1987 ICK IT DEMOS I'II In Black 1994 OUSTIC SESSIONS 2000 XX REGIME & NDED SCIENCE MIL-JKEE 1987 SNO 2000 2CD OZZY OSBOURNE SLAUGHTER Slayer STONE TEMPLE PILOTS STRYPER STRYPER DEFTONES DIO DIO DOKKEN EUROPE 1976 IA 1983 TY REHERSALS 2CD D LESTOR .AND, OHIO 9/71/76 ING OTHER BANDS AUSTRIA 1980 2CD IN THE FLESH OAKLAND 1977 JUST WARMING UP TOUR REHERSAL 77 WEMBLEY 1974 (SAMANTHAT CCS BAND) TESLA PINK FLOYD PINK FLOYD TV UNPLUGGED RAMENTO 2000 FUEL GIUFRIA GN'R GN'R GN'R & LOADED LIVE

92 3CDS ROCK N RIO 2001 SLASHING PUMPKINS '86 DEMOS SWEDEN 1991 2CDS GN'R SO EA. CALL FOR TITLES! PLEASE ADD \$3 SHIPPING FOR 1ST CD. \$2 EACH ADDL (USA & CANADA) FOREIGN ORDERS PLEASE ADD \$4.50 PER CD. CREDIT CARD ORDERS CALL (562) 594-6491 OR SEND MONEY ORDER, CHECK, OR WELL-CONCEALED CASH TO: METALCHIC, 412 N. COAST HWY #167, LAGUNA BEACH, CA 92651

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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.

Credit Card #

Address State Phone Number of units (cost per unit) x 60.90 Regular cost of ad Less 50% discount Cost of ad

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Exp. Date



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

- Only advertise items you have. Because of ad deadlines, some dealers will assume they will have new material based on release dates given by record companies. In the long run, it's better to wait until you actually have an item to put it in your ad.
- Ute 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.
- 4. Charge only what you pay to send the package. Or charge everyone the same amount, knowing you will lose money on large packages, but will make up for it on smaller ones. If your stated postage rates are unusually high, state why! (Insurance, special handling or packaging, etc.)
- 5. Take complaints seriously. An unresolved problem is usually a lost customer.

Auction Guidelines For Buyers

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

AUCTION GUIDELINES FOR SELLERS

- 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.
- Run an honest auction. Don't advertise items you don't have; don't artificially force bidders
 to bid more by claiming there's a counterbidder when there isn't one; don't overgrade your
 items; and sell all items that meet your published minimum and are the high bid, even if the
 bid is far below "book" value.
- 3. Notify winners within the first week after your deadline passes.
- 4. Send the winners their items promptly upon payment. (It's OK to wait for checks from unfamiliar customers to clear, which takes no more than a week. If it takes longer, get a new bank.) Federal Trade Commission regulations state that you must ship your items within 30 days.
- 5. Don't use your auction as a way to compile a mailing list unless you state that In your ad.
- 6. In sum: Treat your customers as you would want to be treated if you were the one bidding.

UNIT SPACE AD RATES

GOLDMINE has two sizes of unit space ads:

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

 Regular
 Super

 Each unit
 \$60.90
 \$126.80

 Full page
 \$466.20
 \$466.20

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

RARE ALBUMS - R&B - ROCK & ROLL - SOUL - DISCO - RAP - REGGAE

ALLEN RADWILL 23 Hunters Lane Southampton New Jersey 08088.Phone (609)953-5473 MINIMUM BID-\$9 00 PER RECORD The great majority of these are in the \$15 00 and up range. If you would rather not bid SET SALE PRICE is \$29 00 per album & \$3 90 P&I (except those which have Min Bid) Auction ends in 30 days Call me for High Bids AKB(RSO 3057)-Rhythmur FeetIM- (Disco-1979) Grupper, Abbourting of South St. Page Tourn Stagestude or physiologe 5013/CayunGeman/M Martins Assistant and South St. Page Tourn Stagestude or physiological (South St. Page Tourn St. Pa

Co. When Regivid and (13844) Dating Troubles Away Mr. or (1385) Hard Not To Like Frederic Dat & Janksongholder, 2008 Notes in Nation & Register Mr. (1685) The National Association of the National Conference of

NG+ or (3003 Double)-Revolution of MindV/G+ or (8054)-Everybody's Doin The HustlerVG+ or (6111)-Mutha's NatureVG+ or (8015)-Slaughter's Big Rip OM/S or (6258)-PeopleM- or (6340)-BestM- or (9004 Double)-Sex Machine/M- (27057)-Gaft & Soul/VG+ or (27054)-Showmen/Cg+ or (67093)-Real Thing/VG+ or (27057)-Gaft & Soul/VG+ or (70780)-Plays New Breed/VG+ or (6702)-Joday & Yesterday/VG+ or (67084)-Handful of Soul/M- Call no 50 others 609-953-5473 (elsa Brownli-Little Star 1001)-Live/VG+ (Black) (6378)-BoundVG+ or (Govern-Mark) (67084)-Handful of Soul/M- Call no 50 others 609-953-5473 (elsa Brownli-Cittle Star 1001)-Live/VG+ (Black) (6354)-Between Heaven & Hell/M- or (1577)-Sin & Soul/VG+ or (Gotara Brown Jr(Col 8673)-In A New Mood/M- or (1577)-Sin & Soul/VG+ or (6761a)-Between Heaven & Hell/M- or (All 1629)-Movin On/VG+ or (Fortana 67549)-& Luiz Henrique/Finding A New Finend/M- Peter Brownl Jr(Col 8673)-In A New Mood/M- or (1577)-Sin & Soul/VG+ or (6761a)-Between Heaven & Hell/M- or (All 1629)-Movin On/VG+ or (Fortana 67549)-& Luiz Henrique/Finding A New Finend/M- Peter Brownl (Parachus 905)-Velocome 1 of My Room/M- (Black artist-1978) (Colonial Brownl) (Black artist-1988) (Colonial Brownl) (Black artist-1981) (C C D. Band (Casa Blanca 7:29)-Hoo Den S. Black raps - 1984)
Cabo Frio (Zebra 5002)-Just Haveng Fends (Black Fends 1984)
Faul Cace Band (Alexandre) Fends (Black M. (Disco 1978)
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Faul Cace Med 2989) Fendstring Nona Hendryw (Do What You Wanna Do/Sealed Al Caolal (LIA 6473) Full Gutaris or (LH 8015)-Colonway Gutar Method/M.
Caldor (Caloda (LIA 6473) Full Gutaris or (LH 8015)-Colonway Gutar Method/M.
Caldor (Fapo 4001)-His A Monisteri-M.
Caldorna Raissing (Priority 2701-His Song)-Sealed
Bobby Caldwell (Clouda 8804)-Sobby Caldwell (Clouda 8804)-Sobby Caldwell (Clouda 8804)-Filt Song (Black Caloda (Caloda (LIA 6473)-His Alexandre)-Filt Song (LIA 647 or (Liberty 753)-Be My LovelM.
Alvin Cash & Registers (Marvius 1827)-Tiwne Time/Sesiled or M.
Johnny Cash-Over 100 different rems). Call (609-953-5473)
Cashflow (Atlanta 028-1)-Cashflow/VG+
Cashmere(Philly World 20001)-Let The Music Turn You On/Sesiled or M.
David Cashflow (Atlanta 028-1)-Cashflow/VG+
Cashmere(Philly World 20001)-Let The Music Turn You On/Sesiled or M.
David Cashflow (Atlanta 028-1)-Cashflow/VG+
Cashmere(Philly World 20001)-Let The Music Turn You On/Sesiled or M.
David Cashflow (Atlanta 028-1)-Cashflow/VG+
Cashmere(Philly World 20001)-Let The Music Turn You On/Sesiled or M.
David Cashflow (Atlanta 028-1)-Cashflow (Atlanta or (Liberty 7530)-Be My Love/M-Alvin Cash & Registers (Martius 1827)-Twine Time/Sealed or M-Johnny Cash-(Over 100 different riems). Call (609)-953-5473 Cashflow(Atlanta 028-1)-Cashflow/VG+

RARE ALBUMS - R&B - ROCK & ROLL - SOUL - DISCO - RAP - REGGAE

or (2331).Were All in The Together VG+ or (3569)-hippotamiM
Chrociass(Saleou 4500 or Abe 17015).Kings Of CuboM (Black Centrify).
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Charlestes(Barnely 4500 or Abe 17015).Kings Of CuboM (Black Centrify).
Charlestes(Barnely 4503-3-Greetes). His Vivo or (Levers) 4.155-Golden Greats/M-Correlate(Barnely 4503-3-Greetes).
David Christel (Gu 5052-5). Back Fire M. (Disco).
David Chris 2331)-We're Ali In This Together.VG+ or (3559)-Hipnotism/M olats(Salsoul 4500 or Able 17015)-Kings Of Clubs/M (Black disco-1977) e Four(RCA 0643)-Finger Pointers/VG+ or (1400)-On Top Of Clear/VG+ lettes(Banaby 4003-Greatest Hits/VG+ or (Everest 4115)-Golden Greats/M-actione 25056-S)-Never On Sunday/M-ac(Epic 3404)-Sterend-walling-processing Alec R. Costandinos & Syncophonic Orchi (Casablainas Arthurchaek Or Notre Distriction Blues Band(Bluedan Sels 1-Joubley-1) (1942-1944).

or (Capitol 814) Takin Care Bus ness/VG++ or (Alugator Takin).

Ourni Barnardina.

or (1) Hasterfulia.

Ounts (Aware 2002)-Love Sign/VG++ or (Westbound 2011)-What's Up Front/VG+
Lou Courtney(Riverside 200)-Skate Now/Shing-A-Ling/M
Cousin (ce(Urban 6000)-Treacherous/Sealed
Courts (Aware 2002)-Love Sign/VG++ or (Westbound 2011)-What's Up Front/VG+
Dun Covay(Grand Prix 429)-& Brook Bent (1946)-Front (1 Charles (1997) (

Punatones/HBR 8509)-Fife Piper/VG+
Ronnis Dyson(Cot 30223)-Why Can't I Touch You/VG++ or (32211)-One Man Band/VG+ or (34868)-Love In All Flavors/M or (34350)-More You Do It/VG+ or (Cot 90119)-Brand New Earls (Chance 1001)-Remember Then's Carles (Chance 1001)-Remember Then's Carles (Chance 1001)-Remember Then's Carles (Chance 1001)-Remember Then's Chance Earls (MidRicary 1049)-Odyssey/VG+ (1976)
Charles Earland (Mercury 1049)-Odyssey/VG+ (1976)
Charles Earland (Mercury 1049)-Odyssey/VG+ (1976)
Carles Earland (Mercury 1049)-Odyssey/VG+ (1976)
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Esquires(Bunky 300). Eet On Up & Got AwayiMc Statistics of A Walkin Miracle/M-(MB-\$25)
Essex(Roulette 252:l4)-Easier Said-Walking Statistics of A Walking Statistics of tire Fox(Frie/Atlantic 812/0)-Fire Fox/VG+
First Attraction(Synergy 1000)-Get Up & Dance/M- (Disco-1980)
First Chocs(PhillyGroove 1400)-Amed & Extremety Dangerous/VG+ or (1502)-The Player/
// (Gold Mind 9502)-Hold Your Horses/M- or (7501)-Deutsions/M- or (7505)-BreakAway
First Class(UK 53109)-Beach Baby/VG++
First Class(UK 53109)-Beach Baby/VG++
First Class(UK 53109)-Beach Baby/VG++
First Class(Playnum 3018)-Coing First Class/Sealed (Soul group)-1976)
Chip Fisher(RCA 1797)-At The Sugar Bowl/VG++
Chip Fisher(Syner)-SoS-Streedmont-)-The Big Hurt/M- (Min Bid-550)
Fishbone(Col. 40333)-In Your Face/VG+
First Class(Playnum 3018)-Coing First Class/Sealed
The Fri(A&M 5183)-Just Havin Furl/M- (Soul group)
Fishbone(Col. 40333)-In Your Face/VG+
Fishbone(Col. 40333)-In Fire Col. 40333-In Fire Crown/Sealed
The Fri(A&M 5183)-Just Havin Furl/M- (Soul group)
Fire Crazies(Universe 518)-Halian Dance Party/VG+
Five Crazies(Universe 518)-Halian Dance Party/VG+
Five Crown/Rainbow 5300)- The Fire Crown/Sealest-Early a BVGFive Discs(Tone 25300)-I Remember/My Chinese Girl/Never Let You Go/MFive Discs(Tone 25300)-I Remember/My Chinese Girl/Never Let You Go/MFive Statis(MWM 108)-Sing/(In Still Of Night/M- or (Col. 1671)-Best Orl/VG+
or (Col. 5017)-In The Still Of The Night/M- or (Col. 1671)-Best Orl/VG+
or (Col. 5017)-In The Still Of Night/M- or (Col. 1671)-Best Orl/VG+
or (Col. 5017)-In The Still Of The Night/M- or (Col. 1671)-Best Orl/VG+
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The Rolling Stones' "Street Fighting Man" picture sleeve is rarest of the rare

by Greg Loescher

Then it comes to collecting picture sleeves. The Rolling Stones' "Street Fighting Man" sleeve is at the top of the pile.

The story behind this rare sleeve is an unusual one. 1967 found The Rolling Stones in trouble: Three members were arrested on marijuana charges and had overnight jail stays, resulting in some of the biggest news in the English press since WWH ended. Plus, the original gatefold cover of their new album, Beggars Banquet, due out the following summer, was embroiled in controversy with their record label, Decca Records (released in the U.S. by Decca's distributor, London Records)

The original cover is a closeup of a beatto-hell public urinal whose walls are covered with graffitti - some of the usual type one would find in a public urinal, others historical references to the then-current music scene, such as "John luvs Yoko." Scattered throughout the cover were the album's title

The racey cover art prevented the album from being released that summer, as the Stones wouldn't back down and change the cover to what the record label wanted. Their obstinance resulted in lost sales, and eventually the Stones agreed to a plain white cover with the album title in black lettering. The album was released in late '68 - the same time The Beatles released their two-LP White Album, resulting in the Stones' platter not getting a positive response by critics, despite reaching #5; to many, the Stones looked like they were following (once again) the Fab Four.

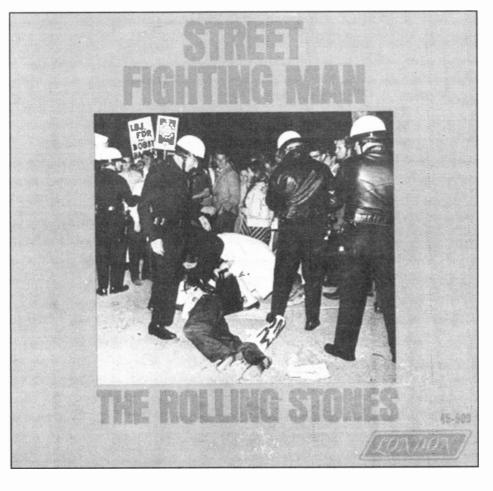
In August 1968 - toward the end of a summer embroiled with violent demonstrations, especially at the Democratic Party's National Convention in Chicago — London Records released in the U.S. a single off the album. "Street Fighting Man"/"No Expectations."

The original sleeve accompanying the single was a picture of police in riot gear beating up demonstrators — making it the first Stones picture sleeve without a shot of the Stones. London decided the picture was inappropriate for retail sales. Shortly after the first press run of the sleeves, they were discontinued and the remaining sleeves were destroyed. But of course, a few were sent out, Just how many remain, though, is open to debate.

Thomas Grosh, of Very English And Rolling Stone, who has been in the collectible music business for 24 years, told Goldmine he feels there are between 12 and 18 sleeves in existence. He has purchased three in a period of 12 years, paying \$3,000 tops and selling one for \$6,500.

Gary Johnson of Rockaway Records estimated there are 10 to 15 copies known, but we have only ever had one in 22 years."

The one sleeve Rockaway did obtain was sold in the early 1980s for \$1,600, according



to Johnson, who couldn't remember what the company originally paid for the sleeve, noting it had "probably traded for it."

"How many are there? I have no idea," said Longtime Stones collector and archivist Tom Beach of Rockville, Md. He knows of five or six in private collections and secondhand accounts of others that he feels are

He did say that the color separations for the sleeve were up for auction about a year ago, but bidding failed to reach the reserve minimum of \$10,000 - a price for this oneof-a-kind piece that he thinks is actually low compared to the price for the sleeve, which runs, according to Beach, from \$5,000 on up to \$10,000.

Although he doesn't have a copy of the "Street Fighting Man" picture sleeve ("I never did get it"). Beach said if presented with a copy, he might trade it for items worth a similar amount, but he wouldn't pay cash. "No way. I won't pay that kind of money," he told Goldmine. "You can't have everything!"

Beach's father was in the U.S. Navy and the family moved to Scotland in 1963, just as the whole British Invasion scene was exploding in England. He has done work on the Stones' 25x5 video, has contributed to a dozen or so Stones books and worked on the Bridges To Babylon tour book.

Meanwhile, Beach's friend and fellow Stones collector/archivist/researcher James Karnbach of New York, who works with the Stones and ABCO, has the original Billboard ad for the single with sleeve when it was

released. He also has a rare boxing-style poster of the Stones' first New York appearance in 1964, at Carnegie Hall.

But Karnbach's real Stones collecting coup is the fact that he didn't have just one "Street Fighting Man" picture sleeve, he had two and both of them were free! Karnbach is possibly the only collector to own two of them at the same time.

The first sleeve he received 30 some years ago from a friend in the music industry who knew he was a Stones fan. The second one was a stroke of fate. While on a business call to a fellow music industry professional who worked with the Stones and who collected classical music, Karnbach noticed a large stack of records and picture sleeves in the man's office. While the businessman fanned a pack of sleeves over his desk, out slipped a pristine condition "Street Fighting Man" streve. Karnbach's eyes lit up, and he offered to trade the sleeve for 25 classical recordings from the '30s and '40s. It was a done deal

Karnbach said the Stones maybe sent out only 100 of the sleeves - which were intended to be shipped to friends in the industry — before the full press run was halted by the record label. He felt that since the sleeve didn't have a picture of the Stones on it, many of the recipients probably tossed it, thus resulting in even fewer copies lasting the years. Karnbach feels the number in existence are only in the single digits. "I know of five to seven guys with them."

Another twist to the story is that the Stones were supposed to release a song called "Did Everybody Pay Their Dues?" that summer, b ended up releasing "Jumpin' Jack Flast instead. Karnbach said the first song is actual almost the same song as "Street Fighting Mar Jagger reworked the song with new lyri after seeing first-hand some street demonstr tions. "Did Everybody Pay Their Dues?" w supposed to have been released in the '70s on Stones album of oddball material called Necr phobia, but the album was never released.

According to a story about the "Stre Fighting Man" sleeve in Goldmine Rock Roll 45 RPM Record Price Guide, 3rd Edition, Neal Umphred (published in 1994), a copy the sleeve was found at a yard sale in Florid in the early '90s.

The story states that the collecte purchased a box of picked-over 45s at the sa for some small change. Upon sifting throug the box later at home, he found a copy "Street Fighting Man: (London 909) sand wiched chronologically between "Jumpi Jack Flash" (London 908) and "Honky Tor Women" (London 910). The latter tw sleeves are relatively common, these day getting \$30-\$40 in near mint condition.

(For chart freaks, "Jumpin' Jack Flash hit #3. "Honky Tonk Women" was #1 f four weeks, but "Street Fighting Mar languished at #48 — by far the lowest-char ing A-side for the Stones up to that time.)

The collector who found the sleeve in t box of junk 45s later sold it for \$3,600. Short thereafter, Umphred listed the "Street Fighting Man" sleeve in the third edition of his albu guide at \$4,000-\$6,000 in near mint.

Price guide listings for the sleeve sind then have ranged from \$8,000 (12 copiknown to exist) in Goldmine 45 RPM Pictu Sleeve Price Guide by Charles Szabla, which was released in 1998, up to \$10,000 in the third edition of the Goldmine Price Guide 45 RPM Records by Tim Neely, which wa published in the spring of 2001.

With the "Street Fighting Man" sleev being so rare, Stones collectors may want pursue other prime Stones picture sleeves for their collection. Grosh suggested the origin "Beast Of Burden" picture sleeve (which pictures a lion sitting on top of a woman no Stones) with a light lavender sleeve an the same inner fold and texture as the "Sha tered" and "Miss You" picture sleeves of th same era (1978).

This sleeve is listed at \$2,000 in the State dard Catalog Of American Records, 1950-197 2nd Edition, by Tim Neely. In the notes for the record, Neely cautions collectors th counterfeits do exist.

Johnson, meanwhile, suggested pickir up "a truly near mint 'Heart Of Stone' [fro 1965]," which he said is "extremely ra without any ring wear." Neely lists th sleeve at \$800 in the Standard Catalog.

If all else fails, never overlook a dus box of 45s at a garage sale.





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Soundward plus Rome 6/27 65 (twelve tracks – good audienue recording)

Beatles - Soul Sessions I: CD) - Rubber Soul rarities untitales, alternate mixes, and exercts - excellent public studie tracks - 68 tracks (72.56 and 71.42)

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David Bovie and Stevie Ray Yaughan - Complete Dallas Rehearsals, Volumes One and Two 12 CD) - Los Colmas studie sessions 4/27/83 - 32 Bovie tracks with SRV on guitar - excellent quality recardings (67.18 and 72.24)

Bush - Eat More Bush - Korin Germany 8/14.97 Inner teachs plus Stuttgart 8/23/97 (two) - excellent quality FM broadcasts (60.28)

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Coughry - In the summertime - article sesser, to summer zoud ister tracks - excellent audience recording) plus TV appearances (three) and B-sides (flour) (58.07)

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Deftones - A Day at the Races - London, Wh 66:00 (13 tracks plus 6 bonus tracks) - excellent sudience recording (71.31)

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recording - twelve tracks (54 03)

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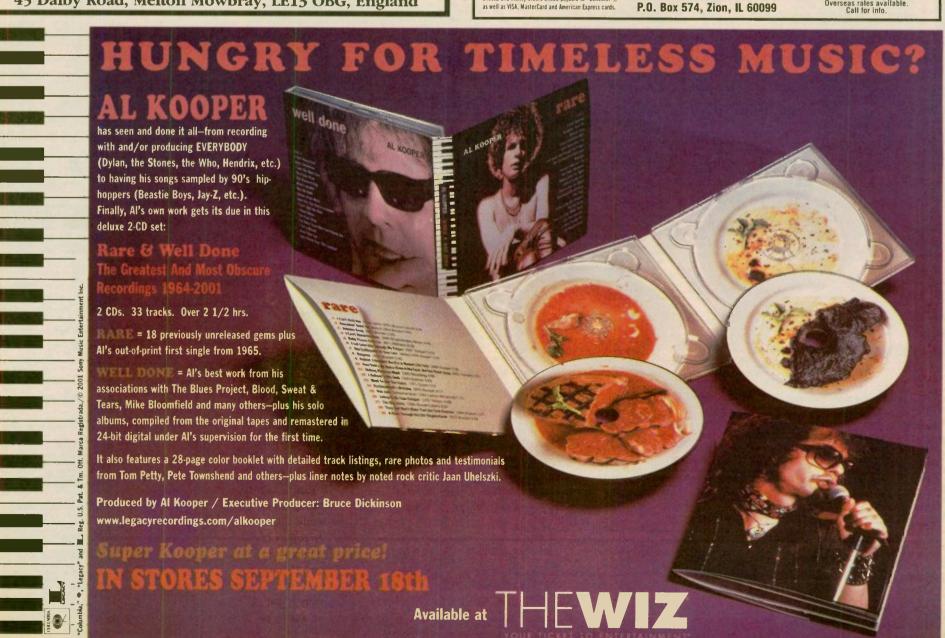
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SECTION

EMORABILIA

(New Releases from page 26)

tal music - stream-of-consciousness verse accompanied by free jazz. It's slightly reminiscent of Allen Ginsberg reading "Howl" backed by The Kronos Quartet.

Keen chose well with the songs he covered, including Johnny Cash's "I Still Miss Someone." His voice doesn't remotely resemble Cash's, but the song is perfect for Keen's voice. He also does a raucous cover of the traditional blues song "Walkin' Cane," nailing it with Brotherton on an electric and a National steel guitar, Duckworth on fiddle, Morlix on mandolin and Whitbeck on upright bass. Like all good Texas songwriters have to do, he also covers a Van Zandt song, "Snowin' On Raton.

The opening track is a cover of a song by Joe Dolce called "My Home Ain't In The Hall Of Fame." It's an apt song for a talented singer/songwriter like Keen in these dark days when watered-down bubblegum pop music rules the commercial country airwayes.

My home ain't in the hall of fame You can go there but you won't find my name And my songs don't belong on Top Forty radio I'll keep the old back forty for my home

If Lost Highway Records has its way, perhaps Keen and a lot of other deserving artists will find a home in the hall of fame.

- Fetzer Mills Jr.

GREG KOCH The Grip! Favored Nations (FNP 2091-2)

Yes, Greg Koch is another flashy guitar player with a lot of chops. His new album, The Grip!, contains a whopping 17 cuts and starts out with a bang with "Zoiks." It sounds like one cool cat with a cyber connection of Mark Farner on rhythm guitar and Steve Vai ripping a solo. This is how Koch plays throughout most of The Grip!. "Spank It" is Nashville on acid. Jimi Hendrix's "Spanish Castle Magic" is a live outtake with vocals by Koch. It's always interesting when artists cover a Hendrix song and sound like a good bar band.

You gotta play the blues if you're a guitarist (it's a law in some states!), and Koch provides "Chief's Blues." A touch of heaviness describes "Albert's Back." Another live track, "Steppin' Out," sounds like a take-off of Cream's version from Live Cream Volume Twoy without the thick guitar sound but with a bass guitar (Jack Bruce sat out on bass on most of the Cream version). "Blind Lemon Pledge" and "Dylan The Villain" are hilarious titles, making listeners like the songs before hearing them. The title song wraps up this CD with a little feedback and a little Hendrix/Woodstock-influenced whammy bar-ring of his guitar before he kicks into this nifty rocker.

This album has some good moments, although his guitar tone is just an iota thin for my taste — plug him into a small tube amp and a fat Gibson!

- Guy Lee

VELVET CRUSH Rock Concert Action Musik (AMCD101)

Paul Chastain and Ric Menck have been looked upon as power pop demigods for quite some time now - and with good reason. Both as solo acts and as a team (first with the cutesypoo Choo Choo Train back in the '80s and later with Velvet Crush), these two have been responsible for some damn fine melodic rock/pop

(Please see New Releases page 54)



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im Buckley, Sefrima, US Discreet Records promo press lut inc. B&W rush Of Ghests, US promo press kit inc pages of press info and B&W public by photo all in Site Records company

in proud and 19 to House Control School Scho

\$25 Clannad and Bong, Macalia, US RCA

Julian Cope, Shut Year Mouth, UK p

Neil Diamond, Monds, US promo press itr inc. press info speet, 2 B&W public-ity photos propinal. P (autographed in 4C INC, preas my first photos, original LP (autographed in blue ballpoint per en front cover) all in custom 13*13* picture folder...\$300 The Dicklies, Incredible Shrinking Dickles, US promo press lxt inc. press into sheet and 8&W publicity photo all in custom \$300.

minor age wear...... erama, Stuck in Wonderama

LS Chameleon Rocards promo press kit inc. 7 pages of press & bio info and one & W publicity phota all in custom com-

you byrain, netware: a claus, us commany or Street Films prome press at inc. 4 page fall-color press avoidet and 18 B&W publicity photos all in custom folder (Order VG-1). \$250 tagetes, One Of These Mights, US 1975 concert low primo press kin char a pages of press rife, four B&W publicity photos and custom muck-up for four poster. \$100.

note the transverse, rigger words, OS promo press kid inc. 3 gage picture bio sheets, one B&W publicity photo all in custom shall & crossbones holder......\$30 The Faces. Oth ta La, US promo public relations press lift inc. 3 pages of press info. 3 B&W publicity photos and 2 B&W proof sheets of concert photos all in

US Capitol Records promo press kit inc. 10 B&W photos. 6 pages of info on cus-tom paper, 2-page bio and discography sheet, poster from LP, album cover inner sleeves, custom printed folder.

\$150
Grand Funk Railrood, E Plurbis Funk, US
Capital Records promo press kit inc. 15

ervelope whice incurses a 175 crafteful Dead, American Beouty, US promo press fit inc. 4 pages of press mete and B&W publicity photo. SO ISM Habey & His Connets, Bill Habey & His Connets, Bill Habey & His Connets and of two 1950's B&W gramp protes, amazing S&W gramp protes, amazing S&W gramp protes, amazing S&W gramp protes, amazing S&W gramp protes amazing S&W gramp p

Houston, Whitney Houston, US older. Owen Up The Do The Humblebums, Open Up The Door US promo press Nit in 2, hages of pess info, custom th-folic press boolder. 2 B&W publicity photbs, a sealed copy of the LP all in custom 13*13" picture folder featuring the youngsters Gen Agriferty and Billy Coxelly ... Sealed promo press Nit for Jacko's stuffed annual toy series inc. 4-page plotte bit booklef, 4 pages of gress info, fish-rable publicity photo and th-fold final presspaper booklef, all in custom full presspaper booklef. 3 100 promotion folder \$100 promotions of the custom full promotions of the custom full presspaper booklef. 3 100 promotions folder \$100 p

ladonna, Erotica, US Warner E

Madonna in lingeren. \$15
Madonna in lingeren. \$15
Madonna, Who's Teat Girl, US original
Warmer Bros. Pictures promo press kit
inc. 21 pages of press info and 4 B&W
publicity photos all in custom fur-color
folder. \$75
Madonna, Evita US Warmer Bros.
Records 11"x11" full-color, 11-page
cress binder and users kit in. 7 agares

Madonna, Evita, US promo press 🕅 giver Madonna, Evita, L'Spromo press ave green to members of the Hollywood Foreign Press Association for Golden Globes Awards consideration, inc. CD. Video and book "The Making Of Evita" by director Alan Padier and 10-post

original promo only press kit in:: 3 cotor publicity photos, 13 pages at bio & press into on cestora paper, 2 full-color info booklets and 10-track promo "Rartites" sampler CD all in custom printed folder. \$175

Mott Tue Hoople, Mott The Hoople, US
Alteria Records custom printed promo
press booklef for debut release. 325
Obritallerephi-shin, Mahim A Good Thing
Black, Qak, Arkansas, Black, Qak, US

Records promo press kit inc. Bayes of info on custom paper purchas a printed article concepts along the promote and the concepts along the promote along the custem printed article reprints, glossary sheet of P-Funk terms & sayings, custom full-color folder, incredible!!! ...\$75

he Residents, Cryptic Guide to us Raph Records limited edition book inc. band history, super detailed discogra-pey, exclusive green vinyl 7° single, exclusive color silkscreened wrap-around folder with art by Devo's Mark Mothersbaugh.

1974 promo F-Sint, Useu, Size large, \$50 Dark Horse Records, US original promo F-shirt, well used, Size XI. Bohn Denver, Harrah's Lake Taboe, US promo only crew jacket for A September to Remember 1976 shows with Frank Smatra at Nevada casino, yel ow rain jacket size 38, name "Larry" embrooideed on night front, 3°12° picture silliscreened on left front (faded), \$75

Don Fardon, At The Cellar Door, US ongo nal promo only T-shirt for January 23

Pacific Presentations Snows, unissed, 2022 medium, \$100 Arlo Satthria, Arnge, US original promo 1-shirt, used, size 7A. \$20 Jethro Relt, Ministrel In The Galley, US promo 1-shirt, used, light sain at very bottom front, size XI. \$20 Step 1995, US MCA Records official promo 1-shirt. White, size, McGalley, and Shirt, and

XS. S1: R.E.M., Green World Tour, US original let

nox. Bran Duran, Duran Duran, US on

Taces etc. custom metal case. \$50
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Genetie Gianet, Giant For A Day, US Capitol Records 1978 promo only Halloween

Etton John, Blue Moves, US 1976 pro

Elton John, Five Years Of Fun, US ong

Elton John, A Single Man, US promo only

custom printed personal telep address book in original box....... Kuta Shaler, Kuta Shaler, UK prom heavy canvas tole bag, custom or

4" round promo picture button. .. Elton John, Captain Fantastic, US only sliding Open/Closed plastic

terman's style crew Jacket, burgund wool body, white leather sleeves, cus tom embroidery on right front, patch o left front, size 50, absolutely beauti

promo velvet style crew jacket with fan-tastic gold embroidery on back. "Larry" stitched on left front, deep burgundy, size: Medium Stroman Stroman Stroman Stroman Williams, Party 'bi 'bu ire Broke, US MCA Records 1981 promo T-shirt, size: XL

he Who, Exhibition Stadium, Canadian official CPI & Harvey & Corky presents silk promoters jacket for July 16, 1980 Toronto show, large 12"x10" custom embroidered patch on back. "Who logo on left front, size. Medium, incredible!!!

The Who, The Who, US MCA Records offi-

Nesterday & Today, Nesterday & Today, US
original prome 1-shart for 1976 debut
album, used, size medium. 260
Mell Ybung, Russt Never Sleeps, US official
"Readeye Cussbom mede healther metorcycle jacket made five 1979 baur, cussbom
de-cut nel deltering en beck, patch or right sleeve, one of 10 mode for read
crew, size 36, guaranteed authentic, as seen on display in the Rock And Robil
Hall Of Fama. 2000
ZZ Top, Fandango, US original promo 1shart, used, size large, u. Spromo 1-shart,
umused, size Nize. 32

Records promo only September 1989-February 1990 calendar, 6 different pro-

Linda McCartney, Linda S Pur for Seventy Sir. UK original MPL Productions 8.518° calendar, bonus Merry Christmas insert from Paul, Linda & Wings, Light crease top right of front cover otherwise NM. \$50 Linda McCartney, Plates for '78, UK orig-inal MPL Productions 10'x9.5° calen-

unused.

Pink Floyd, Dark Side Of The Moon, promo only set of nine 6"x6" color s arations for some unknown promotiv

original 1976 Christmas 4 track 7 and book, record NM, book VG-

prome only mechanical chattering teeth complete with wind-up key, and YES it

screaming Link, Joseph Geleted Seattle music scene book by legendary photographer Charles Peterson, inc. exclusive CD featuring Nirvana, Mudhoney and others, still sealed. Son toolt. Merry Christmas. US 1990's Christmas card fully autographed by all 5 members. Soundgarden, Reflex Magazine, US original issue #21 December 1991 inc. exclusive 7" fleer-disc of "She's A Politician". \$25

Barbra Streisand, Barbra Streisand, US
ongnal late 1960's E'x10" B&W publicity photo autographed across her
prominently showing cleavage, guaranteed authentic. \$200 teed authentic. \$200 Thin Lizzy, Thin Lizzy, US 1970's Mercury

Toto, Turn Back, US Columbia Reco

Network Records double LP fully auto-graphed on front by entire band.....\$50 togor Waters, Another Brick in The Wall US promo only custom foam brick inc.

David Cassidy, Fan Club Krt. US on 1972 fan club krt mc. 3 posters

newspager boower will in custom "ul-color picture folder ... 100 either Taill, Rock Island, US promo press lut inc. 2 pages of press info & Your dates and one B&W publicity phota all in custom full-color 'older. \$25 Eton John, Hard Rock Café, Meccan

ition John, The Big ancure press kit form McKullen & Co. Public Relations no. 6 puges of press, one 8&W publicity phoro and 3 full-color slides. 330 Elion John, Rock Of The Westles, US MCA Records promo peass kit for Fall 1975.

Books promo marketing bookiet/poster, folds out to 28"x:0.5" color poster of

Madonna, Evrla, US Hollywood Pictures promo press kil m. custom ful-color press booklet, 13-88-W publicity photos and 8 full-color shees with corresponding info press sheet for each photo.

shall marryn, marryn press kit inc. B&W photo and 2 pages of info on custom paper, small person tern off on bottom of first page. \$25 olm Mayall, John Mayall, UK Polydon Mayall, John Mayall, UK Polydon marryn by marr of inst page.

John Mayall, John Mayall, UK Polydor Records promo gress let made for 1974.
European tour inc. 8 pages if press info. 2 88M publicity photos, shif-color poster (campany folded) and custom fold-out press brooklet mades spucifically for Spanish portion of lour all an custom picture stickerine company folding. \$100 Paul McCartney, Give My Regards Ne Broad Struet, CS MPL/20th Century For movie prome press int inc. 70 pages of press with and 11 BRM publicity photos all in full-color gicture folder. \$100 Country John McDomada, Love Is A First, US promo press ltd. includes BRM Photo, 5 pages of info, custom folder. \$100 List 1933 Fan Club bit inc. color photobus hoshed, certificate, two copies of the Roba Rebevier, custom folder and mailing ervolope.

shed for P-funk terms & syntes, citis-tom flui-cloor folder, incredibiel¹¹, 375 own Petry & The Hearthreakers, 150 Petrò & The Hearthreakers, 150 promo Shelter Records press kill for debut alltum inc. custom 08A script, 3 pages of 2*folde repints, letter from publicity company confirming journalists inter-view, typed & handwritten notes inflaview, 3 8AW publicity photos at in commany folder.

view, typeu & nativitater notes an interview a 8-8W publishy photos all in company folder.

Ethia Prissley, Collection. 1977-1987 Mercan RCA Records promo press kit, includes 3-8W photos. 8 pages of info in Spanish, 3 posters, 'Esiadas's LP, custom 1272' picture folder. 1275

Ehris Pressley, Ehris 50th Anniversany, US RCA Records promo press kit, includes 4-8W photos, 45 pages of info on custom pager, custom printed folder. 1270 Printsp. Purple Rain, LU Swarmer Bros. 8"al0" Lobby card set (8). Scholler Bernis Liberator (1974) Calendar (

Alice Cooper, Greatest Hits, US of 1974 promo T-shirt, used, size

Chrysalis/Takoma Records promo press let inc. B&W photo, 2 pages of info on sustom paper, custom folder, folder has some storage wear. \$25 lick Springfield, Rick Springfield, US

na Summer Another Time An

International Pictures 11"x14" Lobby card set (6). \$75 Wes, Close To The Edge, US promo press titt inc. 3 pages of press into and 3 B&W publicity photos. \$50

ANPAREL

Animotion, Who Do You Ward, US Mercury
Records 1980's promo steevelless 1stint, size. Small & Medium. ... \$11
The Babays, Head First, US original promo
only silt Jaculet with amazing custom
embroidery on back, jaculet is burgandy
and has some fading in spots due to
age, size medium. ... \$100
thee Gees, Spirits Have Flown, US original
promo only sweat shirt, unused, size
\$1.

US drical 1981 laddes tank-top concert shirt, size: Large ... \$30 Car Wash, Move Soundtrack, US MCA Records official promo 1-shirt, size Medium 2 Large. ... \$15 Cheap Trick, Standing on the Edge, US Epic Records 1985 promo 1-shirt, size Medium ... \$20

silkscreened on left front and entire back size Large. \$75
Eric Clapton, On Tour, US promo only RSO Records T-shirt, "On Tour 1974.

Alice Cooper, Alice Cooper, US origin exclusive Pacfic Presentations
T-shirt for May 1 Los Angeles, Ma
San Bernardino & May 26 Vanco
1972 shows, unused, size med

busher. \$100 Leon Russell, Leon Live, US original promo T-shirt, unused, size large. \$25 promo T-shirt, unused, size large ...\$25 Boz Scaggs, Slow Dancer, US original promo only T-shirt, used, size XL...\$20 Soal, Seal, US original promo T-shirt for

Seal, US onginal promo T-shirt for debut album, size XI. \$15 Sonic Youth, Dirty, US Geffen Records promo T-shirt, size Large. \$15 Steely Dan, Aja, US promo only long sleeve T-shirt, used, size medium. 330 Steely Dan, Aja, US promo only T-shirt, used, size medium. 330 Steely Dan, Aja, US promo only T-shirt, unused, size large

US original promo 3 button shirt, unused, size XI.

Tanya Tucker, TNT, US MCA Records offi-cial promo V-neck embroidered sweater. Blue, size: Medium, White. size: Medium, Extra Large. \$20 The Who, Exhibition Stadium, Canadian

Madonna, Evita, Swedish original 6"x4" norms nestcard showing Madonna in promo postcard showing Madonna in leather bustier with her breasts exposed while holding a riding crop, puch¹¹⁷ \$25

Elvis Presley, Chate Avec Elvis (Christmas With Elvis), French entropinal 1926 Christmas With Elvis)

Prince, Parade, US promo only 14"x13" easelback counter display with cassette

orks¹¹¹ \$200 seming Life, Screaming Life, US orig-nal long deleted Seattle music scene

rore, furn Back, US Columbia Records promo only 2 track 5" red viryl record in custom picture steeve that fulds out ring 1981 calendar. \$20 12, The Best of 1980-1990, Italian official Island Records promo desk calendar 5.5" ha" monthly cards featuring different 12" 8-sides.

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ent 12"8-sides Fin, US original into the Universitable Section 1. The Universit

track promo picture CD in custom stick

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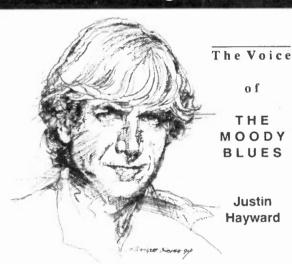
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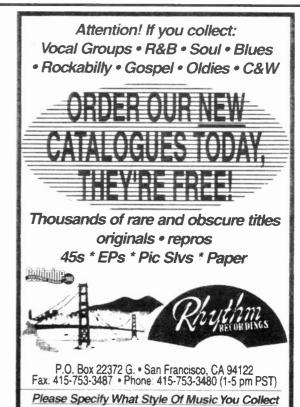
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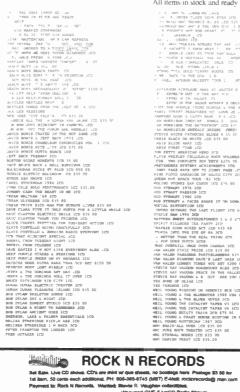
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(New Releases from page 45)

(even if they sort of disown the current pop scene, but that's another matter entirely).

Both Chastain and Menck are talented writers and musicians. Chastain plays bass and Menck mans the drums with a singleminded, beat-keeping ferocity that is enthralling. But never before have their talents been displayed in the manner that they are on the live Rock Concert.

To use a term that has not often been associated with Velvet Crush, Rock Concert simply kicks ass.

Recorded back in 1995 on Menck and Chastain's home turf, Chicago (with Tommy Keene — a legendary pop guy in his own right - on guitar), Rock Concert is an eight-track (why only eight?) explosion of pop songwriting smarts played at maximum volume. The bulk of the songs here are from the band's then-current record Teenage Symphonies To God, with a few cuts dating from Velvet Crush's early days (as well as a warp-speed attack on 20/20's "Remember The Lightning").

Menck is on fire here, providing a "controlled thrashing" sort of backbeat, while

Chastain sings tunes such as "This Life Is Killing Me," "Ash And Earth," "Atmosphere" and "Hold Me Up" as if his life depended on it. It's all rather thrilling, really, and if the rumors of an upcoming Velvet Crush tour are true, it should be quite the event if it's even half as incendiary as Rock Concert. (P.O. Box 2227, Toluca Lake CA 91610-0227 or www.parasol.com)

Iohn M. Borack

PAUL THORN Ain't Love Strange Ark21 (186 810 056)

I owe Paul Thorn a big apology. I mean, I have had his album Ain't Love Strange sitting here on my desk for several months now without writing a review. The reason being I love the record so much that I somehow felt I had reviewed it long ago. I play that album several times per week, and enjoy it more each time. He's that good.

I had never heard of Thorn until I received the CD in the mail, and after just one listen, I was hooked. Thorn is beyond comparison, but lyrically, think John Prine and Robert Earl Keen with a pinch of Shel Silverstein tossed in. Vocally, Thorn is gifted with a pleasing voice, which he twists and contorts to fit his songs that are often doused with humor, sometimes seriousness.

In addition to being a musician, he is an artist, with his own illustrations sprinkled throughout the CD's booklet. He is also a former boxer from Tupelo, Miss., who carried Roberto Duran though a pounding six rounds in a 1988 fight that The New York Post called a "blood bath" before the crowd gazed onward to see the champ Duran stagger to win the match by TKO.

Of the 14 tracks here, I have several favorites, including "Where Was I (When You Stopped Loving Me?)," with lyrics that recall everything from the first man on the moon to the death of John Lennon. "Mood Ring," like so many others here, has an infectious melody line and a hook strong enough to reel in a 50-pound bass. "Fabio And Liberace" is a whacked-out fantasy song that manages to keep the listener grinning from beginning to end.

Other memorable cuts include "I Have A Good Day (Every Now And Then)," "Blue Stew" and the title track "Ain't Love Strange" another of Thorn's songs that is peppered with celebrity references. This album is chock full of enough clever lyrics, melodies and instrumentation to knock you out in the first round, something Thorn is apparently pretty good at.

FRED EAGLESMITH & THE FLYING SOUIRRELS Ralph's Last Show: Live In Santa Cruz

Signature Sounds (SIG 1265) (Two CDs)

CHRIS KNIGHT A Pretty Good Guy Dualtone (803020-1111-2)

Songs of the dispossessed - be it emotional or financial — are Chris Knight's and Fred Eaglesmith's trademark. To an Eaglesmith character, Ph.D. stands for post-hole digger. For respite, his live two-CD Ralph's Last Show also revels in previously unrecorded wit - often with women as its vehicle. He sensibly asks, "When exactly did we become white trash?" and claims "The higher the hair, the closer to God" in "Big Hair." "Could you act a little crazier just like she used to do?" he begs a new love because he can't quite banish cherished bad memories of her predecessor. In "How's Ernie?" it's his ex's father whom he misses.

A shared-writing effort between Knight and Eaglesmith, the defensively self-assertive "A Pretty Good Guy" appears on both men's



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sets. Making it his title track, Kentuckian Knight gives his version more decibels, though Ontario's Eaglesmith brings it no less power, as his acoustic set proves you don't need electricity to rock here on his 10th album. In contrast, Knight (who's slightly younger at 41) waited until 1998 to record his debut, Chris Knight (Decca).

Vehicles — be they cars, trains or an old John Deere tractor — fill Eaglesmith's writing. The intensity peaks with the obsessive "I Like Trains That Whisper Your Name." Both artists sing out on society's fringes, where rock, folk and country get dangerous together at night.

Knight's "Down By The River" tells of a blossoming feud in the Hatfield-and-McCoy tradition. His most penitent character is a deadbeat dad trying to protect his wife from her desperate deeds in "Blame Me" (another cowriting venture with Eaglesmith). "You're the only one left here that I have to blame," a polite street robber tells a victim in "If I Were You." Borrowing the opening to fellow Kentuckian Bill Monroe's "Footprints In The Snow," Knight turns it dark and ghostly in "North Dakota." Even his finale, "The Lord's Highway," has ominous guitar and percussion. The storytelling influence of Steve Earle (whom he resembles in appearance and as a singer) is clear.

By the way, Eaglesmith's live album's title marks the departure of longtime bassist Ralph Schipper. Still on board are mandolinist Willie P. Bennett and Washboard Hank (whose all-purpose percussion contraption recalls the late bluesman Jesse Fuller's Rube Goldberg-like fordella). Eaglesmith calls some of his fans "white trash wannabes with good incomes." His and Knight's characters should be so lucky.

- Bruce Sylvester

Book review

JACKIE WILSON: THE MAN, THE MUSIC, THE MOB by Tony Douglas

Mainstream Publishing (U.K.; hardcover, £15.95)

Jackie Wilson is one of the most exciting performers of the rock 'n' roll era, whose spectacular career is the stuff of legend and tragedy. He died in 1984 but only after spending a decade in a vegetative state following a heart attack in 1975. Between 1957 and 1968, he achieved 24 Top 40 hits for the New York-based Brunswick, with memorable tracks such as "Lonely Teardrops," "To Be Loved," "Baby Workout,"
"Night," "Whispers (Gettin' Louder)" and "(Your Love Keeps Lifting Me) Higher And Higher." Being one of the biggest names in rock 'n' roll, for years his story cried out for a biography, but nothing came forth. Why?

The problem is the appalling American publishing industry. I know of a writer who went to a major New York imprint, sold them the idea of a Wilson biography based on interviews he had lined up with the principals in Wilson's life. Everything was OK until the editors took the idea to the marketing department, who then vetoed the project. The marketing people had never heard of Wilson. (At another publisher, a proposed book on the legendary songwriting team of Leiber And Stoller was killed in similar fashion.) Both of these projects would have been solid midline books that could have easily sold.

Thank goodness for our overseas cousins, who know who our famous rock 'n' rollers are. Britain's Edinburgh-based Mainstream Publishing has just come but with this magnificent biography on Wilson, written by Australian writer/researcher Tony Douglas.

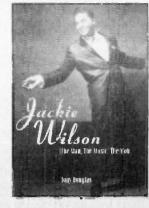
Douglas has talked to virtually everyone who in some way had something to do with Wilson's career and life - producers, songwriters, musicians, girlfriends, wives, hangerson, everyone. One gets a sense of Wilson as a person (a comic-book reading, barely civilized street thug) and as an entertainer (one of the most charismatic ever). Although Douglas is clearly enamored with his idol Wilson, be has the character to draw a complete portrait, one that left this reviewer repulsed by Wilson (I remain an immense fan of his music).

Not only has Douglas talked to everyone, he has gotten them to talk about heretofore hidden information, such as how extensively the mob had its clutches in Wilson's career. This reviewer had earlier interviewed Wilson's producer Carl Davis, for example, who had me turn off my tape recorder when he explained how the mob got Gene Chandler onto Brunswick. I could not use the off-the-record story for my book, Chicago Soul, but Douglas somehow got the whole story and more in his book. Amazing.

Douglas was so good at getting his information, that as a result this book unintendedly has had a long history. It came out several years earlier in a larger, more rambling version by another publisher. But the book had not been vetted by lawyers, and the publisher had to withdraw the it under threats of lawsuits.

As a result, the new version, lackie Wilson, is a much-improved product, more streamlined and the possibly libelous sections are

not missed The book. however. remains an explosive story. With regard Wilson's label head, Nat Tarnopol, Douglas is careful to provide the reader many



positive notes on how Wilson benefited from the association, but he wrote enough negative comments so that Tarnopol's son, Paul, no longer will speak to Douglas.

If the book has a flaw, it is that Douglas devotes insufficient attention to the music produced by Wilson. The man is explored in great depth, the Mob is revealed, but the music does not get its due.

Another, more minor flaw of the book is the horrible photo section. The graphic designer tried something different, but most readers would find the photo section looking incredible tacky and ugly. The book features a discography and a bare-bones bibliography but lacks an index. Wilson requires an index; the publisher let the author down in this regard.

Jackie Wilson has been exported to the United States, but at most book stores the consumer might have to order the book However, Douglas' riveting story is well worth the trouble.

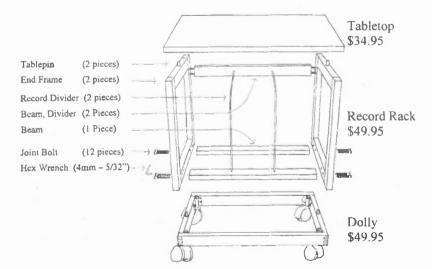
- Robert Pruter

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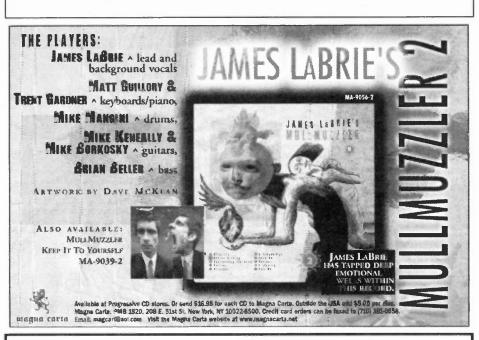








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The first ever live album from Tonio K. chronicles a 1992 performance with his Austin supergroup 16 Tons of Monkeys. TK and co. np through a dozen of his songs, including the unreleased "Blind and Lucky", "The Facts Don't Matter (It's the Feet)", and "Still Albe John Court Vill albe Jin 1997. and "Still Not Over You", also in-



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(songs of Fred Koller and Shel Silverstein)

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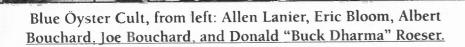
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BLUE ÖYSTER CULT Blue Öyster Cult Columbia/Legacy (CK 85482)

Tyranny And Mutation Columbia/Legacy (CK 85481)

Secret Treaties Columbia/Legacy (CK 85480)

Agents Of Fortune Columbia/Legacy (CK 85479)

Elue Öyster Cult's first four albums finally get the deluxe reissue treatment; each CD features remastered sound, new liner notes by musician/journalist Lenny Kaye and previously unreleased bonus tracks.

Blue Oyster Cult certainly were, as Kaye notes, a thinking man's heavy-metal group. Though they could be as loud and raunchy as any other outfit of axe-wielders, they weren't interested in just making noise for its own sake; lyrical and visual imagery were an equally important element of the group's makeup. The band's Hell's Angels look and cryptic lyrics (often written by the band's manager Sandy Pearlman and rock critic Richard Meltzer, in addition to the band members) made BOC a group you had to pay attention to in order to get the full impact.

The band's self-titled debut lays all the groundwork for what

was to come. The opening track, "Transmaniacon MC" is tight, twisted rock 'n' roll ("We're pain, we're steel, a plot of knives/We're Transmaniacon MC"), while the seemingly gentle-sounding "She's As Beautiful As A Foot" has decidedly nasty lyrics.

The bonus tracks, all previously unreleased, are especially interesting, as they date from the band's pre-BOC days. "Donovan's Monkey," "What Is Quicksand" and "A

Fact About Sneakers" were demoed for Columbia when the band was known as Soft White Underbelly; "Donovan's Monkey" is the best of the three and would have fit in nicely on Blue Oyster Cult. There's also a terrific cover of Bobby Freeman's "Betty Lou's Got A New Pair Of Shoes."

Tyranny And Mutation has a far fiercer sound, evident from the album's lead track, "The Red & The Black" — a "concept" that also referred to the record's original construction (Side A being The Black; Side B, The Red). The Black is the rock side, with driving numbers such as "Hot Rails To Hell" and "7 Screaming Diz-Busters" (with its repeated refrain "Lucifer the light"), while The Red has the slower, broodier numbers such as "Mistress Of The Salmon Salt (Quicktime Girl)," another in BOC's pantheon of shady characters. The band's literary quotient was also boosted with a little help from Patti Smith, who cowrote the lyrics on "Baby Ice Dog."

Bonus tracks include previously unreleased live versions of "Diz-Busters" and "O.D.'d On Life Itself," a live version of "Cities On Flame With Rock And Roll" from the promo-only Blue Öyster Cult Bootleg EP (an official release, despite the title) and a Tyranny And Mutation outtake, "Buck's Boogie."

Secret Treaties is a far more assured album and was the band's first record to crack the Top 100, peaking at #53. Strong, solid rock tunes flow one into the other, keeping up a

(Please see Reissues page 69)

REISSUES NEWS





Out now: Elmore James: The Shy Is Crying (Music Club) is a 15-track compilation of the blues slide-guitarist's best sides... P.F. Sloan: Child Of Our Times, The Trousdale Demo Sessions 1966-1967 (Varèse Sarabande) is a 20-track compilation filled with demos including hit songs Sloan wrote such as "You Baby" (The Turtles) and an early, seldom-heard version of "Secret Agent Man" (Johnny Rivers, The Ventures)... A remastered edition of 1979's McGuinn, Clark & Hillman (Capitol/One Way) featuring former Byrds Roger McGuinn, Gene Clark, and Chris Hillman, contains three bonus tracks... Sunday Best: The Cream Of The Solo Albums (Raven) is a 23-track multi-label anthology of The Amazing Rhythm Aces' vocalist Russell Smith's output from four solo albums released between 1982 and 1989... Hannabalism! The Mighty Hannibal (Norton) gathers R&B legend Hannibal's best sides, starting from 1958's debut "Big Chief Hug-Um An' Kiss-um" on up to 1972's "The Truth Shall Make You Free" and '73's "Party Life." The 28 tracks include previously unissued cuts such as a live "In The Midnight Hour" with The Gatemouth Brown Band on The Beat TV show... Doc Watson At Gerdes Folk City (Sugar Hill) contains 14 previously unreleased live songs taken during Watson's first solo appearances, at Gerdes Italian Restaurant in New York's Greenwich Village during four weeks in late 1962 and early '63... Buddha Records just released a slew of remastered reissues from the BMG archives with new liner notes including The Outlaws' Lady In Waiting (1976) and Hurry Sundown (1977); Melissa Manchester's Melissa (1975, first time on CD); three Delfonics albums, reissued on CD for the first time - their debut La La Means I Love You (1968), The Delfonics (1969) and Sounds Of Sexy Soul (1969); R&B singer Barbara Mason's 14-track The Best Of The Buddah Years; and Angela Bofill's debut Angie (1978) and follow-up Angel Of The Night (1979).

Coming soon: Due from Varèse Sarabande Sept. 25 -Del Shannon: 25 All-Time Greatest Hits and Kris Kristofferson: All-Time Greatest Hits; Oct. 2 — Donovan: Live Acoustic Greatest Hits, Vancouver 1986 and The Spencer Davis Group, Live Anthology — 1965-1968... Reissues due Sept 25 from the Universal Music Group include Rush Chronicles -The DVD Collection, The Four Tops' Four Ever (Hip-O, four-CD box set), Al Green - Testify: The Best Of The A&M Years, Over The Rainbow: The Very Best Of Judy Garland, Rick James - Street Songs (two CDs), and Smokey Robinson - The Solo Anthology (two CDs)... Due Oct. 9 from Rounder is Roots Music: An American Journey, a four-CD various artists set featuring 68 tracks culled from the vaults of the label's 30 years' worth of recordings. Artists on the set include Norman Blake, The Persuasions, J.B. Hutto & The Nighthawks, Joe Ely, Mississippi Fred McDowell, Sleepy LaBeef, Illrd Tyme Out, Jimmie Dale Gilmour, and Clarence "Gatemouth" Brown, among others.

— Greg Loescher

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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. ea. for 1st 2; \$40. ea. for 3 or more, A: \$4. Collector's Paradise, PO Box 261016, Columbus. OH 43226. PH: 614-261-1585.
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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.

Sep 23 ENGLAND, Dudley, Music Fair, Dudley College, The Broadway, 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., Cincinnati, 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.

Sep 29 OH, Cincinnati, CD & Record Show, Holiday Inn Riverfront. 600 W. 3rd St., Covington, KY, SH: 10am-4pm, T: 25-6', F: \$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, Milwaukee. 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: 0116-224-4399.

Sep 29-30 ENGLAND, Glasgow, Music Fair, Scottish Exhibition & Conference Centre. T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4399.

Sep 30 AR, Little Rock. Record Convention, Best Western 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. Sleve Brunner, PH: 226-963-9717.

Sep 30 CT, Waterbury. Record Collectors Convention, Sheraton Hotel, 3580 E. Main St., SH: 1930am-4pm, T: 8', F: \$60., A: \$4. Gorman. PH: 203-287-8923.

Sep 30 CT, Ususville. Music Collectors Convention, Fersion newesk in advance,

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.

Sep 30 VA, Richmond, Record & CD Show, Holiday Inn Hotel. 2000 Staples Mill Rd. (Rt. 33 E. off I-64), SH: 10am-4:30pm, T: 6; F: \$35, before Sep 10, \$45, thereafter, A: \$2.50, \$.50 students & seniors, under 12 free, Stand Still Music, PH: 804-422-6772.

Sep 30 AB. Edmonton, Record, CD. Comic & Toy Fair, Aviation

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 jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 03853840949.

OCTOBER
Oct 6 CA, San Rafael. Fall Rock Swap, Masonic Hall. 1010
Lootens Pl., SH: 10am-5pm. Kris Mikkelson, PH: 510-452-

Louisins Pt., Sht. 10am-5pm. Kris Mikkelson, PH: 510-452-2831.

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

Oct 6-7 TX, Austin. Fall Record Convention, City Coliseum, 51st St. & Riverside Dr., A: \$4. Austin Record Convention, PO Box 90806, Austin, TX 78709. PH: 512-288-7288.

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

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

Oct 7 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110, SH: 10am-4pm.

Eliks Lodge, Ht. 110, Srt.; IUam-sprii, A; \$3, Fr; 6U3-600-0294.

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: 810-759-5133 eves.

Oct 7 NY, Utica. WOUR NY CD & Record Fair, Deerfield Vol. Fire 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.

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.

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-

Downtown Outlett Meals of the Control of the Contro

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 Belinak, PH 413-786-1929
Oct 14 NE, Omaha Record Show 7803 Millitary, 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 ml. E. of Thruway Exit 52E, SH: 10am-4:30pm, T. 70-8 F: \$60.. A: \$3. Record Baron, PH: 716-871-8722.
Oct 14 PA, Lancaster, Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., (rear), 1 ml. 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) 0385384666 or FAX: (33)

Oct 15 ENGLAND, London. Beatles RoadShow Day. Steve Holmes, 36 Brookglen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801

Oct 15 ENGLAND, London. Beatles RoadShow Day, Steve Holmes, 36 Brookglen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.

Oct 18 KS, Wichita. Record Convention, Holiday Inn. 5500 W. Kellogg, SH: 4pm-10pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.

Oct 19 OK, Oklahoma City. Record Convention, Travelodge, 5353 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, Chelsea, MI 48118. PH: 734-475-1006.

Oct 20-21 NJ, Atlantic City. Atlantique City Holiday Megatair. Convention Cir. One Ocean Way, SH: 581. 10am-8pm, Sun. 10am-5pm, 1,600 booths. Brimfield Assoc. Inc., PO Box 1800, Ocean City, NJ 08226. PH: 800-526-2724.

Oct 20 NY, New York City. 45 Collectors Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.

Oct 20 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6. under 12 free. F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773-6067.

Oct 20 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, A: \$3. Southwest Music Promos, Bob. PH: 713-771-3939.

Oct 20 TN, Knoxville. Music Expo, Budget Inn of America. 223 Cedar Bulff Rd., I-75 & 40, Exit 378, SH: 10am-4pm, T: 30-6; F: \$50., A: \$2. Kevin Folkeith, PO Box 1007. Greenville, OH 45331. PH: 937-548-8364.

Oct 20 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 21 CT, North Haven. Record Convention with WPLR, Holiday Inn. 1-91, Exit 12, SH: 10am-4pm, T: 72-6; F: \$50., A: \$4. Greater Promos., Ken & Alanna Sultar,

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₹6TH ANNIVERSARY SHOW

- Oct 21 NJ, Edison. Music Explosion Record Show, Convention & Expo Center. at Raritan Ctr., SH: 10am-?, T: 200-8', F: \$65., A: \$6. Grovy Prods., Andy or Ira, 742 Rt. 18, E. Brunswick, NJ 08816. PH: 732-257-3888 or FAX: 732-257-
- 2366.

 Oct 21 OH, Fairview Park. Record & CD Convention, American Legion Hall. 22001 Brookpark Rd., I-480, Exit 9 Graylon Rd., SH: 10am-4pm, A: \$3. Ted Szlag, Ph: 440-884-4125.

 Oct 21 TX, Dallas. Record Convention. Radisson (formerly Clarion). 1981 N. Central Expwy. (at Campbell), SH: 10am-5pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-

- 5076.

 Oct 21 ENGLAND, London International. Music Fair, Congress Centre. Great Russell St., T: 6'. Rob Lythall, VIP Events. PH: 0116-224-4300 or FAX: 0116-224-4299.

 Oct 21 FRANCE, Chalons En Champagne. Record Fair, (51) Parc Des Expositions. Sagadisc, Fernand Piqueras. 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385364666 or FAX: (33) 0385380949.

 Oct 27 AZ, Tucson. Semi Annual Record Show, F.O.E. Eagles #180 Lounge. 1530 N. Stone SH: 9am-4pm, A: \$3. Bob "Pepe" Galvez. 516 W. 17th St., Tucson, AZ 85701. PH: 520-628-8075.

- 820 15th Ave. Circle SE, Hickory, NC 28602. PH: 828-328-1029.

 Oct 27 ENGLAND, Peterborough. Music Fair, Town Hall. Bridge St., T. 6'. Rob Lythall, VIP Events. PH: 0116-224-4300 or FAX: 0116-224-4299.

 Oct 27 ENGLAND, Walsall. Music Fair, Town Hall. Leicester St., T: 7.5 . Rob Lythall. VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

 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. W2BR 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: 607-684-4997 or FAX: 607-648-9626.

 Oct 28 NY, Massapequa. LI Record & CD Lovers Expo, American Legion. Broadway & Veterans Blvd. (at LIRR, Exit 30S off Scuthern State), SH: 10am-3pm, T: 70, A: \$5., under 12 tree. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

- Oct 28 VA, Richmond. Invasion of the Record Collectors Record & CD Show, Mildown Inn. 3200 W. Broad St., SH: 10am-5pm, T: 50-60 6', A: free, John Wood, PH: 804-796-4919 or 536-3853.

 Ct 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 Leenheer Records. Postbus 11019, 2301 EA Leiden, Holland. PH: 31-71-5131323, Mobile: 06-23524162 or FAX: 31-71-5131220.

- NOV 2-4 NY, New York City, WFMU Spring Record Fair, Metropolitan Pavilion. 125 W. 18th St., SH: Fri. 4pm-10pm, Sat. 10am-9pm, 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, Frie de Bercelona. Avd. Maria Cristina. SH: Fri. 3pm-9pm, Sat & Sun. 10am-9pm, Jordi Tarda, PH: 00-34-937961323 or FAX. 00-34-93-7961660.

 Nov 3 IL, Hillside. Record Convention. Holiday Inc. 1000 & 1000.

- PH: 765-646-5305 or FAX: 765-378-7706.

 v 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.

 v 3 ENGLAND, Birmingham. Music Fair, Academy. Date End. T: 61. Roh L Vthall VID Fuents. Phi 344-364.

- IN 46217. PH: 317-882-3378.

 v 3 ENGLAND, Birmingham. Music Fair, Academy. Date End. T. 6f. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

 v 3 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St., T. 6f. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

 v 4 IN, South Bend. Record & CD Collectors Show, University Area Holiday Inn. 515 Dixieway North (IN 933), SH: 11am-5pm, T: 40-6f, F: \$40., A: free. Blain, PH: 616-323-7262.
- 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-
- 62249. PH: 618-654-3049 or Carl Kuelker, PH: 314-8219121.

 Nov 4 OH, Toledo. Record Show, Sommerset Hall. 2458
 Tremainsville Rd. (at Douglas & Laskey Rds.), SH: 9am4pm, T: 8, F: \$20, A: \$1. 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.

 Nov 4 ENGLAND, Leicester. Music Fair, Aylestone Leisure
 Centre. 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.

- 10 FL, Tampa. Record & CD Show, Holiday Inn Express. 4732 N. Dale Mabry Hwy., SH: 10am-4pm, A: \$1. Richard

Show promoters!

Send your 2002 shows to us 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

Mail show information before Nov. 15 to: Goldmine Show Calendar Listings 700 East State St.



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Rounds, PO Box 2716, Pinellas Park, FL 33780. P.H. 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. 2025, S.H. 10am-4pm, T. 100. A.; \$5., under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422, P.H. 973-773-6067.

Nov 10 OH, Columbus. Record & Music Memorabilia Show. Veterans Memorial Hall. 300 W. Broad St., S.H. 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, P.H. 614-261-1585.

Nov 10 ENGLAND, Norwich. Music Fair, St. Andrews Halls. St. Andrews Plain, T. 6'. Rob Lythall, VIP Events, P.H. 0116-224-4300 or FAX: 0116-224-4299.

Nov 10 ENGLAND, Luton. Music Fair, Luton University. Park St., T: 6'. Rob Lythall, VIP Events, P.H. 0116-224-4300 or FAX: 0116-224-4299.

Nov 11 KY, Louisville. Music Collectors' Convention, Exec. Inn. Watterson Expwy. & Fairgrounds, S.H. 10am-3pm, F: \$30. one week in advance, \$40. thereafter, A. \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. P.H. 317-882-3378.

Nov 11 MA, Springfield. Record Convention with Rock102. Civic Ctr. 1277 Main St., SH: 10am-4pm, T: 70-8°, F: \$60.

Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Nov 11 MA, 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 MII, Roseville. Metro Detroit Record Show, VFW Hall. 25671 Gratiol (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' & 8', F: \$40.-\$45., A: \$2. Blain, PH: 616-323-

5pm, T. 50-6' & 8', F. \$40.-\$45., A: \$2. Blain, PH: 610-323-7262.

Nov 11 OR, Portland. Music Expo CD & Record Convention, Holiday Inn. Columbia Conference Ctr., 8439 NE Columbia Blvd., SH: 10am-6pm, T. 8', F: \$65., 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 ml. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 171-898-1246.

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.

front. 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.

Nov 17 KY, Lexington. CD & Record Show, Continental Inn. 801 New Circle Road NE, SH: 10am-4pm, T: 40-6', F: \$50., A: \$2. Kevin Folkerth, PO Box 1007. Greenville, OH 45331. PH: 937-548-8364.

Nov 17 NY, New York City. Classical Music Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6., under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Nov 17 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free, F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773-6067.

21228, PH: 410-455-0418.

Nov 18 NY, Amityville. Record Collectors Show, American Legion Hall, Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in advance, \$60. at the door, A: \$4. R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.

Nov 18 OH, Toledo, Glass City Record, Tape & CD Show, Knights of Columbus Hall. 4256 Secor Rd., SH: 10am-4pm, T: 8', F: \$25., A: \$2. Stephen or Becky. PH: 419-874-1725.

4pm, 1: 8', F: \$25., A: \$2. Stephen or Becky. PH: 419-874-1725.
Nov 18 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.
Nov 18 PA, Scranton-Wilkes Barre. WEZX NY CD & Record Fair, The Woodlands Inn. 1073 RI. 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: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
Nov 18 FRANCE, Montbellard. Record Fair, (25) Centre De Congres Atria. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380499.
Nov 18 ENGLAND, Nottingham. Beatles RoadShow Day, Steve

Nov 18 ENGLAND, Nottingham. Beatles RoadShow Day. Steve Holmes, 36 Brookglen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801

So4922.
Nov 24-25 PA, Philadelphia. 16th Annual Rock 'N' Roll Expo, Valley Forge Conv. Ctr. Exit 25 off Schuykill Expy., Exit 24 off PA Tpke, SH: 10am-6pm. Arc Promotions, PH: 765-646-5305.

646-5305.

Nov 24-25 ENGLAND, Wembley, Music Fair, Complex, Empire Way, North London, T. 65. 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', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

Nov 25 FRANCE, Troyes. Record Fair, (10) Parc Des Expositions. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

DECEMBER

b 1 IL, Hillside. Record Convention, Holiday Inn. I-290 & Wolf Rd., SH: 9am-4pm, F: \$45.-\$50., A: \$3. ARC Promotions. PH: 765-646-5305 or FAX: 765-378-7706. 1 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294 Dec 1 IL, Hillside, Recor

Dec 1 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.
Dec 1 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
Dec 1 ENGLAND, Wolverhampton. Music Fair, Civic Halls, North St., T: 8'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
Dec 2 FL, Orlando. Record Show, Central FL Fairgrounds. 4603 W. Colonial Dr., SH: 10am-4pm, T: 70-8', F: \$60, A: \$3. FL Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928 or Syd Crosby, PH: 904-454-0530.
Dec 2 PA, Allentown. Winter 2001 Lehigh Valley Music Expo, Merchants Square. 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. before Nov 25, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA: 18106. PH: 610-530-7606 or 797-7743 day of show.
Dec 2 TN, Nashville. Music Collectors' Convention. Day's Inn-Airport. Briley Pkwy., SH: 10am-3pm, F: \$30. if paid one week in advance, \$40. thereafter, A: \$2. with coupon, \$3, without, under 12 free with adult, 10am-3pm. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
Dec 2 WA, Seattle. Record & CD Show, Seattle Ctr. Snoqualmie Room. SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-3537.
Dec 2 WI, Appleton. Fox Valley Record Show, Best Western Midway Hotel. 3033 W. College Ave., SH: 9am-3pm, T: 6' & 8', F: \$30-\$3535. A: \$2. Yesterdays Music, Jm, PH: 920-733-5076.
Dec 2 FRANCE, Aix Les Bains. Record Fair, (73) Centre Decord Show, Seadles Ferpand Pluqueras, 411 Quai Jean

8'. F: \$30.*\$35. A: \$2. Yesterdays Music, Jim, PH: 920733-5076.

Dec 2 FRANCE, Aix Les Bains. Record Fair, (73) Centre De
Congres. Sagadisc, Fernand Piqueras, 411 Quai Jean
jaures 71000 Macon France. PH: (33) 0385384666 or FAX:
(33) 0385380949.

Dec 8 MN, Minneapolis. Record Show, VFW, 2916 Lyndale Ave.
S. F: \$35., A: \$2. Rich Shelton. 255 E. Kellogg St., Paul, MN 55101. PH: 651-290-2900.

Dec 8 NJ, Wayne. 2nd Sagn. Record & CD Collectors Show, Firemen's Convention Center. Parish Dr. (N. of Rt. 46 & Rt. 80)
at Rt. 23 & Rt. 2025. SH: 10am-4pm, T: 100, A: \$5. under
12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422.
PH: 973-773-6067.

Dec 8 OH, Dayton. Music Collectors' Convention. Hara Arena.

at Rt. 23 & Rt. 2025, SR: 10am-4pm, 1: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Dec 8 OH, Dayton. Music Collectors' Convention, Hara Arena. 1001 Shiloh Springs Rd., SH: 10am-3pm, F: \$30. If paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217, PH: 317-882-3378.

Dec 8 ENGLAND, Walsall. Music Fair, Town Hall. Leicester St., T: 7.5: Rob Lythall, VIP Events, PH: 0115-224-4300 or FAX: 0116-224-4299.

Dec 9 CA, Newark. Music Swap Meet, Pavillon. 6430 Thornton Ave., corner of Thornton & Cherry, SH: 9am-2pm, F: \$45. for 1, \$60. for 2, A: \$3. Charlene White, PH: 408-263-5127.

Dec 9 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.

Dec 9 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, P4 17608. PH: 717-898-1246.

Dec 9 HUNGARY, Budapest. 16th International Record Fair, Petoli Csarnok Varosliget. H-1146 Budapest, Zichy Mihaly str. 14, Lemezborze, plusz Magazine, 1300 Budapest, P1 129. Hungary. PH: 0036 14300990 or FAX: 0036 14300991

Dec 15 NY, New York City, Record & CD Collectors Expo, Holday Inn. (Formerly Days Inn) 440 W. 57th St., bw. 9th &

14300991.

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

10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 1z rree, r. Falk, PO Box 643, Highland Lakes, NJ 07422, PH: 973-773-6067.

Dec 15 ENGLAND, London, Music Fair, Electric Ballroom. Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

Dec 15 ENGLAND, Cardiff, Music Fair, City Hall. Cathay's Park, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

Dec 16 GA, Allanta. Record & CD Show, Ramada Inn, I-85. Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3'. Keith Alverson, PH: 770-463-2727.

Dec 16 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5', F: \$30'. A: free, Ray or Chris Ouigley, 1 Colgate Ct., Baltimore, MD 21228, PH: 410-455-0418.

Dec 16 NY, Binghamton. WAAL, NY CD & Record Fair, Heritage Country Club. 4301 Watson Blvd. (Ri. 17 W., Exit 70 N., L. at 1st light., 5' mi, on R., SH: 10am-5pm, T: 70-8', A: \$4'. Jack Skutnik, 7' Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Dec 16 OH, Toledo, Midwest Music Expo, Clarion Hotel 3536 Secor Rd., Exit on Secor Rd. off 1-475 & go S., SH: 10am-4pm, T: 60-8', F. \$50' ea for 1st 2, \$40', ea. thereafter, A: \$4', B-Bop Records. PO Box 2449, Toledo, OH 43606. PH: 419-535-1234

Dec 16 KM, Milwaukee. Record Fest, Serb Hall 5101 W Oklahoma Ave SH 10am-3pm, F \$45', \$55', A. \$4' Gary Mason PH: 414-442-6606 (11am-5pm)

Dec 22 ENGLAND, Bath Music Fair Sports Centre North Parage Rd T: 6' Rob Lythall VIP Events PH: 0116-224-4300

Dec 22 ENGLAND, Birmingham Music Fair Academy Dale

4300

Dec 22 ENGLAND, Birmingham Music Fair Academy Dale End T 6 Hob Lythall VIP Events PH 0116-224 4300 or FAX 0116-224-4299

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: 0116-224-4299.

Nov 18 CA, San Francisco. Rock 'n Swap, University of San Francisco. McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add!., A: \$2. KUSF, Robert Barone, 2130 Fultion St., San Francisco, CA 94117. PH: 415-386-5973.

Nov 18 IL, 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: 630-698-1533 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 3638.

Nov 11 VA, McLean. Northern VA Record Mart, Best Western Westpark Hotel. Rt. 7 & Westpark Dr. (I-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, Milwaukev. Vinyl Record Show, Westwood Hotel. 201 N. Mayfair Rd. (off I-94 & Hwy. 100), SH: 9am-3pm, T: 8', F: \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076. Nov 11 FRANCE, Lons Le Saunier, Record Fair, (39) Juraparc. Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

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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 River-

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Dec 22 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

Dec 29 NJ, Wayne. 2nd Sat. Holiday Record-CD-Tape Collectors Show, Firemen's Convention Center. Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 2028, SH: 10am-4pm., T. 100, A: \$5. under 12 free. F Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Dec 29 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

JANUARY 2002

Jan 5 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall. 300 W. Broad St., SH: 10am-4pm. T: 6'; F: \$45. ea. for 1st 2, \$40. ea. for 3 or more, A: \$4. Collector's Paradise, PO Box 261016, Columbus, OH 43226, PH: 614-261-1585.

Jan 13 IL, 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: 630-898-1533 eves.

Jan 13 FRANCE, Macon. Record Fair, (71) Centre Heritan. Sagad'sc, Fernand Piqueras, 411 Qual Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380349.

Jan 20 PA. Pittsburgh-Monroeville. New Rock & Boll Emer Times.

U385360949.

Jan 20 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.

3638.

Jan 26 PA, Montgomery. Beatles Fest, Clinton Township Vol. Fire Company. Rt. 54, SH: 7pm-11pm, A: \$3., \$5. couple. Jimmy Stabley, PH: 570-326-4280 or Tom Staggert, PH: 570-547-6254.

Jan 27 FRANCE, Vesoul. Record Fair, (70) Salle Parisot. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33)

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FEBRUARY

Feb 2-3 ITALY, Milano. " Vinilmania" International Record & CD Fair, Parco Esposizioni Novegro (Milano Linate Airport). Dario Maffioli, Corso Buenos Aires 43, 20124 Milano Italy, FAX: 39-029510638.

Feb 3 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.

Feb 10 FRANCE, Belfort. Record Fair, (90) Centre Congres Atria. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France, PH: (33) 0385384666 or FAX: (33) 0385380949.

Feb 24 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club. 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$45., A: \$4. Greater Promos, Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

Feb 24 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.

Feb 24 VA, Riichmond. Record & CD Show, Holiday Inn Hotel 2000 Staples Mill Rd. (Rt. 33 E. off 1-64), SH: 10am-430pm, T: 6', F: \$35. before Sep 10, \$45. thereafter, A: \$2.50, \$50 students & seniors, under 12 free. Stand Still Music, PH: 804-422-6772.

MARCH
Mar 9 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, PH: 614-261-1585.
Mar 17 IL, 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: 630-898-1533 eves.

Mar 17 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.

Mar 17 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.

Mar 23-24 NJ, Atlantic City. Atlantique City Spring Festival, 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.

Mar 24 MA, 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.

APRIL

APRIL
Apr 7 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.

Apr 28 NY, Amityvilla. 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.

MAY

May 5 CT, Hartford. 12th Annual Record Convention, Civic Ctr. SH: 10am-5pm, T: 130-8', F: \$65., A: \$5.50. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

May 11 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, PH: 614-261-1585.

May 19 IL, Hillside. Chicagoland Record Collectors Show, Holi-

day Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

JUNE
Jun 1-2 ITALY, Milano. "Vinilmania" International Record & CD Fair, Parco Esposizioni Novegro (Milano Linate Airport). Dario Maffioli, Corso Buenos Alres 43, 20124 Milano Italy, FAX: 39-029510638.
Jun 26-29 IN, Indianapolis. 9th Annual Rockabilly Rebel Weekend. PH: 765-948-3326 or FAX: 765-948-3389.

JULY
Jul 21 IL, 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: 630-898-1533 eves.

SEPTEMBER

SEPTEMBER

Sep 8 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 15 IL, 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: 630-898-1533 eves.

Sep 15 NY, Amilyville, 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 15 ON, 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.



Vendors Wanted for WMSE Music Meltdown

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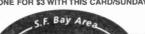
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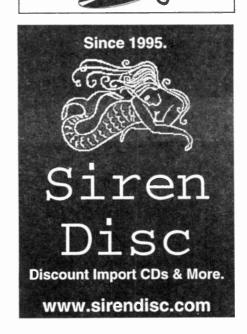
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Holiday Inn-North Haven



WPLR 99 ROCK

Sunday, October 21

Southern Connecticut

Record Convention

(I-91- Exit 12)

201 Washington Avenue

Greater Springfield Record Convention



Sunday, November 11 **Springfield Civic Center**

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ORE DIRECTORY

The following is a list of record shops around the country arranged by state. Be sure to mention that you saw them listed in Goldmine's Store Directory. Retailers listed in bold type carry Goldmine in their stores.

ARIZONA

Out-Of-Print Records ★ Tapes ★ CDs 1940 E. University Dr. Tempe, AZ 85281 (480) 968-1512 FAX (480) 921-1620 http://www.memorylanerecords.com

E-Mail: mlr@memorylanerecords.com Mail, phone, and web orders filled promptly... VISA ★ MC ★ AMEX ★ NOVUS... be sure to visit us when you're in Arizona.

ARKANSAS

Arkansas Record CD Exchange 4212 MacArthur Dr. North Little Rock, AR 72118 (501) 753-7877 FAX (501) 758-7556 E-Mail: are@cei.net Web: ARCD.com 11 am to 7 pm Tues.-Sat. VISA/MC/AMEX. Your Record and CD Oasis Between Memphis and Dallas, Right on I-40 at Burns Park Exit. Thousands of 45s, LPs, CDs. CD Singles & Imports, New & Used. Buy-Sell-Trade. Send Want lists.

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Atomic Records 3812 W. Magnolia Blvd. Burbank, CA 90026 Phone: (818) 848-7090 FAX (818) 848-1969 E-Mail: atomic1@flash.net

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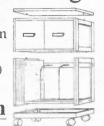
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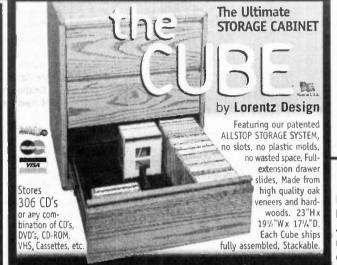
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eissues from page 61

VISA

entless pulse. The band's dark side is well the fore here; on the opening track, *Career Evil" (cowritten by Smith), the narrator els in his criminality (a single version, th toned-down lyrics, is a bonus track), IE 262" embellishes its story of a bombing d with appropriate sirens and explosions d "Harvester Of Eyes" is just plain creepy. Bonus tracks include three previously released outtakes from the sessions, "Booran The Chauffer," "Mommy" and "Mes mes Sarat." Though ostensibly kept off ue to space/time considerations" (as the er notes state), "Mommy" in particular ly have been cut due to Eric Bloom's gleeadmission of his hate for his mother, wife d daughter and his subsequent plans to kill em! Also featured is "Born To Be Wild," a n-album B-side.

Agents Of Fortune was the band's first idio album to break the Top 30 (the earlier e album, On Your Feet Or On Your Knees d placed higher, at #22) and features the oup's highest charting single, "Don't Fear ne Reaper," which reached #12. The song's unting melody is a good deal mellower an BOC's previous output, but the lyrics, on e potential beauty of life after death, strike e expected dark note. You can compare the ing with singer/writer Donald "Buck narma" Roeser's original demo, featured as a nus track and remarkably similar to the nal version (right down to the harmonies) it even more gentle in its delivery.

This well-produced album has the band king advantage of slick production to rther sharpen their edge. "This Ain't The immer Of Love" and "Tattoo Vampire" are at-and-out rockers, while "Sinful Love,"

though at a lower decibel level, is just as spiteful in its love-hate relationship with a "she devil." Bonus tracks include the original, previously unreleased version of "Fire Of Unknown Origin," an outtake later rerecorded by the band (and cowritten by Smith, who also contributed to two more songs from the sessions, "Debbie Denise," and "The Revenge Of Vera Gemini," on which she also performs; a demo of "Sally," a track not recorded for the album; and a demo of "Dance The Night Away," later recorded by Jim Carroll (who also cowrote the track).

These albums are among the strongest in BOC's catalogue, and it's great to have them available once again with a nice selection of rarities from this hard-working, often underrated band.

- Gillian G. Gaar

ELVIS COSTELLO My Aim Is True Rhino (74285) (Two CDs)

Rhino (74286) (Two CDs)

ELVIS COSTELLO & THE ATTRACTIONS All This Useless Beauty Rhino (74284) (Two CDs)

Elvis Costello has gone through so many record companies over the past 15 years that he's beginning to look something like a transient. His latest partners at Rhino are reissuing Costello's extensive catalog, three albums at a time, each appended by an entire disc's worth of bonus material. Buyers of Rykodisc's near-flawless reissues in the '90s will recognize many of these tracks, but since Ryko stuck to Costello's Columbia material - and tossed on its extra songs to fill a mere single disc - Rhino's series has potential.

Judging by the first three titles - Costello's 1977 debut, My Aim Is True, his 1989 Warner Bros. debut Spike and his latest album with The Attractions, 1996's All This Useless Beauty - their aim is to appease fans purchasing this stuff again. The sound quality on My Aim Is True — the only reissue to repeat one of Ryko's so far - is similar to that of its eight-year-old predecessor, so it's clearly the bonus goodies that are the draw here (though Spike's original CD release suffered from early, flat muddiness, and the reissue definitely opens it up).

While My Aim Is True offers only four bonus cuts that aren't on the Ryko reissue (all nine of their "extended play[s]" are included), the early version of "Living In Paradise," an outtake believed to be lost, is a real keeper. Along with "Radio Sweetheart" and "Stranger In The House," also here, it completes the trio of songs left off Costello's debut. They all swing in different directions, setting a career path ("Stranger" is a country tune, "Sweetheart" kicks around similar territory and "Paradise" is a restrained take of a song that would appear with more ferocity on his second album)

The bulk of the remaining My Aim Is True bonus tracks are demos of songs that originally appeared on BBC's Honky Tonk program. Spike, too, is filled with working versions of album tracks. Of the 17 songs on the second disc, only the "Vocal Version" of Spike's lone instrumental, "Stalin Malone," works as an integral part of the original album. The demos are vague, and the four songs recorded as Bsides - all covers made with a different crew than Spike - are interesting but slight.

Like the album itself, the bonus disc attached to All This Useless Beauty is somewhat slender. There are some good songs buried on the album, and the extra material likewise has some hidden gems. Foremost

among them are "Almost Ideal Eyes," an outtake from the album sessions, and "World's Great Optimist," a song cowritten by Aimee Mann (who included it on Bachelor No. 2 last year) and a striking demo of a song never professionally recorded by Costello. In fact, he never officially released quite a few of the 11 Beauty demos. Its concept was based on songs Costello had written for others; similarly, the demos - such as "The Comedians," written for Roy Orbison, and "You Bowed Down," recorded by Roger McGuinn - are sketches given to others. They make the bonus material here the most intriguing of the bunch (Costello's liner notes, more extensive in these reissues than in the previous set of upgrades, are informative and inviting). That, basically, is what the expanded Costello catalog is all about. Here's hoping for more useless beauty.

- Michael Gallucci

BRITNY FOX The Best Of Britny Fox Portrait/Columbia/Legacy (VK 85741)

Flamboyantly flourishing an image best described as "trashy Victorian glam" - the band's name came from one of its members' Welsh ancestors - Britny Fox was spawned from ex-members of Cinderella and never really garnered the respect it deserved. Case in point: This greatest hits collection overlooks stand-out tracks from the band's criminally underrated third and final studio album. Bite Down Hard, released in 1991 on Atlantic Records' EastWest America subsidiary.

That said. The Best Of Britny Fox still showcases what made these gussied-up, ruffled-shirt kind of guys such a memorable windows-down, volume-up band. By weav-

(Please see Reissues page 74)

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Have you read the latest ICE? Whether you have or not, the clock is definitely ticking on a healthy number of long-anticipated musical triumphs which have finally crossed over that fuzzy line into something the CDR-pigs of the world will forever be allergic to: REALity. And just exactly what "triumphs" are we referring to? None other than new gems by old reliable faves like ELVIS COSTELLO (2 CDs of amazing demos, rehearsals and OTs for his "King Of America" LP), BOB DYLAN (the Scorpio version of "A Tree With Roots: The Genuine Basement Tapes Revisited" which, unlike any other versions that may come out, also sports impredible digi-packaging, multiple books, color inserts, etc.), THE WHO (in the spirit of "From Lifebouse To Leeds" and "Maximum BBC" comes another groundbreaking release on 2 CDs containing the complete U.K. and U.S. '60s singles collection featuring the ORIGINAL 45 mixes from the ORIGINAL, FIRST-GENERATION masters including the "lost" Shell Talmy tapes...all in super-deluxe packaging withree books and six postcards! Also out is a 2 CD ungrade of their first-ever live performance of the complete "Tommy" in Amsterdam on 9/29/69), BRUCE SPRINGSTEEN (yes, The Boss's legendary Vietnam Vets' Benefit Concert from L.A. on 8/20/81 is now out and - as the write-up says - for the first time ever it's COMPLETE on 3 CDs and in EXCELLENT sound, along with a 2 CD SB of his 8/21/76 concert from Watertury, CT's Palace Theater - previously unavailable anywhere), BRIAN WILSON (a 2 CD major upgrade of his complete Van Dyke Parks - conducted symphony show at the Hollywood Bowl on 9/24/00), PINK FLOYO (their entire debut show from their fall '70 U.S. tour - 9/26 - at Philly's Electric Factory on 2 CDs w/special packaging and absolutely A + killer sound, MOTT HE HOOPLE (prev. unrisd. SBs from the Filmore West, 7/9-10/70), ERIC CLAPTON (great SBs from Providence, R.I. on 7/10/74 and Davenport, MS on 7/27/74, LED ZEPPELIN. So now that the long wait is over, what are you waiting for? And as if we don't say it often enough

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(Reissues from page 69)

ing just enough melody into their boozy, guitar-drenched music to please both males and females, Britny Fox made palatable pop-metal such as their breakthrough single "Long Way To Love," the playful "Girlschool" and the acoustic anthem "Dream On."

Also included here are prime album cuts from the band's first two albums, Britny Fox (1988) and Boys In Heat (1989), including a cover of Nazareth's "Hair Of The Dog" that sounds even nastier than the original — thanks to singer "Dizzy" Dean Davidson's pouty vocal shrieks. Bonus video tracks of the original (and quite funny) "Girlschool" video and a 1988 live gem of "Long Way To Love" make this an essential bargain-priced collection.

— Michael Popke

THE YARDBIRDS The Yardbirds Ultimate! Rhino Records (R2 79825) (Two CDs)

Primarily known for housing three of the greatest guitarists of all time (Eric Clapton, Jeff Beck, and Jimmy Page) and a handful of spectacular mid-60s singles, The Yardbirds were more than that. Simply put, The Yardbirds are one

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in pioneering heavy metal, psychedelia, group jamming (i.e. "rave ups") and guitar solos, Middle-Eastern experimentation and bluesy garage-rockers cannot be overestimated.

Unfortunately, up until now this band has been endlessly (and often shabbily) repackaged, and their original albums are erratic and often difficult to obtain. But The Yardbirds Ultimate! rectifies any previous wrongs by living up to its title in spectacular fashion. This generously packed two-CD set gets all the details right, as one disc would have left most listeners wanting more, and three CDs likely would've been overkill, considering that the band were known for incendiary peaks rather than consistency.

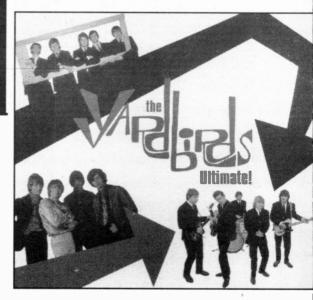
But what peaks! The chronologically sequenced compilation rightfully begins with the Clapton era. Highlighted by catchy hits such as "A Certain Girl" and "Good Morning Little Schoolgirl," the band's underrated pop smarts shine through. But it is bluesy rave-ups such as "Smokestack Lightning," "Here 'Tis" and "I Ain't Got You" that launched thousands of Nuggets-styled garage bands and bedroom guitar heroes. Clapton left the band after their breakthrough hit "For Your Love," fearing that they were going too pop (though the atmospheric song was actually quite adventurous for its day) and wanting to delve further into the blues.

This parting of the ways would prove fruitful to both parties. Clapton went onto legendary exploits with John Mayall's Bluesbreakers and Cream, and The Yardbirds hit MusicStack

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their stride with Clapton's virtuoso replacement, Jeff Bec According to the late Cub Koda (in his entertaining lin notes), "if the band had an Achilles heel, it was that the main strengths lay in playing and arranging rather than songwriting." But this was less of a problem when they we being given brilliant songs such as "Heart Full Of Sou (famous for its sitar-like riffs from Beck) and "Evil Hearte You" from the likes of Graham Gouldman.

Even the band's lesser songs from this period have a

(Please see New Releases page 7



H WANT LIST ADS

Are you looking for a particular 45, LP or CD? Perhaps you're looking for several items to add to your collection. Now there's an inexpensive way to advertise for the music you need - the Goldmine Want List.

SAMPLE WANT LIST AD

SAM JONES, 101 WILMETT AVE., SHADE, TEXAS 00033 (222) 445-0001 I'M LOOKING FOR THE FOLLOWING IN VG CONDITION OR BETTER:

Badfinger Straight Up Roy Head

Dion and the Belmonts

Roy Head and the Traits

LP

Apple SW3387 **TNT 101**

Where or When

Laurie LEP-302

The cost on this listing would be \$2.50 - \$1.00 flat fee, plus \$1.50 for the items listed (3 items at 50¢ each).

For a flat fee of \$1.00, plus 50¢ per item, you can let over 60,000 Goldmine readers know what you're looking for!

The Goldmine Want List is a regular feature which will appear in every issue of Goldmine. Goldmine is read by the the most avid music collectors and dealers in the world. If you want it, they probably have it!

To place your wants in the Goldmine Want List, simply send us your name, address and phone number along with a list of the items you are looking for. Include payment with your list.* A sample listing is shown below to illustrate how the listings will appear, and how the cost for a listing is figured.

* Payment may be made in the form of Check or Money Order. We also accept MasterCard, VISA, American Express and Novus.

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Address				Credit Card #Exp. Date:	
City		122		Signature	
E-mail address —				This line is optional and can be used to describe the condition of the items you are loc	okina for
	ARTIST		RECORDING	FORMAT LABEL & CATALOG NUMBER	July 101.
Item #1					
Item #2					
Item #3					
Item #4					
Note: Due to tr	emendous respons	se. Want List A	Use additional sheets of pa	paper if needed. Please type or print clearly. hey are received. Because of space limitations it may take several issues for your ad to appe	ear.

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TED HOLLAND

P.O. Box 336

Cornelius, NC 28031

ARTIST RECORDING

FORMAT LABEL & CATALOG NUMBER

LIVING BLUES #21 - Magazine LIVING BLUES #43 - Magazine

V/A - Wild Women Do Get The Blues, CD, Ichiban, 1190

DUKE/PEACOCK RECORDS - III. History by Gazen Gart, Book DELBERT McCLINTON - Never Been Rocked Enough, CD, CURB77521

JEFF BARCHETT

- 4212 Red Arrow Hwy. Benton Harbor, MI 49022
- · (616) 849-0865

RECORDING FORMAT LABEL & CATALOG NUMBER

ANGEL - Sinful, CD, Mercury ANGEL - On Earth As it Is in Heaven, CD, Mercury COMMODORES - Natural High, CD, Motowi

CROSBY, STILLS & NASH - Self titled, CD, Atlantic (Gold) CHARLIE DANIELS - Windows, CD, Epic

GENESIS - Abacab, CD, Atlantic (Gold) LOVERBOY - Lovin' Every Minute Of It, CD, CBS

MEN AT WORK - Two Hearts, CD, CBS

OZARK MOLINTAIN DAREDEVILS - It'll Shine When It Shines, CD. A&M BILLY SQU'ER - Tale of the Tape, CD, Capitol

KEVIN PUTRY

- 35 S. Hamilton Rd. Apt. 2-D Columbus, OH 43213

· Phone: (614) 863-1699

Willing to pay \$100 or more for the following ARTIST RECORDING FORMAT LABEL & CATAL W. MICHAEL LEWIS & LAURIN RINDER - SEVEN DEADLY SINS. LP. W. M. CHAEL LEWIS & LAURIN RINDER - Warnors, LP. ?

PINO DOMAGGIO - Biow Out (soundtrack), LP or CD.
GOBLIN - St. Helene (Soundtrack), LP Cinevox JAMES HCRNER - Battle Beyond the Stars (soundtrack), LP RICHARD BAND - From Beyond (soun track) LF

RICH GUSTAFSON

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 Alexandria, MN 56308
- ARTIST RECORDING FORMAT LABEL & CATALOG NI I am looking for an 80's rock builted with the words I know You Must Be Somebods Elses Dream. Please Don't Go. It Don't Matter To Me. FORMAT LABEL & CATALOG NUMBER

NATHALIE VERBANCK

- 66502 Prades Cedex, FRANCE
- E-mail: nat.alie@wanadoo.fr Fax: +33468052537

USA punk | inches wanted. Originals only. | pay at least 100 US\$ each for ARTIST | RECORDING | FORMAT | LABEL & CATALOG NUM CHAIN GANG - "Deuce Package" double 7 inch. LABEL & CATALOG NUMBER

CRINGE - 'Spit on your Grave'

CHILD MOLESTERS - 'Wholesale Murder DOGS - 'Slash Your Face'

FAT - 'Communist Radio

ENDTABLES - 'Process of Elimination'

FINGERS - 'Isolation' no p/s FREESTONE - 'Bummer Bitch'

HAMMER DAMAGE - 'Laugh'

HOLLYWOOD SQUARES - 'Hillside Strangler IVAN & EXECUTIONERS - 'Kill James Taylor'

JOHN VOMIT & LEATHER SCABS - 'Punk Rock Stars'

JACKIE SHARK & BEACH BUTCHERS - '2nd Generation' no p/s

NOISE - 'Let's Have Some Fun

NOTHING - 'Scream 'N Cry'
N.Y. NIGGERS - 'Headliner' no p/s NUBS - 'I Don't Need You' no p/s

OPUS - 'Good Procedures' PAGANS - 'Six and Change no p/s

ROCK BOTTOM & SPYS - 'Rich Girl' ROTTERS - Discoque

REACTORS - 'Meltdown'

REJEC'S - E E G .
RUDE NORTON - 'Sea Cruise

STIMULATORS - M.A.C.H.LN.E. SUDDEN FUN - Sudden Fun SHITDI)GS - 'History of Cheese TREN! - Electric Chair

TAPEWORM - Break my Face TURNBUCKLES - Super Destroye VECTORS Death to Disco

VILLAGE PISTOLS - B F Money VIOLATORS - 'N.Y. Ripper no o, s VOMIT PIGS - Take One

ZERO BOYS - Liver in the 80 s

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ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER/PRICE

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER/PRICE BENNY EARL - I'm A Man/ And There You Are, Jaybert 700, 100 BOBBY PARES - Gotas De Luwa | Raindforps):/Liwin With Vivvan, VJ 394, 250 FRED COLE - On Second Thought/A Soutful Woman, Delite. 75 JOHN LESLIE - Are You Kudding Yourself?/Oh! What a Crime. LLP Records, 250 KELLY BROWN - The Right Guy/fi's Your Move Now, Argo 5466, 250 MAUREEN THOMPSON - Fly Me To The Moon/Gypsy Girl, Audio Fidelity, 75 NICOLE JOSY - La Vita Set I'u/....sord, 250 NICOLE JOSY - La Vita Catalogue. La Vita Catalogue. Set Tour. Jord, 250 NICOLE JOSY - La Vita Catalogue. Hebra 296, 250 RAY FLEMING - Talking 'Bout Lowe/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 Feel, Nike, 75

BILL VAUGHN

- Charles City, IA 50616
 Phone: (641) 228-3616 (10 AM 10 PM, slight speech

Impediment)
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
FIFTH DIMENSION - CD, L/#? T tie? (Two-Disc set; one of Liberty Matl, the
other, Bell. Record Club Tem??? Item??)

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 E-mail: t555m@aol.com

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MOVIE Press kits Cullections of photos and/or sindes & bios. 1970-2001

VELPO ROBERTSON

- 205 Algiers Dr. Sandston, VA 23150 Phone (804) 737-4739
- velpo@lobe.com RECORDING FORMAT LABEL & CATALOG NUMBER IE s/t, IP import or U.S., near mint only IE Live at the Rost, video
- SONNY LANDRETH any live, CD or video SONNY LANDRETH W JOHN HIATT AND THE GONERS any live, CD or video

EVAN BORIS

- 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 FORMAT LABEL &
CACTUS WORLD NEWS - No Shefter, CO
MODERN ROMANCE - Adventure In Clubland, CD FORMAT LABEL & CATALOG NUMBER

ROMAN HOLLIDAY - Fire Me Un. CO. TUBES - Premium Gold Collection, CD VARIOUS ARTISTS - 20 Of Another Kind, CD

JOSEPH P. GIANGUZZO

- 5031 North Barton Rd Lyndhurst, OH 44124

'm Looking for the following comedy CD's in Mint or Mint- condition ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
JEFF ALTMAN - I'll Flip You Like A Cheese Omelette, Mercury 842070
AMOS AND ANDY - Radiola CD MR 1074

LENNY BRUCE - What Was Arrested For, The Performance That Got Lenny

Bruce Busted Columbia CK-30872 LENNY BRUCE - Bad Rapping Of The Marquis De Sade Blue Note 52676 BURNS AND ALLEN - Metacom 0300333

RODNEY DANGERFIELD - Rappin' Rodney, RCA 60042

NOUNCE DANDERTIELD - Napphil Nounce, NO. 2000

DIEMITE - Return of Dolemite, RND 2000

JIMMY DURANTE - Durante: Patron Of The Arts, Viper's Nest UN151

FIRESIGN THEATER - Nick Danager 3rd Eye: Case # 666, Columbia DIS-29

FIRESIGN THEATER. The Three Faces of Al. Rhino RNCD-5812 DICKIE GOODNAN - Everything You A ways Wanted To Know About Buchanan and Goodman But Forgot To Ask, STING 58238

JERRY LEWIS - Collectors, Capitol CDP 7931962 LEEROY MERCER - Hunt I'll Whoop Yer, Warhead WHD 80615 NATIONAL LAMPOON'S - The Lost Tapes Volume 2, 3, 4, Christmas, J2

WINDERSPHERE AND BOOMER - The Crenitation Contest, Encore 5012-2 WILDMAN STEVE - Love to Make A Ugly M F Laff, Ichibanich 1 IONATHAN WINTERS - Peter And The Wort, EMI CDC 7 499182 DAVE MASON - Certified Live, Oneway, #26078

GLACIER 45 GEMS

- E-mail: glacierdisc@hotmail.com
- ARTIST
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 "Minnesota" 1975 hit by NORTHERN LIGHTS, "Think Snow" and "Runnin"

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- 2886 Mason Avenue
 Port Huron, MI 48060
 E-mail: vkmk@earthlin

Backstage Passes and crew shirts; 8-tracks sealed
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BEATLES - Butcher Cover paste over any condition LYNYRD SKYNYRD - 45s, LPs, imports - shirts anything

MICHAEL P. MAHON

• 41 Gleason St.
• Framingham, MA 01701-3504
• Phone (508) 877-0191
I'm looking for THE VENTURES on JAPANESE CD's only. NO REPLICA CD's or NO CASSETTES. THE REAL THING!!! Any Japanese Record Dealers, or a fan of The Ventures in Japan or USA. New or used. Please let me know. GOLDMINE VIEWERS: I am NOT INTERESTED in The Ventures for USA or UK LP's or Vinyl at all. PLEASE PAY CLOSE ATTENTION TO THIS ADI!! THANK YOU.
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THE VENTURES - Moylo Callin (East World) TOCT-6376
THE VENTURES - Tokylo Callin (East World) TOCT-6378
THE VENTURES - Flying High (Inside Out) TOCP-7239
THE VENTURES - Bel Age With The Ventures Vol 1 (Panam) (5" mini disc) CRCP-43

CRCP-43 THE VENTURES - Bel Age With The Ventures Vol 2 (Panam) (5" mini disc)

CRCP-44
THE VENTURES - Bel Age With The Ventures Vol 3 (Panam) (5" mini disc)
CRCP-45

DAVE DUGAN

+ HCR 64 Box 740
 • Wilmot, NH 03287
 • MDUGAN@CONKNET.COM
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ALLEN TOUSSAINT - Life, Love and Faith, CD, Charly

SAL JOSEPH ANGERAME

LABEL & CATALOG NUMBER

SAL JOSEPH ANGERAIVE

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- 0neonta, NY 13820

- Phone: (607) 431-9846

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ALL JOHN WESLEY SHIP albums on 45's & 33 1/3

ALL RICKY VAN SHELTON Christmas Albums on 33 1/3
(I have "Picky Van Sheltons Since Cheistmas") 33 1/3

(I have "Ricky Van Shelton Sings Christmas") ALL SOAP OPERA Christmas Albums on 33 1/3 and 45's

JAMES BAIRD

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ng the following in VG+ condition or better ST RECORDING FORMAT LABEL & CATALOG NUMBER IAPPY DRAGON BAND - Self titled, LP Fiddlers Music Company 1157.

1978
THE BAD ROADS - Blue Girl/Too Bad, 45, Jin 210, 1967
THE BAD ROADS - Till The End of the Day/Don't Look Back, 45, Rain Tyre 1000.

MICHAEL HAYES AND THE FANTASIA BAND - Badstreet USA, 45 with picture

MARK ROSEN

10 Autumn Knoll
New Paltz, NY 12561
Phone: (845) 255-8832
E-mail: mark45rpm@aol.com
I'm looking for CD or CDR copy at a reasonable price.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER LESLEY GORE - All the foreign language songs from her box set.

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• New York, NY 10022
• Phone: (212) 832-9844
• E-mail: reardone@coned.com
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ARTIST RECORDING FORMAT
GLENN GOULD - Mozart Plano Sonatas Vol. 1 LABEL & CATALOG NUMBER atas Vol. 1, CD, CE

(7 copies)
BEETHOVEN - Masterpieces, 25 CD Box, Deutsch Grammophon
SAVAGE GARDEN - Truly, Madly, Deeply, CD single
JOHN COUGAR MELLENCAMP - Small Town (Acoustic) CD single

DANNY AUGENSTEIN

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 E-mail: rp090949@AOL.COM

Nound Dog Taylor Items

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
HOUND DOG TAYLOR - "Houserockin" Boogie" - LP - JSP Label - 1997
HOUND DOG TAYLOR - Any Videos

TUGBOAT ANNIE

- 1969 Baird Rd. McK, CA 95519 Phone: (707) 839-4951 ARTIST RECORDING LABEL & CATALOG NUMBER

* Proone: (707) 839-4951
ARTIST RECORDING FORMAT LABEL & C/
INCREDIBLE STRING BAND - I Looked Up, LP, Electra
INCREDIBLE STRING BAND - Changing Horses, LP, Electra
DEE DEE SHARP - Mashed Potato Time, LP, Cameo
KENETH McKELLER - Sings Songs of the British Isles, Londor

TED HOLLAND

TED HOLLAND

P.O. Box 336

Cornelius, NC 28031

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
LIVING BLUES #21 - Magazine
LIVING BLUES #43 - Magazine
PIGMEAT MANKHAM - Publicity Photos
DON ROBEY - Obituary
JOE SCOTT - Obituary
J/A - Wild Women Do Get Blues, CD, Ichiban 1190
BLUES BOY WILLIE - Joke Joint Blues, CD, Ichiban 1181
V/A - Best of Duke/Peacock Blues, CD, MCA 10667
DELBERT McCLINTON - Never Been Rocked, CD, Corb 77521

KURT COLE

CURI COLE

• 212 Emerald Circle, South
• Whitmore Lake, MI 48189-8263
• Phone: (734) 449-8807

• WANT LIST* (Vinyl LP's) - Folk, & Rock (US'& UK)

1 am seeking the following LP's in VG to NM condition. They're mostly folk
records from both the US & the UK. I've listed some rock & folk-rock also. I'm
looking for first pressings of all the US LP's - in stereo. In the case of UK LP's,
later pressings are acceptable.
(FTS-3016) GORDON BOK - (self titled) (Verve/Folkways, 1967 - stereo)
(EKS-7280) JUDY COLLINS - The Judy Collins Concert (Elektra, 1964, Guitar
Player Label, stereo)

(EKR-2011) ROBIN & BARRY DRANSFIELD - The Rout of the Blues (Trailer, 1970

- or Highway-Label)

(LER-2011) ROBIN & BARRY DRANSFILLD - THE HOUSE OF MAN AND LABE!)

or Highway Labe!)
(LER-2026) ROBIN & BARRY DRANSFIELD - Lord of All I Behold (Trailer, 1971 - or Highway Labe!)
(ODR-7) FINDASK - Near Enough, Far Enough (Open Door, 1983)
(PL-25267) FIVE HAND REEL - Nothing But the Best (RCA, 1980)
(STUC-2) DICK GAUGHAN - True & Bold, Songs of the Scottish Miners (Stuc, 1984)

CM-041) DICK GAUGHAN - Call It Freedom (Celtic Music, 1988)

(MS-2106) JETHRO TULL - Living in the Past (Reprise, 1972 - Brown - Steamboat label, or WLP)
(LER-2014) NIC JONES - Ballads & Songs (Traller, 1970 - or Highway Label)
(LER-2027) NIC JONES - (Self titled) (Trailer, 1971 - or Highway Label)
(ES-90203) TOMMY MAKEM - A Room Full of Song (Columbia, 197)
(4920/HALP-136) TOMMY MAKEM - Four Green Fields (Image, or Hawk Labels)
(52001) MAKEM & CLANCY - The Makem & Clancy Collection (Shanachie,

(32001) MARKEM & CLANUT - The Makem & Clandy Collection (Shanachie, 1980 - "Hearth Scene" (Label)
(BS-1001) STAN ROGERS - Fogartys Cove (Barn Swallow, 1977)
(KE-32271) SPIRIT - The Best of Spirit (Epic, 1973 - Yellow Label)
(09-101) BRIDGET ST. JOHN - Ask Me No Questions (Dandelion, 1970)
(US-3012) TRADER HORNE - Morning Way (Janus, 1970)
(LER-2) MARTYN WYNDHAM READ - (Self titled) (Trailer, 1971 - or Highway

Lade! (ZFB-82) MARTYN WYNDHAM READ - Harry The Hawker is Dead (Argo, 1973) (BRO-134) MARTYN WYNDHAM READ - Andy's Gone (Broadside, 1979) ELVIS PRESLEY - Elvis Sings for Children (I don't know the label or catalogue number of this record...)

CURTIS RIGHTOR

2919 Brinkey Wy. #18 Louisville, KY 40218

Louisville, KY 40218
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 REDBONE - "Message From A Drum". Cassette, Epic ET-30815
 GENE PITNEY - "Country Side Of", 8-track, Musicor I.T.C.C. M8-3104
 LULU - "Sings" 'Os Sir With Love", Cassette, Epic N16-10074
 PAT BOONE - "Originals", (Double Play). 8-track, ABC/GRT 8022-301H
 WAYLON JENNINGS - "Hangin On", 8-track, RCA, P8S-13918
 SHIRELLES - "Very Pest of" 8-rack, Septer Citation Series 1802
 BOB CREWE GENERATION - "Music to Watch Girls By". 8-track, DynoVoice, 1988, 9003

v8-9003 OBBY GOLDSBORO - "These Are The Best Times", 45, Buena Vista OUIS ARMSTRONG - "When You Wish Upon A Star", 45, Buena Vista 489 OGER MILLER - "Whistle Stop", 45, Buena Vista 493

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SINATRA - Pal Joey. LP. Capitol W3912
DIANE RENAY - Navy Blue, LP. 20th Century TF-3133
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LONI JAMES - Merry Xmas From Jom, LP. MGM E3468

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BOB DYLAN - 1981 Shot Of Love Concert Tour, Cassettes or CD BOB DYLAN - 1978 Street Legal Concert Tour, Cassettes or CD

ore@intel.com E-mail: eric.n.hr.moore@ Phone: (916) 356-1618

for the following titles in CD:

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VARIOUS ARTISTS - Oceans Of Sound

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AC/DC: Magazines (1970's, especially Australian, Regional and Record industr

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AC/DC: MGAZINES (Especially Australian, Industry and Local mags)

AC/DC: TOUR POSTERS/HANDBILLS (USA, do any 1970's exist?)

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 E. CLAPTON - Bottom Dollar, 2 CDs, Bell Bottom
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MELANIE - Do You Believe, 7" PS single, German 1973 Neighborhood
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MELANIE - Together Alone, 7" PS single, UK 1973 Neighborhood
MELANIE - What Have They Done to My Song, 7" PS single, 1977 Japan
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MELANIE - Will You Love Me Tomorrow, 7" PS single, 1973 France
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MELANIE - You're Not A Bad Ghost, 7" PS single, 1975 UK Neighborhood NBH
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TUBES - Love's a Mystery/Love's a Mystery, 7", A&M, 2149-S, Promo
TUBES - Tix is King, 7", A&M, US Stock Release
TUBES - What Do You Want From Life/Space Baby, 7", A&M, 1755
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TUBES - Press Kit, Outside Inside, Capitol

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Columbia 1-11183
MECO - Music From Star Trek and The Black Hole, LP, Casablanca
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TINA TURNER fans, looking for video tape of concert. The concert was broadcast on Dec. 4th on WCBS TV and was called Target Presents Tina Turner. Have audioxideo tapes to trade. 516-317-1566.

(Reissues from page 74)

exotic air of experimentation, as the band were sonic explorers constantly searching for uncharted territory. Other prime highlights from this era include "You're A Better Man Than I," "Train Kept A Rollin'" (later taken over by Aerosmith), "New York City Blues," "I'm A Man," "Over Under Sideways Down" and "What Do You Want." In addition, the gothic Gregorian chants of "Still I'm Sad" were unprecedented in the rock music of the day, but the band's piece de resistance was probably the brilliant "Shapes Of Things," which features a transcendent Beck blast that still seems to have been lifted from a future dimension.

Burnt out, Beck left the band, but not before cutting a few sides with new recruit Jimmy Page. They both play some scorching lead guitar on "Happenings Ten Years Time Ago" and "Stroll On," the latter of which reworks the melody of "Train Kept A Rollin" to superior effect.

It's hard not to think about what that lineup might have accomplished had Beck stuck around, but the overlooked Page era also has its share of gems. Though producer Mickie Most had the band headed in a more pop-oriented direction, songs such as "Puzzles," "No Excess Baggage," "White Summer" and "Think About It" show that each of the band's lineups were capable of greatness. Of course, "White Summer" and parts of "Think About It" (the solo should sound familiar to fans of "Dazed And Confused") were later integrated into the repertoire of Page's next band, the incomparable Led Zeppelin.

It should be mentioned that it is far more than just having great guitarists that made these sonic innovators special. Drummer Jim McCarty and bassist Paul Samwell-Smith (also the band's primary producer and arranger) were a crack rhythm section capable of starting and stopping on a dime, guitarist Chris Dreja kept the chaotic rhythms coming, and Keith Relf was one of the era's most underrated singers, not to mention a fine harp player. The raw energy these men put into their performances ensured that their songs would remain vital to this day, and the band's songs sound better than ever here courtesy of Rhino Records' stellar sound engineers.

Of course, serious fans of the band will likely find room to quibble, as perhaps more live material (such as their BBC sessions) could've been included, while the two Italian songs ("Questa Volta" and "Pafff... Bum") and three Relf solo performances seem unnecessary and out of place.

But mere quibbles they would be, for in addition to their glorious hits, Ultimate! rescues endless B-side treasures and album tracks. It is the inclusion of these less familiar songs that truly makes Ultimate! essential. In fact, this is probably the single best Yardbirds collection you're ever likely to see.

Elvis News

THINK YOU'VE HEARD IT ALL? NEW RCA BOX HAS SURPRISES EVEN FOR LONGTIME COLLECTORS

by Eddie Hammer ----

here muchos ways to spend that Elvis money this month. First, RCA's new box set, Elvis Live In Las Vegas is a must-buy for every fan and collector. Since I do have many unauthorized shows that "the boys" have released over the past years, the songs included have been out there, but for anyone who loves Elvis (don't we all?), this is a classy set with sound quality and packaging that is superb. Buy it now and you'll get the real sound of an Elvis Vegas show. Even though I must have more than 50



RCA's new Vegas box.

Vegas shows on CD, this is definitely the apex of a period in Elvis' career that is often underrated due to his '50s recordings (I love them best), but his career didn't stop after the '68 comeback. Vegas was an exciting time with a new, revived Elvis. On any of the early Vegas shows, his voice and performances can not be overlooked — he was back. There never was any better. The booklet includes many photos I have never seen before (but I do not collect photos). Of all the 86 songs in the set, many have never been released by RCA. The regular fans who have access to illegal CDs will flip because they will have never heard many of the versions of the songs here, such as "Run Away," a great "In The Ghetto" and The Beatles' "Yesterday" and "Hey Jude." His talking to the audience enhances the set also. Even "Just Pretend," "It's Impossible" and "I'm Leaving" are terrific. The box is worth the high price. Put it on your Visa Card and worry about paying for it next month. Just don't eat lunch!

I just received more stamps from the Congo — Icons Of The 20th Century. King Creole, Flaming Star, and Elvis On Tour were depicted on one sheet, and along with Rudolph Valentino and Charles Bronson, (Europe still goes crazy for him) there is Elvis in a Blue Hawaii pose. Turkmenistan printed a sheet of nine Elvis stamps celebrating his film years, from G.I., Acapulco and Charro to the '70s performances when he looked like a man that I and millions of other guys only wished would show up in their mirror.

The U.K. seems to have rented our Louisiana Hayride archive, releasing a twin to the the Evolution Of Elvis Presley and changing the title to Playing With Fire. You do not need this one if you bought the U.S. original.

Belair Records continues its Elvis On Stage series (#5 and #6), both releases being Vegas concerts from the early '70s. Only Walk That Lonesome Road was enjoyed by this critic. Did you know that Elvis was and is the only performer to sell out every performance on each engagement — even including heavyweights such as Barbara Streisand, Tom Jones at his peak, and Frank Sinatra? The desert town really jumped when Elvis performed.

Russia's *Rock And Roll 2000* includes "Hound Dog," along with hits from Chubby Checker and Roy Orbison, but to include Sweet's "Rebel Rouser" and not Duane Eddy's is a cardinal sin. A really strange piece, also from Russia, is *Best Of Sound*-

track Retro 2, which doesn't contain any songs from any films at all but has all movie shots on its cover! (The man's "Surrender," The Everly Brothers' "All I Have To Do Is Dream," Paul Anka's "Adam And Eve" and Hot Butter's "Popcorn." We all eat popcorn at the movies — is this the rationale?

Back to the boys who sent me *Bringing The House Down*, a Chicago '76 show with the statement "Coolest steam roller blues ever" (produced by Thomas A. Parker). Don't be fooled, because, soundboard or not, 19,000 fans and a very overweight Elvis don't make this show any different.

My Heavenly Father, a non-royalty disc, is a show recorded in St. Paul, Minn., and Michigan during those final months in 1977. Kathy Westmoreland sings the title track on the CD, which proclaims to be for "Fan clubs only — Not for sale." This "limited edition" should be passed by unless you want to see Elvis looking his worst and hear a standard show with a few nice versions.

Watch out for all the new albums of The Concert with new covers and cities where it was shown. The two-CD set from Hamburg, Feb. 22, 2000, is actually a beautifully presented piece with a German map and a beautiful insert booklet that calls it "the show the world is talking about." I love to see all the different show tickets and movie photos. This special concert souvenir adds bonus material that includes excerpts from his TV appearances, film talk, reminisces of the past and even that "duet" with Lisa, "Don't Cry Daddy." Even if you have a copy of The Concert, add this issue also. Melborne, Australia's version has a much-improved cover with one of the two cover photos being a "cape" pose. I wonder what performer first used a cape as part of his attire — Gene "Duke Of Earl" Chandler, Screaming Jay Hawkins (I saw him in concert way back then) or Little Richard in his early Vegas gigs? The insert on this two-pic disc set shows the arena.

Japan has only two new albums that I recommend highly — Country Roch and Rhythm And Blues (they also now have Live Greatest Hits, reviewed previously). The cover of R&B is terrific — a '50s picture of Elvis on Movie Stage 3. It gathers Sun cuts nicely, including "When It Rains" and also has "Down In The Alley" and "Like A Baby," but "Little Sister"? Country has Sun-like outer art and contains many favorites — "Kentucky Rain," "It Ain't No Big Thing," "He Can Go," "The Fool" (Sanford Clark's version was the chart-topper on this one) and "From A Jack To A King." Two winners from the east, who, as you know, produce the finest of anything.

Laser Magic/Sound Track Songs From Laser Disc by Mac Records is a so-called promo with an insert of Elvis in that big white stitched suit and cowboy hat. Now, as to the content: "Chesay," "Hard Luck," "If You Think I Don't Need You," "The Lady Loves Me," "Sound Advice" and the opening from "Spinout." The crazy thing about this album — even with "On Top Of Old Smokey" — is that I enjoyed it. At least it's different and has a nice cover.

Down deep, I love vinyl, especially the boots — all sizes and types. You would be amazed at what I've collected over the years, especially when the boys change covers or use colored wax. In Europe you can buy some of the old boot vinyl albums on CD-Rs that are perfect matches to the original waxes (I know because I checked them out with those in my collection). TV Guide Presents has the second cover, but I prefer the first issue with that Hy Gardner TV interview photo of a rebel with highly greased hair who has a few strands hanging in his eye. He is confident and aware of his worldwide popularity. The stupid questions by Gardner are non-professional — maybe he worked for one of the many trash rags such as Q.T., On The Inside or Enquirer types. This is one

of those "buy it for the cover" jobs (along with the 'Enquirer mags, but they now are pricey).

According to a recent *Enquirer*, Lisa is closing Graceland selling it. The paper reported Lisa and her new main ma Nicolas Cage (great actor and a super-cool guy) plan to live Graceland and will not want visitors. Put Elvis or anythic related to our idol on a cover, and you've got a big seller. (It even outsells Robert Goulet!)

A CD titled You Are There has that beautiful black-an white pose of Elvis looking up. This release deals with the often-used Eagle Hall performance in 1955. I had to have a the colored wax variations on this one.

Wizard's On Stage In The U.S.A. is worthy, even with the black-and-white cover, because of the tracks that includings of On Tour, Loving You, J.R. and an audience recording "What'd I Say."

Please Release Me, a rare one on 1st Records, contain mostly soundtrack recordings and are those that should habeen available and deserved pressing.

They Thought They Were Elvis is a definite passer (the was another earlier like this one), especially when you see the cover of a hound dog saying, "Thank you very much," which is not amusing. This one does have Ral Donner, Joc Reynolds (the "Endless Sleep" guy) doing his version of "Bli Moon Of Kentucky," and Vince Everett, but the rest of the so-called clones should worry about the future, which look dim if they believe they have a career doing Elvis. Sorry boys

Now we come to two U.K. winners that are anti-royaltic Laser Magic, which was followed closely by It's Different Not That one I give five stars, even though the cover is black ar white. It's got Elvis wearing a pair of shades and riding on his bike, with a cutie hanging on his back and his hair blowing the breeze. I have never seen this picture before. The content is great, right up my alley — alternates and different takes of sessions from '56 to '73. Highlights include "I Was The One (just as good as its flip in my book), "If I Loved You," "Snow bird," "Separate Ways" (great song but dedicated to you know-who). These are all the bonus E.P. Collection titles, but so what if we have them all. I even have boots exactly like the one. It's got a great cover, though, which is enough of a reason to get an album. It is for me.

I think this will be my final report on that Elvis Live Conceseries, as they are all the basic shows with the same deviation. They borrow a song as a title — "Get Back," "My Way "Fever" (all late '70s Vegas), "Delilah" and "It's Midnight" from Stateline, which means it's a show at the Sahara Tahoe, and few others, notably Madison Square Garden (that small rounshow spot in the "Big Apple"). I'm totally overfed on the shows. I plan only to report when I know you'll be just a bored as I am and was. I know many collectors who love the productions and will be disappointed, but unless I get a lot of mail not to do this, it's a done deal.

The Famous Music Publishing Company has a promo set, which probably not many were made — *The Categories* (all the CDs are in a bound book-like cover and each is separated by category): *Love Songs, Country Top 10's, Duets,* and *Film And T.* The man shows up on the first disc with "Love Letters" (Ket Lester's one-hit wonder). There are more music types, but rinterest here without him on them. Tell me a category hwouldn't do great in. I love all his renditions of anything.

The grandaddy of the Blue Hawaii Sessions is now on there, with only 25 in this limited edition (#3 is mine). I dor think a review of this one is needed due to past collections of this movie. Sorry, but 12 takes of "Slicin' Sand," nine "Ku-KPo," nine "Ito Eats" and 19 of "Steppin' Out Of Line"? A were recorded March 21-23, 1961. The release is too expensive and borrows from many others.

The old Just Elvis, now pressed in the Czech Republic, basically the same promo sound inclusions of early Elvis, an you can't beat that photo of Elvis in a black shirt and the perfection of his hair.

Well, I have at least 20 more new albums to review, but will only be more on your "to buy" list, which should be enough by now. Sometimes I wish I could retire the collection, but every day I get faxes and letters from "Elvis people and I love to see new covers and versions. Deep down we a still think of him daily — especially if you have three room full of Elvis stuff. Stay well, friends.

— Eddie Hammer T.C.1 Box 83 Carteret NJ 0700 Fax: 1-908-353-809

Coming to ...



Wings & Annual Beatles Issue

aul McCartney's post-Beatles band, Wings, was both successful and unsuccessful. Many critics panned the band's output, but despite that, Wings made some — and sold lots of - great pop music. With the Wingspan anthology released and television show aired this past summer and a book version coming up this fall (plus a box set being delayed until after McCartney's next solo album), McCartney's band is back in the limelight. In this Goldmine article, bandmembers guitarist Laurence Juber and drummer Denny Seiwell talk about Wings' decade of glory that grew with each passing year.

lus, many other Wings and Beatles-related articles will be jammed into this annual Fab Four extravaganza!

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(Please Mr. Postman from page 8)

issue this article was published in and somehow failed to read the article at the time. Boy, have I been kicking myself over that.

I have remastered a number of my LPs and cassettes over the last two years. I've even made CD-Rs from a few of my concert videos and DVDs. As you can probably tell, this is an area of collecting that I have an avid interest in, so this article was right up my alley. I sure didn't realize that I could record a 78 at the wrong speed and correct it with my sound-editing software.

Although I don't have any 78s in my collection, I reasoned that your instructions would probably work the same with recording say, a 45 at 33 rpm, so I did that with one of the handful of 45s in my collection — a Johnny Nash "I Can See Clearly Now" 45. Well, I'm happy to say that the resultant recording turned out great.

My dad has been after me for a while to take some of his record collection that he doesn't play anymore, so I asked him if he'd be willing to part with his 78s. He told me 1 could have them all (about 65 all total).

Without Miller's article, I would never have had the least interest in acquiring these, as you guessed it - I don't have a turntable that plays at 78 rpm. Anyway, I just wanted to say thanks for writing such a timely article, even though I wasn't so timely in reading it. You can bet that from now on, I won't skip over any articles in Goldmine ever again.

- Pat Wong via e-mail

(Pat, we're glad Miller's column struck a chord with you and that you'll read every story in Goldmine from now on! That's cool that you are able to hang on to your father's 78 collection - it's a chunk of your family's musical history. Your father probably appreciates the fact that you've shown some interest in his music. — Ed.}

Either way, he's still the greatest bluesman

In Goldmine #551 (Sept. 7, 2001) in his review of Down The Dirt Road: The Songs Of Charley Patton (Telarc Blues CD-83535), your reviewer Guy Lee repeatedly misspells the name of one of the greatest blues figures of all time. His name is Charley Patton, not Patten.

- Dave Nives Director Catalog Development & Production Koch Records New York NY

Dave, you are so correct, and our faces are blue. Even if a writer misspells something, we should have caught that one. Can we plead "deadline pressure"?! By the way, we'll soon be running a review on the new seven-CD Charley Patton box set, Screamin' And Hollerin' the Blues: The Worlds Of Charley Patton (Revenant, #212). - Ed.}

Who whistles in "Sweet Georgia Brown."

Does anyone know who is credited as the artist who whistles "Sweet Georgia Brown," the theme song of the Harlem Globetrotters? I'm trying to help a customer hunt down a recording of that version. It's tough!

- Paul Bailey Sam Goody's Orange CA

(Goldmine price guide writer Tim Neely responds: The artist's name is Brother Bones. It's got to be in print on CD somewhere! Vinyl versions, 45 and LP, have been in print for decades."

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REFERE	NCE FOR	M
COMPANY NAME		
STREET ADDRESS		
CITY	STATE	ZIP CODE
PHONE NO.		
SOCIAL SECURITY #		
TYPE OF BUSINESS		30
CORPORATION	☐ LIMITED	PARTNERSHIP
CO PARTNERSHIP	☐ INDIVIDU	AL PROPRIETOR
NO. OF YEARS ESTABLISHED		3
PRINCIPAL OWNERS - ST		
OFFICERS	OF COMPA	NY
NAME		
MAILING ADDRESS		
CITY	STATE	ZIP CODE
TITLE		
TRADE F	REFERENCES	THE REST
NAME		
ADDRESS		
CITY	STATE	ZIP CODE
PHONE		
BANK F	REFERENÇE	ELET MARKET
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 perfaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.

AUTHORIZED SIGNATURE(S) OF APPLICANT(S)

Unit space ads are the easiest way for you to sell records, tapes, compact discs, books, memorabilia, and any other collectibles you have for sale. Units also work well for want lists, announcements, etc. The better your unit looks when you put it together, the better it will look in GOLDMINE.

lists, announcements, etc. The better your unit looks when you put it together, the better it will look in GOLDMINE.

You may use any bidding deadline you wish in your advertisement. If no deadline is noted, it will be understood that the deadline will be one month from the cover date of the issue in which your ad appears.

One unit space equals one 8 1/2" x 11" typed sheet. This applies to both regular and super unit space ads.

Type your copy legibly onto 8 1/2" x 11" white sheets. We'll reduce it as is to 38% of its original size for regular units and 59% of its original size for super units. A regular unit space is one ninth of a page; a super unit space is a quarter of a page. Remember to include your ordering information, postage rates, grades, deadlines, name & address, etc., on your first unit. Do not send any partial units. There is a \$10.00 charge per photo for unit ads which contain photographs.

We will typeset your name, address and phone number at the bottom of your unit space ad for you, and a heading at the top, if you specify one. There is no extra charge for this. If you ask us not to typeset anything on your ad, we'll do nothing. Otherwise the typesetting will appear.

Do not reduce your copy before putting 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:

consecutive issue discounts)

3 ISSUES 1 ISSUE 6 ISSUES 13 ISSUES 26 ISSUES Full page of 9 - \$466.20

Super Unit Space Advertising Rates:

(Cost per super unit, per issue, ads mu earn consecutive issue discounts.) act required to

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$126.80	\$120.75	\$114.20	\$108.15	\$101.85
	Ful	page of 4 - \$466	6.20	

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.

AU SIZE	LISSUE	3 1220F2	6 1220F2	13 155UES	26 ISSUE
One Inch (1 1/2" x 1")	\$13.80	\$13.15	\$12.60	\$12.10	\$11.55
Two Inch (1 1/2" x 2")	26.55	25.50	23 65	22 60	21.55
Three Inch (1 1/2" x 3")	39 15	37.55	35 20	33.60	31 50
(Cost per ad; ads mus discounts.)	run conse	ecutively Con	tract require	d to earn cor	secutive iss

CLASSIFIED ADVERTISING:

A. 40 cents Per Word (\$10.00 Minimum Order Per Ad Per Iss Ad will also be included on our www.collectit.net site at no a B. DISCOUNTS FOR CONSECUTIVE INSERTIONS

ADVERTISING REQUIREMENTS: BOOTLEG POLICY

he advertiser is responsible for ensuring that advertised product conforms wit national and international copyright laws GOLDMINE magazine screens adveitisements for bootleg merchandise. GOLDMINE magazine accepts no responsibility for transactions involving unauthorized product.

REFUNDS:

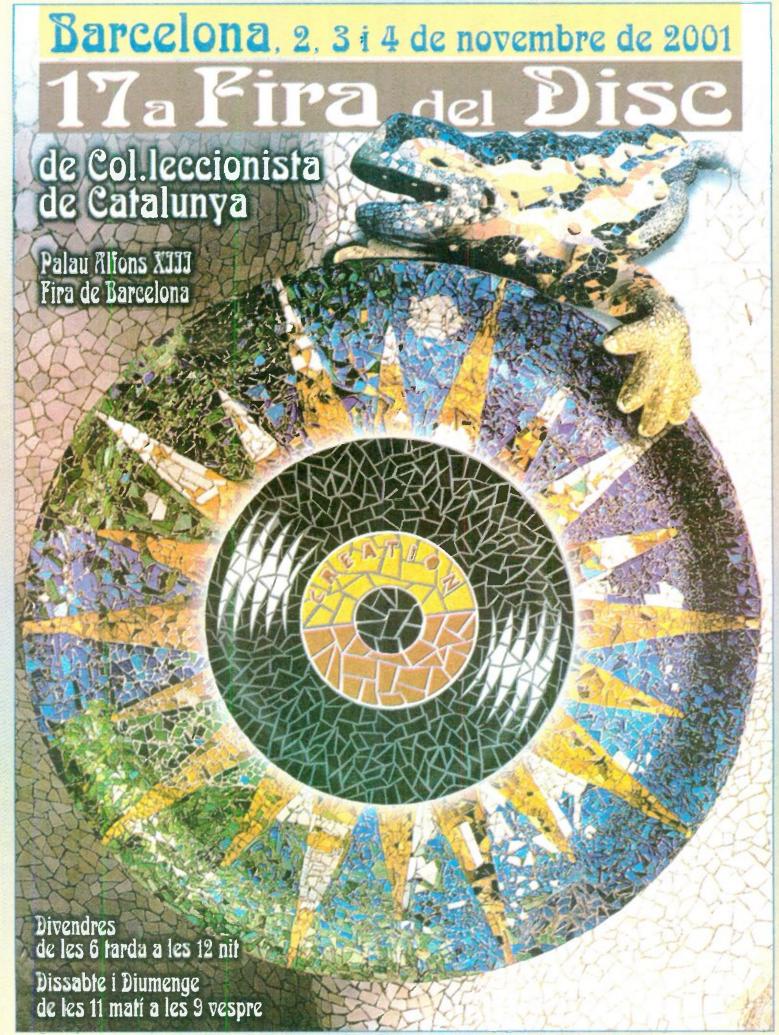
If delivery will take longer than 30 days from the date the seller received the order the seller must inform the buyer and offer the buyer the option of a refund of delayed delivery.

Unless otherwise stated in the ad, the buyer has a 10-day return privilege from the time he/she receives an item from an advertiser. The buyer does not have to give a reason for a return and can demand a refund less postage 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 paid. return privilege period.

All advertisers must provide a permanent address and telephone number befor an advertisement will be run. If a post office box is used in an advertisement th advertiser must still provide a permanent address for our confidential files.

A completed reference form must be in our confidential files before any buy, se or trade ad can be placed. See below. Minors are required to furnish a certificate of responsibility from their parents/guardian before their advertising can b accepted.

Payment must accompany an advertisement and must be in the form of a personal chee drawn 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 cred card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.



YEAR OVER 75.000 visitors attended!

More than 2 million records brought by exhibitors from over 25 different countries including USA, CANADA. JAPAN, SOUTH-AMERICA, PERU, and ALL OVER EUROPE. Fantastic auctions including FRANK ZAPPA and KEITH RICHARDS personal guitar, JOHN LENNON drawings, awards and all kind of memorabilia at incredible prices!

Live international concerts, information booth, promotion by the leading mass media and other promotional events.

FOR DEALERS: Hotel accommodations, security, bars, restaurants, medical services and BANK INSIDE THE FAIR, etc.

THE BEST RECORD FAIR YOU CAN IMAGINE...
ASK AT THE MOST IMPORTANT DEALERS OF THE WORLD...
ALL OF THEM ARE IN THE BARCELONA FAIR!





To JORDI TARDÁ Fax: 011 -34- 93-796-16-60 Fax: 011 -34- 93-796-16-60 Phone: 011-34-93-796-13-23 e-mail: jorditarda@retemail.es

SEE PAGES 24 & 25
FOR MORE
AUDIO
PROTECTION
PRODUCTS

TOTAL



CARD NO..

7 Canal St., Dept. A, Rochester, New York 14608 http:www.bagsunlimited.com E-mail: info@bagsunlimited.com



For the <u>BEST</u> in **RECORD**Collection Protection

	AT 17 TAY GOVERN BY THE REAL PROPERTY OF THE TOTAL PROPERTY OF THE	Collection Protec	tion
12" L	P-331/3 rpm / LASER	DISCS	10" LP / 78 RPM
SLEEVE 3 Mil Poly Album Sleeve		DISPLAY LP/Laser Disc Display	SLEEVE 10" LP/78 RPM Poly Sleeves
Made from 100% Pure Virgin Polyethylene. Fits over outer 12" LP Jacket. 12 ^{5/8} x 12 ^{5/8} 12 ^{3/4} x 12 ^{3/4} 12 ^{5/8} x 12 No Flap *No Flap RESEALABLE 100 \$11.90 \$12.05 \$19.70 500 41.70 43.20 75.60 1,000 72.50 73.90 134.40 5,000 329.75 336.55 628.40 PCode: SLPS3 SLP3 * with FLAP add 10%. SLEEVE	FLAP Prod. Code 100 73.55 MLP6 200 137.45 550 302.50 + Frt (Ships 100 wt.) 1,000 515.75 + Frt (Ships 100 wt.)	24 x 12 X 13 1/2 Prod. Code	Made from High Clarity, 100% Pure Virgin Polyethylene. 3 Mill No Flap 10 1/4 x 10 1/4 100 \$10.20 100 \$11.30 200 17.80 200 21.00 500 38.50 500 42.10 1,000 68.90 1,000 72.30 PCode ▲ \$783 ★ Fits over our 10* GOLD/WHITE/GREEN Paper Sleeves. NOTE: Measure your 10* records when choosing size.
12 ³ / ₄ x 12 ³ / ₄ No Flap	13 x 13 x 1 1/2	Black Matte Finish	GOLD PAPER GOLD POLYLINED
Made from 100% Pure Virgin Polyethylene. Fits loosely over outer 12* LP or Video Laser Disc Jacke 2 Mil 4 Mil 6 Mil 100 \$10.75 \$21.20 \$31.7 500 37.20 76.20 114.2 1,000 62.10 127.65 191.4 5,000 287.40 608.00 911.6 PCode: SLP2 SLP4 SLP	Prod. Code 25 34.10 MLPB12 50 54.00 0 100 97.00 200 178.75 Made from 200 Lb. Test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery. Holds up to 10-12 LP's in jackets.	1 \$10.00 2 18.00 5 39.25 0 Utside Dimension of Frame 14" x 14" 5 25 152.50	50 \$13.25 50 \$23.30 100 19.65 100 34.65 ■ Ohy/ ■ 500 81.95 ■ 500 144.55 case 1,000 254.90 2,000 449.90 PCode \$10G PCode \$10G 28 Lb. Kraft Paper Fits in our 10" Jacket. 75 gauge poly lining.
SLEEVE Poly Box Album Sleeve	MAILER Album Mailer Box-Holds 20	DISPLAY Album Art "Frame"	SLEEVE 10" LP/78 RPM Paper Sleeves
14 x 14 ¹ / ₄ w/Flap Made from 100% Pure Virgin Polyethylene. 2 Mil Prod. Code 50 \$10.00 SBLP2 100 16.10 200 28.50 500 67.20 1,000 127.70 Fits over outer Box Album Sets.	13 x 13 x 3 10 \$19.20 Prod. Code 25 44.30 Prod. Code 50 71.60 MLPB20 100 126.50 200 230.70 Made from 200 Lb. test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery for shipment of 18-20 Albums in jackets.	BACK BY POPULAR DEMAND 2 \$17.00 5 36.25 10 60.00 25 125.00 50 225.00 PCode AAAF Qty/case Clear Acrylic Frames.	ANTIQUE GREEN 50 \$14.10 100 20.90 500 87.45 1,000 160.60 2,000 272.20 PCode S10GRN
SLEEVE 12" Poly / Polylined	FILLER LP Mailer Filler Pads	CLEANER Record Cleaning System	JACKET 10" LP/78 RPM Jacket
POLY POLYLINED 100 \$11.50 50 \$17.55 500 42.15 100 26.60 1,000 74.10 ■ 600 129.00 Made from 100% 1.200 240.90 Pure Virgin 3 Mil 2.400 438.90 Guara Polyethylene 4,800 747.10 + Frt PCode SLPI PCode Sl2P Fits directly over 12" Record. Call	12 ⁵ / ₈ x 12 ⁵ / ₈ Prod. Code 50 \$18.15 FLP 250 50.20 500 83.00 1,000 124.75+Frt Use our brown corrugated filler pads to eliminate	Discwasher® D4+™ Record Replacement Fluid Cleaning System Discwasher® D4+™ 11/4 oz. 1 \$21.50 3 50.25 5 80.75 10 145.00 Record care system includes record cleaning pad with walnut handle, 11/4 oz. D4+™ leaves no residue. Preserves vinyl properties.	No Hole S10J
SLEEVE 12" White Paper	BOX Album Storage Box	CLEANER Record Cleaning Fluid	BOX 10" LP/78 RPM Storage Box
Regular Weight Medium Weight Heavy We 50 \$9.20 50 \$10.20 50 \$13. 100 14.65 100 16.20 100 22. 500 52.00 250 34.50 ■ 400 75. ■ 1,000 90.10 800 79.30 800 108. 2,000 154.70 ■ 1,600 147.10 1,200 150. 150. 150. 150. 160. 160. 147.10 1,600 160.	85 2 \$13.60 72 820 100 70 800 Frd 800 70 800 Frd 800 800 800 800 800 800 800 800 800 80	Prod. Code AGC4	10 ¹ / ₂ x 10 ³ / ₄ x 13 Dividers 2 \$14.65 10 x 10 ⁵ / ₈ 5 28.80 12 \$8.40 10 47.90 24 12.55 25 98.35 48 19.35 50 181.00 100 36.85 PCod D78C Store 50-65 Records. WHITE, 275 Lb Test Corrugated storage box. needs no tape or glue. STACKABLE.
JACKET 12" LP Jacket	BOX Album Storage Box	CLEANER Cloth / Sponge	BOX 10" LP/78 RPM Storage Box
12 ¹ / ₄ x 12 ¹ / ₄ WHITE BLACK 5 \$7.10 \$10.35 10 12.00 17.40 25 16.95 25.60 50 30.75 45.30 High Gloss ■100 58.70 77.00 300 138.60+Frt 152.10+Frt with OR		Record Cleaning Cloth 1 \$2.00 5 6.25 10 10.00 Easy to use Record Cloth contains a unique Anti-Static Solution. Lubricates and protects the records as it cleans. Prod. Code Record Cleaning Sponge 1 \$5.00 5 20.00 2 per 10 37.50 pack Our Super Sponge is absorbant & dripless. Lint free. Safe for vinyl.	WHITE PLASTIC CORRUGATED 11 x 11 ³ / ₈ x 8 2 \$19.25 PCode 5 38.50 X7830CP 10 67.65 25 137.50+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.
OUR PRICES INCLUDE SHIPPIN	together. Super Strong. STACKABLE.	SHIPPING & HANDLING:	MAILER 78 RPM Mailer Box / Filler
PLEASE Money orders and orders charged MC/VISA/AMEX are usually shipped w 2 business days. All sizes in stock a times. Because we are manufacturers we can many sizes of bags and backings. If you need size not listed, please call or write for a price.	DIVIDER LP Divider Cards 12 \(^{1}/_{8} \times 13 \) 1/_{8} 12 \(^{1}/_{8} \times 13 \) 1/_{8} 12 \(^{1}/_{8} \times 13 \) 1/_{8} CORRUGATED PLASTIC 12 \(^{1}/_{8} \times 8.65 \) 25 \(^{1}/_{5} \times 9.30 \) 36.20 240 \(^{1}/_{5} \times 9.380 \) 100 \(^{1}/_{5} \times 9.30 \) 36.20 48 \(^{1}/_{5} \times 9.380 \) 100 \(^{1}/_{5} \times 9.30 \) 36.20 240.25 \(^{1}/_{5} \times 9.380 \) 100 \(^{1}/_{5} \times 9.380 \) 240.25 \(^{1}/_{5} \times 9.380 \) 100 \(^{1}/_{5} \times 9.380 \) 10	▲ States of: Florida, LA, MO, MN, and all states West of the Mississippi add 10% for shipping. All prices subject to change based upon current market value of raw materials. Not responsible for typographical errors. All bags have 1-1/2″ flap unless otherwise noted.	10 ¹ / ₂ x 10 ¹ / ₄ x 1 ¹ / ₂ FILLER 10 \$12.40 25 19.85 50 34.05 100 61.05 500 289.80 PCode M7810 FILLER 10 ¹ / ₈ x 10 ¹ / ₈ 50 \$18.15 100 24.20 250 45.40 500 72.60 PCode F78
No PO Box numbers for FedEx Grou Delivery. Please send street addre	SS. PCode: DLPC .30 Gauge .40 Gauge '/16" Thick Extra Strong White Polystyrene Indexed.	Alaska, Hawaii, Virgin Islands, Puerto Rico, APO, FPO, Canada & Foreign, Call or Write for Freight Price Quote.	Holds 8 to 10 78/10" LP Records, no jacket. Made from sturdy brown 200 lb. test Corrugated material. Designed for maximum shipping protection.
PLEASE THECK APPROPRIATE BOX: MONEY ORDER CHECK ENCLOSED CHARGE TO MY VISA / MC / AMEX SEND C.O.D. ADD \$5.50	DANTITY MIL PROD. CODE	DESCRIPTION	PRICE
CREDIT CARD	115		OLID TOTAL
77.551	AME TREET ADDRESS	A.D	SUB TOTAL
	TREET ADDRESS ITY STATE		nder \$25.00 add \$4.00
	O POST OFFICE BOX NUMBERS FOR FedEx G		O.D. orders add \$5.50 ents add 8% Sales Tax
		ppi, including entire states of LA, MO, MI	
EXP. DATE	ISTOMER ACCOUNT CODE	g viiii o datos of Eri, iiio, iii	TOTAL

CUSTOMER ACCOUNT CODE