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Please Mr. Postman

Dylan's ship came in for this fan

I found the article on the Bob Dylan films very informative (*Goldmine #*564, March 8, 2002) and would like to share the following story with your readers.

In 1966 I was stationed on the U.S.S. Thomas J Gary (DER 326). We were making a world cruise after doing duty in the Antarctic as part of Operation Deep Freeze. In May we tied up in Copenhagen, Denmark.

One morning a limo pulled up to the ship and Bob Dylan, a blond girl and a cameraman got out. Dylan looked the ship over and chatted with a few of the crew. I remember being on an upper deck and yelling down, "I'll give you a krona if you sing us a song, Bob," to which he replied, "You will have to give me more than that." They did not stay long. We had no idea what was being filmed, and it was strange having Dylan visit a warship, as this was during the Vietnam War. After reading your article I assume they were filming *Eat The Document*, and I wonder if any footage of my ship was used.

For those readers who would like to see pictures of Dylan's visit, they can go to www.aspen-ridge.net, go down the sidebar until they see the name "PT Culhane," set 2.

Also, the Gary's home port was Newport, R.I. I remember seeing Dylan and Joan Baez riding around in a little sports car during either the Newport Folk or Newport Jazz Festival. We really had some good times during the Festival weeks. Back then we were all folk music fans, even the sailors.

— Arch Cunningham Bossier City LA

[Arch, that's a really cool story! I checked out the Web site, and sure enough, there's Dylan standing at the ship's gangplank. I was hoping to get you an answer on your Eat The Document question but did not get a response from several sources. If I eventually do, or if any of our readers have information on it, we'll run a mention in an upcoming Please Mr. Postman. —Ed.]

Dylan concerts keep getting better

Thank you so much for the Bob Dylan issue. I really enjoyed it. I first discovered Dylan in the late '60s, a time period when he had quit touring. I finally saw him live in 1975 in Niagra Falls, N.Y. with The Rolling

Corrections

The Web address in the p. 17 review of *Fire Down Below!* by Jerry Scheff, Elvis Presley's former bass player, in our Jan. 11, 2002, issue (*Goldmine #560*), was incorrectly listed as scheff.com. The correct address is www.jerryscheff.com. We apologize for any inconvenience this caused our readers.

Also, the answer to Chuck Miller's Collectormania! column's "Hidden Track EPs" quiz in Goldmine #561 (Jan. 25, 2002) was listed incorrectly. For the correct questions and answers, go to www.goldminemag.com.

LETTER FROM THE EDITOR 4 Seasons weathered the British Invasion

The first 45 I ever purchased was "Ronnie" by The 4 Seasons (with picture sleeve). Somewhere along the way, the 45 and sleeve were given away by Mom. You know the sad stories about these things happening to our precious collectibles from our youth. Thanks to a helpful *Goldmine* advertiser, I did manage to pick up a replacement copy with a sleeve later on, which is pictured in the discography on page 18. (If you're still missing something your mom threw out, check out the ads in this issue. It just could be there!)

While the quartet is known as a vocal group, I was actually attracted to "Ronnie" for the drum intro. At the time, I was a drummer in my grade-school marching band. It wasn't until hearing more 4 Seasons songs that I really got hooked on Frankie Valli's falsetto and the group's harmonies.

Even after The Beatles, the rest of the British Invasion, The Byrds, and The Doors hit and dominated my record collection, I still enjoyed The 4 Seasons' songs and purchased their records. They were one of a

handful of pre-Beatles artists that managed to maintain a strong chart presence after the Invasion took over the charts and the direction of pop music.

Valli is still actively touring and is part of PBS' recently aired R&rB special. I saw him perform several years ago. I was a guest of his drummer Zoro, with whom I had been corresponding with and who has played for the past 25 years or so with an impressive list of artists in addition to Valli. While no longer able to hit all the extremely high notes for which he is famous (of course, who else at Valli's age — or younger — can hit those notes?), it's still worth listening to Valli belt out his solo and group smash hits in a live setting.

- Greg Loescher

Editor's recommendation: The Turtles Anthology: Solid Zinc (Rhino R2 78304). Two discs of rockin' fun (with a few unreleased gems) from one of the more underrated bands of the '60s.

Thunder Revue, Joan Baez, Joni Mitchell, Roger McGuinn and others. What a show! O.J. Simpson attended this concert — there's some trivia for you! I've seen Dylan live about eight times since then. I must say his concerts now are probably his best ever. Thanks again.

— Rich Hannon Bradford PA

Kudos on D.A. Pennebaker article

As a TV news and documentary photographer and longtime *Goldmine* subscriber, I thoroughly enjoyed Harvey Kubernik's interview with one of my favorite filmmakers, Donn Alan Pennebaker (*Goldmine* #563, March 8, 2002). Kubernik's thoughtful and authoritative questions made this article a real standout for *Goldmine*. Pennebaker's answers provided fascinating information that I had not read anywhere else. Thanks for publishing a wonderful article and also for the chance to win the *Don't Look Back* DVD autographed by Pennebaker himself.

— Bill Goetz Eugene OR

{Bill, glad you enjoyed the article. We'll be announcing the contest winners down the road. (There's still time to enter the contest; go back to the Bob Dylan/D.A. Pennebaker issue and fill out the entry form today.) — Ed.}

"Southern Girls" by Everclear is out

Great Phil Spector and Cheap Trick stories (*Goldmine* #563, Feb. 22, 2002). As far as Everclear's version of "Southern Girls," it is out of the can. It was released in 2000 as an in-store giveaway single (coupled with "Speed Racer") in conjunction with the

release of the Learning How To Smile CD.

— Rich Bloom
Cos Cob CT

Record player review welcomed

I was glad to see the Crosley CR-49 record player review on page 12 (*Goldmine* #562, Feb. 8, 2002). I'm hoping that you'll start a series of stereo and turntable reviews (for every budget) that would be as interesting and informative as that one. I think it would be a very suitable subject for *Goldmine*. Anyway, thanks for listening, and you don't have to print my letter — just add it to the "positive" and suggestion box.

— Alice (last name withheld by request)

Durham NC

{Alice, we're glad you enjoyed the turntable review; the Crosley CR-49 is definitely a moderately priced turntable every collector or music fan could use. We're hoping to add more of this type of coverage in the near future and welcome any further suggestions from readers on this topic. — Ed.}

Classical Notes strikes a chord for this reader

As a Goldmine subscriber, I am writing to tell you how much I enjoy Peter Gutmann's Classical Notes column. I particularly enjoyed the column on Bach's Goldberg Variations (Goldmine #562, Feb. 8, 2002) and the column on Beethoven's 5th Symphony (Goldmine #554, Oct. 19, 2002).

For me, his columns are sufficient reason to subscribe to the magazine. I do enjoy other articles, in particular your in-depth articles on the old-timers of rock 'n' roll (the articles on Fats Domino, Jimi Hendrix, and Roy Orbison come to mind), but I especially look forward to Gutmann's columns.



Goldmine #564, March 8, 2002

— Chaim Caron New York NY

(Chaim, it's great to hear that Gutmann's column strikes a chord. I am sure he appreciates your comments. For those who haven't read his column, be sure to check out this issue's Classical Notes, as it tells the sad tale of the genius composer Franz Shubert, whose life was cut short by a lifestyle rock 'n' rollers would emulate a century and a half later. Forget about Jimi Hendrix, Brian Jones, or Jim Morrison, Schubert was a wild man to the Nth degree and certainly not representative of the mostly conservative classical realm of the era. If he were around in the past few decades rather than the early 1800s, he would have been on the cover of all the tabloids! — Ed.)

Rock Hall — where are all the rockin' pioneers?

When last I visited The Rock And Roll Hall Of Fame, I was very disappointed to see how underrepresented the true pioneers of rock 'n' roll were. Perhaps this has changed somewhat since 1998, but I doubt it. A point a recent chat-room member made is that the youngsters who make the selections for inductees are evidently of the mindset that rock 'n' roll started with The Beatles and The Rolling Stones; at least, they don't have the intense appreciation that we do for where rock 'n' roll

(Please see Please Mr. Postman page 77)

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Grapevine

Liverpool's Tribute To George Harrison no Concert For Bangla Desh, but McCartney appearance spices it up

LIVERPOOL, ENGLAND — There had been much speculation about the lineup for A Concert For George at The Liverpool Empire on what would have been George Harrison's 59th birthday. At different times, this writer heard the lineup would include Sting, Jools Holland, and Chris De Burgh, and I suspect that the all-star lineup would have materialized if Paul McCartney had not left his own attendance a mystery until the last minute.

Harrison viewed Beatles tribute acts with disdain, so what would he have made of the opening acts — three middle-aged musicians masquerading as '60s hit-makers The Ivy League and four young lads, The Blue Meanies, performing "I Saw Her Standing There"?

The program promised "The Merseybeats And Friends," but there was not a musician from The Searchers, The Blue Jeans, or The Pacemakers in sight.

The full one-hour cabaret show included an impressive take on Paul McCartney & Wings' "Live And Let Die" with lighting effects, the hits such as The Merseybeats' "1 Think Of You" and "Wishin' And Hopin'," The Merseys' "Sorrow"

Concert Review



and The Beatles' "I'll Get You." The Mersey-beats And Friends' best number was a rousing "Hey Baby," but I wondered if anyone thought, "Why are they doing a DJ Otzi song?"

Tony Crane commented that Harrison had voted "I Think Of You" a hit on *Juke*

Box Jury, but there was little mention of Harrison in the first half and none of his songs. Emcee Billy Butler suggested that Harrison should share the tribute night with the Cavern DJ Bob Wooler, who had died two weeks earlier, although Wooler really deserves a tribute of his own.

The second half opened with Steve Harley telling the audience he was doing the show for free (a good way to get a round of applause) and that his musicians also weren't being paid (a good way to get another).

"I normally do three-hour shows," he boasted, "so I'm hardly getting started tonight." He thought that "Love Me," which he had performed on a Leiber-and-Stoller tribute, "was appropriate." Why, we might ask. A ferocious take on "Here Comes The Sun" was very good, and it was followed by Harley's U.K. #I with Cockney Rebel, "Make Me Smile." OK, but too theatrical for me. He looked like an actor playing a rock star.

I preferred Ralph McTell's more humble



Paul McCartney singing at the George Harrison tribute.

approach with "Streets Of London," which remains as poignant as when it was written in 1967, except that the homeless people would now be younger. McTell performed a tribute to the Jamaican guitarist Joseph Spence, "because George liked guitars" and was gone. It was hardly a fair division of labor — The Merseybeats get an hour, and McTell goes after two songs. Maybe that's why he didn't smile.

Dare was introduced as the new band from Darren Wharton of Thin Lizzy. Excuse me? Dare had hits in the late '80s, so what was Butler talking about? They performed a

Butler and Easton said that the evening had raised £40,000 for cancer charities and that an old drunk wanted to come on stage, and making a few jokey swaying motions, Paul McCartney stepped from the wings.

fine, extended version of "While My Guitar Gently Weeps," and Jennifer John joined them for a soulful "Something."

Despite a terrible band moniker, Hari Georgeson have a lookalike frontman and performed strong versions of "Got My Mind Set On You," "I Me Mine," "Handle With Care" (especially good) and "What Is Life." Pete Wylie With The Mighty Wah! performed Cream's "Badge," which Harrison wrote with Eric Clapton, and Wylie's own anthem, "Heart As Big As Liverpool." Good choices, but the second compere, Phil Easton, made it clear that an encore was not in the cards.

Easton made patronizing comments about how Harrison loved Indian music and how the sitar must be part of the show. In other words, "We're going to be bored for 10 minutes, but we've got to have it so shut up and behave."

(Please see George Harrison page 23)



On the bookshelf: Blues-Rock Explosion, edited by Summer McStravick and John Roos (Old Goat Publishing), explores the history of 42 U.S. and U.K. groundbreaking blues groups and solo artists from the '60s ranging from John Mayall, The Yardbirds, Chicken Shack, Paul Butterfield Blues Band, and Electric Flag to The Allman Brothers Band, Elvin Bishop, Cream/Eric Clapton, Rod Piazza, and Rory Gallagher. Each entry includes a discography... Heart & Soul: A Celebration Of Black Music Style In America 1930-1957 by Bob Merlis and Davin Seay (Billboard Books) with a foreword by Etta James covers every major black artist from Duke Ellington. Billie Holiday, and Louis Armstrong to The Temptations, The Jackson Five, and Bootsy Collins, as well as lesser-known acts with great stories to tell. The book is jammed with color pictures of album covers, 45 sleeves, sheet music, concert and movie posters and promo shots... VH-1 Behind The Music™: Casualties Of Rock by Quinton Skinner (Pocket Books) chronicles the sad disasters of the famous (Elvis Presley, Buddy Holly, John Lennon, Karen Carpenter, Jimi Hendrix, Curtis Mayfield, Kurt Cobain, among others) and a few obscure casualties (Hanoi Rocks drummer Nicholas "Razzle" Dingley, Milli Vanilli's Rob Polatus, and For couch potatoes: The Winner Takes It

All: The ABBA Story DVD (Polydor/Universal) is an 89-minute, first-time documentary of the band with classic live performances of their hits. The DVD also includes the first airing of each of the four band members' life stories, plus "sidebars" with the likes of U2's Bono commenting about ABBA... Def Leppard's DVD forays include previously released VHS tapes as the two-fers Visualize/ Video Archive and Historia/In The Round In Your Face (Def Jam/Universal). The DVDs include additional footage, a discography, obscure recordings, rare TV films and more... Tesla's Five Man Video Band (Geffen/Universal) is the DVD version of the band's 1990 live concert of their Five Man Acoustical Jam album (released back then on VHS). It includes Tesla covers of The Beatles' "We Can Work It Out," The Rolling Stones' "Mother's Little helper," Creedence Clearwater Revival's "Lodi" and Five Man Electrical Band's "Signs" (thus Tesla's album/DVD title), among others.. On April 2, Vestapol will re-release the following videos on DVD - Lightnin' Hopkins 1960-1979; Devil Got My Woman: Blues At Newport 1966, recorded by noted music archivist Alan Lomax in a re-created juke joint built in Newport; Doc Watson's Guitar Jam, with two bonus tracks of

Watson playing with David Grisman and Bela Fleck, among others.

50 Years Of Rock And Roll: On April 13 The Rock And Roll Hall Of Fame And Museum will host A Salute To 50 Years Of Rock And Roll, cosponsored by National City and held at Cleveland State University's Convocation Center. The program runs from 7 p.m.–11:30 p.m. and includes musical presentations covering rock's first 50 years. Proceeds from the event, which sold out last year (different theme) before tickets were even printed, go to the Museum's educational fund. (www.rockhall.com).

International Pop Overthrow festival debuts in Chicago: More than 160 pop groups will perform at this year's International Pop Overthrow festival, held March 29-April 12 at eight different venues throughout Chicago. The highly acclaimed festival, normally held in Los Angeles, debuts in Chicago with both legendary pop artists and up-and-comers, including Chris von Sneidern, Big Hello, The Bad Examples, Chicago's own The Elvis Brothers (their reunion concert), sparkle*jets U.K., Paula Kelly, Enuff Z'nuff, the '50s retro-look IT'S MY PARTY!, The Mockers, Jeremy, and many others. Tickets are sold only at the door the day of each show. Prices range from \$5 or \$6 for afternoon events to \$7-\$10 for evening events. Go www.international popoverthrow.com for more information.

Odds & Ends: The National Academy Of Recording Arts & Sciences, which also sponsors the Grammy Awards has given a \$22,649 grant to the University Of North Carolina At Chapel Hill to preserve and make availabe to the public 236 rare folk recordings held in the university's Southern Folklife Collection. The collection was donated to the university by Agnes "Sis" Cunningham and the late Gordon Frisen, who published Broadside magazine in the early 1960s to 1988. Artists made the recordings exclusively for the pair, who then published in Broadside the music and lyrics for many of the songs. Some of the tapes had previously been given to the Smithsonian Institute, which used several of them on its Grammy Award-nominated The Best Of Broadside box set released last year. But most of the tapes have never been made public. Artists recorded for the original sets include Bob Dylan, Pete Seeger, Tom Paxton, and Janice lan. The tapes are the original acetates, and many of them are starting to deteriorate. The grant will allow the university to transfer the 40-year-old tapes onto new open-reel tape-preservation masters and to start issuing recordings on CDs for listening at the university's library.

- Greg Loescher

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Ten Years After catalog finally getting attention

Four years after Ten Years After's last significant burst of activity, one of the biggest bands of the early 1970s blues-rock explosion are limbering up for a major return — not, this time, on the live circuit, but via a string of archival releases that really have lain in obscurity far too long.

That, of course, is a relative term. Ask anyone who grew up in the aftermath of Woodstock, the 1969 mud-fest that thrust Ten Years After to prominence; and the group straddles their memory like a colossus. Between 1970 and 1973, the band scored five Top 40 albums, including two — Ssssh and Cricklewood Green — that breached the Top 20. The anthemic "I'd Love To Change The World" was a Top 40 single in 1971, and the band's live reputation is a creature of the most shimmering legend.

It is one of history's oddest quirks that a band that hit their concert peak during 1969-72 should have issued live albums only on either side of that span. The sainted "I'm Going Home" Woodstock clip notwithstanding, evidence of the group at the height of its powers has been nowhere to be found. Until now.

Ten Years After Live At The Fillmore East is a two-CD set drawn from three of the four shows the band played at that august venue over the last two days of February 1971. Recorded by Eddie Kramer, the tapes were shelved only because the group's next studio album, the aforementioned Cricklewood Green, was imminent. Unfortunately, the tapes were also forgotten.

Ric Lee, Ten Years After's powerhouse drummer, picks up the story. He is the guiding force behind the reissue, having first



contacted EMI (the band's U.K. label) simply to find out why the group's catalog had not yet been upgraded.

"They told me they wanted to do it and asked if I could help find some bonus material — unreleased tracks and things — to flesh out the original albums," Lee told *Goldmine* in a recent phone interview "I was looking around and suddenly I came across this, an entire album which we had completely forgotten about."

It was an astonishing find. The band is in vicious form throughout — if one wants to criticize, a couple of tracks from the second set of the second night are a little ragged in the vocal department, but that's about it. For the rest of the collection, TYA are at their incendiary best.

"The only track that's ever been released from these tapes is 'Love Like A Man,' Lee continued. "We used it as the B-side to the studio version of the same song, when that came out as a single." And therein hangs a tale.

"Because the studio version was edited down for the single, we thought it'd be nice to give people the full song on the B-side. So we used the live version, which is almost 10 minutes long. The thing is, because it's so long, it had to play at 33 [rpm] rather than 45. The A-side was a regular 45, the B-side was 33. A few months later, we were in the south of France, in this little café, and the single came on the jukebox. Except it was the B-side which came on, and we just groaned, because of course it was playing too fast. But nobody else seemed to notice! They all got up, started dancing and, when the record finished, they gave us a round of applause!

"We went back to the hotel still laughing about it, but a couple of nights later, back at the cafe, the same thing happened again. Nobody realized that wasn't how it was meant to sound." It's a sobering thought, but the French people's subsequent love for mach-10 punk rock might well have been born that night, from playing Ten Years After at 22 revs too fast.

The Fillmore album is the standard bearer of a full-scale Ten Years After reissue program, as all the original albums prepare to re-emerge. In addition, a two-CD anthology wrapping up album faves and non-LP rarities is also set to surface, with the band's Woodstock breakthrough naturally among of the expected highlights. Ensuring that credit is given where credit's due, Lee admitted that his own performance on the Woodstock soundtrack's "I'm Going Home" may not be all that it seems.

"They didn't mike up the whole drum kit," he recalled, "and years later, [Mountain's] Corky Laing told me that he went in and overdubbed the bass drum for the movie and LP versions."

Amazing — one of the best-loved moments in the entire event, and the guy who helped create it wasn't even at the festival.

No doubt that tale will be among those Lee will be recalling once again as he embarks upon a fascinating tour of his own.

"It's a two-hour lecture, talking about Ten Years After with slides and music, a Q&A session and, at the end, a drum demonstration. I'm taking it 'round Britain first, but I hope to be in the States with it soon."

- Dave Thompson

Book Review



ALVIN LEE AND TEN YEARS AFTER: VISUAL HISTORY by Herb Staehr Free Street Press (Softcover, 188 pages,

Coinciding with the CD rebirth of the Ten Years After story, Visual History makes an excellent companion to the aural treats in store, capturing in words and pictures — loads of pictures — the full story of the ultimate rock 'n' roll road warriors. Arranged in day-by-day diary format, Visual History follows Alvin Lee, Leo Lyons, Chick Churchill, and Ric Lee from their first-ever show, opening for John Lee Hooker at The Marquee in June 1967, through to the burst of activity surrounding the band's 30th anniversary, the Third Reunion tour in 1997-98.

Period interviews, set lists, ephemera, concert posters, live photos and historical notations accompany every significant date in the book — the author acknowledges at the start that he has been unable to trace every single date the band played, but there's more than enough to stuff 188 pages, and doubtless, further editions will incorporate any newly unearthed additions. Even the absence of color from the pages doesn't detract — indeed, TYA are one of those bands who actually look really good in black and white. It's somehow more authentic.

All around, then, the book is a worthy tome and a salutary lesson to all those modern pop stars who complain that they spend too long on the road. TYA barely seemed to come off it, although Ric Lee does remember one night when the pressure got too much, and Alvin Lee really couldn't take any more. "He sat in the van with his head in the hands, saying he didn't think he could carry on any longer, and he wanted to leave the band. So my wife said, 'Why don't you just take a holiday, then see how you feel when you get back?' Alvin agreed. So, we canceled the next night's show and, two days later, he was right as rain again."

- Dave Thompson

[Editor's note: This book may be purchased for \$21 at Book Masters (800-247-6553) or at www.atlistbooks.com]

Obituaries

George "Tex" Stephens, black radio pioneer

George "Tex" Stephens, one of the first black radio broadcasters in New Orleans, La., died Feb. 21, 2002, after a lengthy battle with cancer. He was 80. Stephens became a DJ in 1948, where he spun Nat "King" Cole and Duke Ellington records at radio station WJDW. In the 1950s, he hosted Tipping With Tex — a program that introduced listeners to many New Orleans R&B recordings - on WMRY, later to become WYLD. In 1963, Stephens moved to television, where he hosted a sports program. In addition to broadcasting, Stephens was a reporter for several black publications including the Louisiana Weekly, was active in the civil rights movement, was a political consultant and hosted several musical events. In 1998, he was inducted into the Greater New Orleans Broadcasters Hall Of Fame. Stephens is survived by a wife, son and daughter.

- Jeff Hannusch

Ralph Burns, renowned jazz arranger

Ralph J. Burns, arranger, film composer, and pianist, died Nov. 21, 2001, in Los Angeles, Calif. He was born June 29, 1922, in Newton, Mass. His fame began when he joined Woody Herman in 1944, and his composition "Summer Sequence," (also known as "Early Autumn"), featuring a

young Stan Getz, was recorded. A master arranger, he worked with everyone from singers Tony Bennett, Ray Charles, Natalie Cole, Chris Connor, Aretha Franklin, Lena Horne, Carmen McRae, Liza Minnelli, Rickie Lee Jones, and Barbra Streisand to jazz giants such as Charley Barnet, Duke Ellington, Stan Getz, Woody Herman, Milt Jackson, Gerry Mulligan, Ben Webster and many others.

Two of his arrangements, "Come Rain Or Come Shine" and "Georgia On My Mind," helped establish Ray Charles as a worldwide entertainer. His work in films include Woody Allen's Bananas (1971), Cabaret (1972, winning an Academy Award"), Lenny (1974), New York, New York (1977), All That Jazz (1979) and Fosse (1999).

- Eric S. LeBlanc

Norman Granz, jazz impresario, record executive

Norman Granz, jazz concert promoter, record label owner/producer and civil rights pioneer, died Nov. 22, 2001, in Geneva, Switzerland, his home since 1960. He was born Aug. 6, 1918, in Los Angeles. Calif. Of Ukrainian-Jewish ancestry, he and his younger brother Irwin were raised in Long Beach, Calif. He will be best-remembered as

(Please see Obituaries page 23)

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The 4 Seasons

Their unique vocals got under our skin Interviews with Bob Gaudio & Frankie Valli

by Ken Sharp

There The Beach Boys ushered in gleaming sunshine visions of surf, sand and California girls, The 4 Seasons' quintessential East Coast sound resonated with the tough, gritty and uncompromising bluecollar voices of the street. Tallying millions of records sold worldwide, Frankie Valli and his fellow 4 Seasons need no introduction. Thanks to Valli's wondrous falsetto as lead singer and a bounty of terrific, radiofriendly tracks (many written by 4 Seasons keyboardist Bob Gaudio and producer Bob Crewe), The 4 Seasons truly put New Jersey on the popular music map.

Inductees into both The Rock And Roll Hall Of Fame and The Vocal Group Hall Of Fame, the group's rich catalog of smash singles is almost unparalleled, numbering seminal hits such as "Sherry," "Walk Like A Man," "Rag Doll," "Big Girls Don't Cry," "Bye Bye Baby," "Working My Way Back To You," "Let's Hang On," "Who Loves You" and "December 1963 (Oh What A Night)," to name but a few.

Upon the recent release of Rhino's exemplary two-CD Anthology and Off Seasons collections, Goldmine sat down for a far-reaching discussion with founding members Gaudio and Valli.

Bob Gaudio

Goldmine: Rhino's new Off Seasons CD proves that The 4 Seasons were much more than a singles band.

Bob Gaudio: When something happens as quickly as it did, you come to a place where



From left: Frankie Valli, Nick Massi (back), Tommy DeVito, and Bob Gaudio.

you start to listen a bit to the record company. They're always looking for the obvious radiooriented follow-ups. Doing as much traveling as we did, we really focused on singles for a long while. But there were a number of places where we took a few giant steps. One of the disappointments of our career for me on a creative level was the Genuine Imitation Life Gazette album. It was just something that I had to do at that time. It got wonderful reviews, but obviously it was not an acceptable piece from us. Everybody was expecting Top 40.

It's a very psychedelic record. Was there a direct Beatles influence? Was it shaped by the general time period?

I think it was the times. This was the album that started it for me. The album was something that Frankie and I wanted to [do to] spread our wings. The inspiration for that album was a song that Jake Holes did. We used to play The Bitter End a lot. I was hanging around in the Village and saw him perform the song "Genuine Imitation Life," and that's what started that whole project. I was very much into doing a concert album. I later did a concept album with [Frank] Sinatra called Watertown.

Tell me about "Something's On Her Mind" from that album

lake and I would hole up in my writing room. I bought an Elizabethan castle replica in Montclair, N.J. It had 28 rooms. We'd go up on the third floor and wrote the whole album. I was pleased with the whole album because it was not a typical approach to writing. We didn't focus on anything from a commercial standpoint, just whatever felt right. Jake was very quick with a lyric. So when a melody struck him we would hone in on it very quickly. Sometimes you do some very odd and unusual things that way. You don't have a whole lot of time to think it over and rework the melody.

"Saturday's Father" is very dramatic.

It's interesting that you mentioned that one. After I left The 4 Seasons [in 1972] and stopped traveling, I went with Motown. I had lunch with Berry Gordy, and he said to me, "There's a song you wrote that wasn't a hit, but I used to play that song to my creative staff once a week to start the meeting off, to stimulate them to do something different." He said, "It was never a successful single, but to me it was some of the most creative work you guys

have ever done." It's always nice to find [laughs] that somebody picks up on something that wasn't considered a commercial success.

John Lennon was a fan of that album, too.

I had dinner with John and May Pang -There were about four or five, six people there. We had a wonderful conversation about it. He said that it was one of his favorite albums.

Was he a 4 Seasons fan?

I don't know. I know that The Beatles came to see us when we played in London at the Hammersmith Odeon. We never met them then. Frankie met them later on. Frankie met them in Italy. He went on vacation and met them. They were staying at the same hotel and they spent some time together. Ironically, we didn't meet The Beatles then, but we heard them all over the radio when we were here [in the U.K.]. At the time we were here "Please Please Me" was the #1 record and had been for weeks, and it had the falsetto thing in it. I said to Frankie, "I'm going to pick up a copy of this record, because if we don't have anything stronger, we should consider cutting this." I brought it back with me and played it for Ewar Abner at Vee-Jay Records in Chicago and said. "What do you think?" I told him we were considering doing it. And he said, "Geez, it sure sounds like you guys could." As it turns out we didn't because we had "Walk Like A Man," and we cut that and we never did record ["Please Please Me"]. But later on subsequently Vee-Jay bought the master to "Please Please Me" along with four or five other cuts. [laughs]

On a song such as "Walk Like A Man," was that just The 4 Seasons performing all the instrumentation on the track?

Yeah, pretty much. We had a drummer, a couple, but mainly a drummer named Buddy Salzman. We played on everything. Occasionally we'd bring in a guitarist like Vinnie Bell to do some special things, but the basic tracks were us.

Describe a typical 4 Seasons recording session. We would cut some tracks, do some overdubbing on the tracks and then put vocals on after. It would probably take a day to record a song like "Walk Like A Man." I don't think we spent much more time on it than that.

You wrote many 4 Seasons hits with Crewe. Can you provide a clear delineation about what you and he brought to the mix?

I pretty much was music, and Bob was mostly lyric. But we crossed over from time to time.

What's your memory of writing "Rag Doll"? I think it was 11th or 12th Avenue in New York, and there happens to be the longest [traffic] light in the world there. It was almost a three-minute light. If you stopped for a light you knew for sure that there would be someone cleaning your windows or messing them up.

llaughs] I got stuck at the light and all I could see was a hand on the windshield squirting something on it. I looked out the window, and it was a tiny little girl just smeared with dirt — [she] looked just like a rag doll. I reached down in my pocket and gave her a 10-dollar bill. She just looked at me and didn't say thank you, and I pulled off and I could see in the rear-view mirror that she was standing in the middle of the street with this 10-dollar bill and was just looking at it, stunned! [laughs] So the image of her just stayed with me. I started to put that together pretty quickly. About midway through I just couldn't figure out how to end it so I called Bob and we got together and spent like three weeks finishing the last part of the song. [laughs] For some reason we were stumped on that, but we finally did get it done.

The 4 Seasons had some great songs with women's names—"Connie-O," "Marlena," "Ronnie" and your first big hit, "Sherry."

Frankie used to do something in the show called "Moody's Mood For Love." This was a James Moody solo over the chords to "I'm In The Mood For Love." There's a male and female part, and Frankie would do both. He put this little kerchief on and would turn around and do the female part. So on that song I discovered what Frankie's falsetto abilities were. That was really the inspiration for me with "Sherry."

There's a simplicity yet a deceptive sophistication with a lot of 4 Seasons music.

Specifically, I am really motivated by where my ear takes me. I don't sit down and figure it around from an arrangement standpoint, although I hear arrangements when I'm writing songs. I played classical piano for a number of years. I had a little jazz quarter for a year or two. In fact Joe Pesci played guitar and sang in that group. My piano teacher at the time, Sal Moska, was a protégé of Lenny Tristano, who was about as far off to the left in a Thelonious Monk category. He was a pretty avant-garde type of teacher. I learned many things. I started off very early on, scatting with Louis Armstrong solos. A lot of what became integrated into my music was some of that basic musical knowledge. Even though I was doing rock 'n' roll, chord structures would always sneak in here and there. [laughs]

Can you share any favorite chord changes on 4 Seasons tracks that you wrote?

One of the tracks that was innovative for us was "Bye Bye Baby" when it makes that fourth up modulation, just kind of rising. Things of that sort that struck me as, "Geez, this is gonna hit home."

"Toy Soldier" is another one.

Sometimes I look at "Toy Soldier" and think I got it all off my chest at once. [laughs] There's a whole lot of different changes and movements in that song.

How much input would you have into production on the records? I had input just by nature of writing the songs, and you're playing on the records. It was a collaborative effort. Bob was in the booth, I was out in the studio playing and we'd collaborate inside when the time came to it. Bob did a spectacular job. He's a wonderful motivator, and he came up with some adventuresome sounds. The thing about that time unlike now is you really had to make decisions quickly 'cause you were committing to tape and there was no turning back. If you put a drum sound down with tons of echo, as was the case with "Rag Doll," you had it. If you didn't like it later, too bad. It was a spontaneous time, and often that helps create some unconventional, unusual records.

You cowrote "Dawn" with Sandy Linzer, who went on to write many other 4 Seasons hits.

Charlie Calello put us together. He found Sandy and asked me to write with him. We did, and the first thing we wrote was "Dawn." Why we didn't write together again was he was writing with Denny [Randell] and I was on the road a lot, and when I did come back I was writing with Bob. I really liked some of the songs

Sandy and Denny wrote for the group. "Let's Hang On" was wonderful. "Opus 17," "Working My Way Back To You" — they had a little run, so it gave me a rest. [laughs] Touring was very time-consuming for me, and it eventually took its toll. I don't consider myself a performer, never did, and eventually I left the group and cut down to writing and producing.

"Silence Is Golden" is a very different song for the band.

It was a real departure for us. It was sort of folksy. It was kind of soft for us, didn't have an edge. I felt it was a unique little work for us. It was fun to do some harmonies and some unique little movements. But it didn't strike me as a single unlike others that we really battled for with the record company like "Can't Take My Eyes Off Of You."

Did you know that "Big Girls Don't Cry" would be a smash after you and Crewe wrote it?

Yeah, "Sherry, "Walk Like A Man, "Big Girls Don't Cry," "Rag Doll," "Dawn"— most of the ones that became singles we had very strong feelings about 1 had very strong feelings about "The Sun Ain't Gonna Shine Anymore." Frankie still believes that the record company didn't get behind it like they should have. Because it was a Frankie Valli solo single, they were concerned that it might split the group up.

A unique song on Off Seasons is the folk protest number...

"Everybody Knows My Name." I love that song, always did. I felt that would be a tough one to put out as a single because I knew that nobody would have expected that from us. [laughs] If anyone said, "What's the difference between The 4 Seasons and The Beach Boys? You're both melodic and you both sing harmonies." The main difference for me was our records have a little bit of a harder rhythm track than The Beach Boys[' records] did. They layered vocals, and we wove the harmonies around Frankie's voice. Frankie's voice demands a strong rhythm track.

"Around And Around" from the Off Seasons CD has a Brian Wilson/Beach Boys feel.

That's probably something that we did some considerable counterpoint layering á la The Beach Boys, whether it was intentional or not, we're always inspired. I certainly love their records, and I think Brian is obviously a genius. "Good Vibrations" is an all-time classic for me. We really got into a friendly competition there for a time.

Did a rivalry exist between The 4 Seasons and The Beach Boys? It wasn't a musical rivalry. We were always aware of what

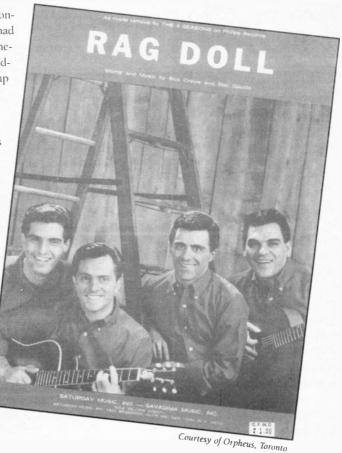
they were doing. It was always an East Coast [vs.] West Coast sound. I always felt that even though we were groups that utilized a lot of harmonies, there was that distinct difference from the rhythm tracks that set us apart and Frankie. It was sort of a "keep an eye what they are up to." Someone played for me once where The Beach Boys did a little chant thing on the tail end of one of their songs that said, "Watch out 4 Seasons!"

A big hit in England but never in the U.S. was "You're Ready Now," another song you cowrote with Crewe.

Oddly enough, I'm sitting here in London and I've heard "You're Ready Now" on the radio a number of times because it was a big record here. I always loved that track because it was gritty and kind of edgy. There's nothing slick or polished about it. I've often thought that at some point I'm gonna sit down and rearrange that again and see if I can make a "now" sounding record for it.

"Beggin'" heralded a real sophistication in your writing.

I love that record. I always did. I wrote that with Peggy Santiglia. She was the lead singer of The Angels — "My Boyfriend's Back." I just had a lick, that little chord progression and that little bass line. It was funkier than we were used to. It was definitely something that we hadn't approached before.



"Big Man's World," the leadoff track from the Off Seasons disc is another that should have been a smash.

I liked it, but I didn't find anything unique about it. I didn't find anything that was another step. Maybe it had too many little bits of feels of other things we had done.

"Beggars Parade" from Off Seasons carries a social-protest theme. That was an obvious [Bob] Dylan influence. It was something that we felt comfortable writing. I think Bob [Crewe] did a great job with the lyric. Again, it was another one of those non-harmonic, gritty type of songs that I don't think anyone wanted to hear from us at the time. [laughs]

Being a founding member of the band and writer of so many of the group's hits, can you select a few 4 Seasons tracks you didn't write that you love?

"Opus 17" is one of my favorites that I didn't write. Lots of modulations — it's very classically oriented. Another one that's right up there is "C'mon Marianne." I like the energy of it and the arrangement, which just kind of popped in my head as soon as I heard the song, that whole guitar lick in the front. I just love that. It's probably the most rhythm[-oriented] track we ever did. We didn't do anything like that before or since.

Let's fast-forward to the '70s hits you co-wrote with your wife, Judy
— "Who Loves You" and "December 1963 (Oh What A Night)."

"Who Loves You" struck me as a little bit of "Beggin" with harmony. "Beggin'" didn't really have quite that movement. It has that round, infectious chanting thing with "who loves you" and Frankie countering. If you were to envision what a new 4 Seasons [sound] would be, that's the epitome of it. But ironically, the bigger record was "December 1963." That was reasonably rewritten. We went into the studio and no one liked the lyric that we had. [laughs] It was basically about the repeal of prohibition so it was "December 1933." It was kind of a hoaky, comic lyric about that. In fact Rolling Stone printed a copy of the original lyric on that, which was pretty funny. We got into the studio and cut the track. You could not deny that the track was infectious, the piano lick and so on. It was almost dumped from the album because we already had "Who Loves You." But we took a shot at rewriting it. My wife rewrote the lyric and we kept the track and we tried Frankie's drummer at the time, Gerry Polci, and we came up with this idea of doing a multiple lead, and bingo!

Frankie Valli

Goldmine: In the early '60s, Vee-Jay Records released the album The Beatles Vs. The 4 Seasons. Fess up, who would win in a street fight, The Beatles or The 4 Seasons?

In a street fight? I'd think I'd be happy to be a Season. The Beatles came from a pretty rough neighborhood in the U.K., Liverpool, but I came from Newark, and it was tough.

Over time, The 4 Seasons have not garnered the respect and acclaim from critics that they deserve. Why?

I think that there's a lot of politics involved with that. We were never really an industry act. The Beatles were more of an industry act. Even when you get down to the voting, whether you're talking Grammys, Academy Awards*, those are all industry votes. I always looked at us at being a people's group, and I'm very happy with that. Another group who I think doesn't get the respect they deserve is The Bee Gees. I guess a lot of it has to do with the fact that everybody pegs them for doing pop music. We did an album called *Genuine Imitation Life Gazette*. When we travel, especially at some of the universities, so many kids have discovered that album and say, "Wow, man, what an album!" But I remember getting a review on that album which said had that album been done by anyone but us it would have been a smash album.

Speaking of that record, it was a landmark effort for The 4 Seasons, very artistic, almost psychedelic. The band really took a chance

We talked about some of the social problems on that album. Nobody was expecting anything like that from us. The record company wasn't very pleased with the fact that we turned in an album like that. They didn't do very much work on it. It certainly is an album that I've always been very proud of. I wouldn't call the album exactly psychedelic, [although] it did have kind of a flow or a taste of that. "Wall Street Village Day" was an incredible song. "Soul Of A Woman" was another really great song, and the title song, "Genuine Imitation Life," is also great. Of all the bands out there, we have touched on almost every kind of music that there is. Everything from "Sherry" to the album Genuine Imitation Life Gazette to touches of jazz with "Swearin' To God" to "My Eyes Adored You" to "Can't Take My Eyes Off Of You" to "Who Loves You." I don't know many acts out there who have done it as successfully as we have done it. We did an album for MCA that got lost in the shuffle called Heaven Above Me, which was kind of a danceoriented record. The amazing thing for me about that was there was a song on that album called "Soul" which was on the dance charts for a year, and you couldn't buy the record anywhere! [laughs] But I'm sure that's happened to a lot of acts too. I mean "Don't Think Twice" happened as an accident. The song was recorded on an album that contained six Bob Dylan songs and six Burt Bacharach/Hal David songs, and The Wonder Who? came out of the Dylan segment of that. The Wonder Who? was really an impression I was doing of a jazz singer from the '40s whose name was Rose Murphy. Her big hit was "I Can't Give You Anything But Love."

You ran into Dylan who told you what he thought of your version of "Don't Think Twice."

Yeah, I did. I ran into him in a boutique, Fred Segal's. He came up to me and said, "Man, what a great job. I love the record." That made me feel kinda good. At first I thought he wouldn't like it much because we did a kind of camp version of it. It took that serious a song to do that kind of a treatment.

Speaking of serious songs, I wanted to ask you about a Genuine Imitation Life Gazette song that is featured on Rhino's new Off Seasons: Criminally Ignored Sides CD — "Saturday's Father."

I thought it was a great song. When Bob Gaudio and Jake Holmes wrote the song, I thought it was an incredible song. The biggest social problem we have [is] with marriages breaking up



Courtesy of Promoarchive.com

From left: Bob Gaudio, Frankie Valli, Tommy DeVito, and Joe Long.

and how children are affected and [how often/seldom] the kids get to see their dad, usually on the weekends — that's what "Saturday's Father" is about. I remember doing *The Kraft Theater* and we did "Saturday's Father" for the show, and when we finished it there wasn't an eye in the audience, including the technicians and the camera people, that wasn't wet. It was a total

moment of silence, and then it erupted into applause. It was really strange. It was a subject that we touched upon that no one had come near. There's a little segment in there where we used ithe sounds of our own kids playing in a playground.

Your vocal ability is astounding. Share your influences as a vocalist.

I've always loved a variation of music. The kind of music that I liked when I was growing up was jazz. I've always looked at music in a very broad scope. I never really wanted to be a pop singer. In the country vein, Hank Williams was my all-time favorite singer/ songwriter. It wasn't so much the greatness of [his] vocal ability, it's the storics and the way he told them. No one ever's come close to him. I just had fun. I loved the chal-

lenge of doing things. I took a year off, and I decided to go back to work so I'm putting a new band together. I'm also starting to work on a jazz project, which I've always wanted to do. It's gonna be a lot of fun just picking the standards that I've loved over the years and doing them. I have a studio at my house, and I'm having a lot of fun doing this.

Were there any 4 Seasons songs that were especially hard to nail vocally?

I don't think so. Most of the songs were written around my vocal ability. I don't think there was anything incredibly difficult for me to do.

What is your range as a singer?

There was a period of time where my range was somewhere in the three-and-a-half octave place. And on top of the fact that the music I did, I did when I did it, and it was great and a lot of fun. Today, at this point in my life, if somebody brought me



In Season: The Frankie Valli & The 4 Seasons Anthology, above, and Off Seasons, Criminally Ignored Sides, both from Rhino Records.

some of those songs now I would just probably take a pass.

Why?

Because I think I've grown into another place. Not that I dislike the songs — I do them when I work - but it's almost like doing an impression of yourself.

When you listen back to Rhino's new 4 Seasons Anthology, what goes through your mind when you hear a song such as "Opus 17 (Don't You Worry 'Bout Me)"?

Oh, I love it. I love the fact that we got away from the self-contained sound and we used an orchestra. There were a lot of different highlights that came out of what we were doing and how we were doing it and why we were doing it. We started out being a self-contained band, and we took it all the way to augmenting an orchestra with what we were doing. Each one of the things was fun.

The 4 Seasons excelled in a myriad of styles and musical sensibilities, from "Rag Doll" to "Connie-O" to "Let's Hang On" to more danceoriented songs such as "Who Loves You."

Songs like "Connie-O," there was a great deal of group inspiration. My favorite vocal group growing up was The Four Freshmen and it comes out of that. Doing songs like "Connie-O" was a lot of fun. I loved doing harmony. We wanted to do different things. We've always accepted the challenge of doing songs that would be a surprise to people. When we did "I've Got You Under My Skin," it was a pleasant, refreshing surprise, as opposed to every record sounding exactly alike.

"Beggin" and "Tell It To The Rain" were also surprising. I thought they were innovative songs.

Yeah, I did too, and certainly those are some the reasons that we recorded some of those songs. It was different. There was another song that we did called "Electric Stories," which I loved to death, but unfortunately you get typecast, especially [with] the record companies. They didn't see past a certain point. Being in the driver's seat is really terrific.

What's so interesting about the Off Seasons CD is the wealth of amazing songs that were never released as singles, but had they been released, they would have been smash hits, songs such as "Beggars Parade."

Oh, I know that to be a fact. A great example of that is some songs were B-sides to A-sides. "Silence Is Golden" was the B-side to "Rag Doll." It stood on its own, strong enough that a group from the U.K., The Tremeloes, came and recorded it exactly the way that we did, and it was a hit [#11, 1967]. And The Walker Brothers did "The Sun Ain't Gonna Shine (Anymore)" exactly the way that we did it.

What did you think of their version?

I thought that their version was an exact copy. But you know something, you look at that as a compliment. We've also had our twosided hits with "Candy Girl" and "Marlena." I have no axes to grind with anybody. I've had a wonderful career and had an opportunity to record a variation of different kinds of things. One of the main reasons I had a solo situation



Courtesy of Frankie Valli

Frankie Valli

was because there was another part of me that wanted to do something totally different. Albums weren't selling as well as they do today. It was a different business. But I think some of the album stuff that I did was incredible.

Let's get back to a song from Off Seasons, "Beggars Parade."

We were in a period of protest, and that song was a protest against protest. Everybody complains about this and that in the world and when it comes to taking it out of their own pocket to do anything for anybody. It's easy to say that everybody should share when you don't have anything. It's amazing that once you do have something, you get the gist of what it's really all about and how important it is that you go out and do what you're supposed to do.

Are there any songs that may be on the Off Seasons disc that you personally feel would have been major hits if released?

"Cry Myself To Sleep" I always thought was a smash. "Around And Around" is a good record. I thought "Dody" should have been a chart record.

How about something such as your solo single. "You're Ready Now"?

"You're Ready Now" was a big hit for me in Europe. It was a #1 record.

Why didn't the song make a bigger splash in the States?

I was having a big problem. It was one of my first efforts for the record company as a soloist, and I think they were a little frightened that I was gonna leave the group. I did a song called "Easily" as a solo artist, which is one of my all-time favorites, and nothing really happened with it. I released the first single version of "We're All Alone," the Boz Scaggs song, and with a lot of fighting with the record company. Six months later, Rita Coolidge had a hit with it. [laughs]

When Gaudio or Crewe would play you a new

song, did you know when a song would be a hit?

I've been lucky enough to have great ears. I have picked songs. I remember when Barry Gibb sent me "Grease" and I listened to it -I just knew it would be a big hit.

You mentioned earlier the group The Four Freshmen. That's Wilson's favorite group, too. Tell us about when the East Coast and West Coast harmony groups linked up to record the single, "East Meets West."

It was great. I certainly thought that was a hit. Columbia Records weren't too thrilled with The Beach Boys and us doing a recording, and they really did everything in their power to not make it happen. I was a big fan of The Beach Boys. I've always been a fan of The Beach Boys. You could certainly hear The Four Freshmen influence in most of their music.

Last year when I interviewed Wilson I mentioned The 4 Seasons, and he told me he loved the group.

That's great. I always loved their songs, too. My favorites are "Don't Worry, Baby" and "Good Vibrations."

Your relationship with Gaudio goes back 40 years. Characterize your continued partnership.

We're friendly, and we're business partners. We have a spectacular friendship, and it all started on a handshake. One of the reasons we created a partnership is he thought I was a great singer, and I thought he was an incredible songwriter so we just felt like we could really do some great things.

Share your thoughts on founding 4 Seasons member Nich Massi, who passed away last year.

Nick and I started out as friends, and he was an incredibly gifted and talented guy who had a great love for music, and his ability to create harmony was spectacular. He was an extraordinary talent but could never tolerate being on the road. It was just something that he really didn't like doing. I can remember when he left the group. We only had a couple of years of success, and he decided that he didn't want to do this anymore. I can remember practically begging him not to leave.

It must have made you feel good when The 4 Seasons got inducted in The Rock And Roll Hall Of Fame in 1990 and along with you and Gaudio, founding members Massi and Tommy DeVito were standing beside you.

Yeah it did. You have to remember when The 4 Seasons were inducted in The Rock And Roll Hall Of Fame, Bob and I had continued to work together and the other two guys left. There wasn't very much communication. It was just one of those things, a part of your life that was, and then you move on.

Would you say that incarnation of the group was your favorite?

It's hard to say that anything was my favorite. Whatever you're doing when you're doing it is your favorite. It's like a guy who has four kids and you say, "Was the first one the favorite?" We did different things at different times. With a whole new set of Seasons, we did "Who Loves You" and "December 1963."

Billy Joel had a hit in the '80s with "Uptown Girl," his obvious homage to The 4 Seasons. How did he do?

I think it was a wonderful compliment that he paid to us. He certainly is an extraordinary talent, writer, performer and singer. He's one of my favorites. We used to do that song in our show. Billy Joel will tell you himself, as he told me, that we were certainly an inspiration. Listen to the end of "Rag Doll" where I sing, "I love you just the way you are," and you think about Billy Joel's first big hit, "Just The Way You Are." It's nice when you can inspire each other. It's funny. I was at The Rock And Roll Hall Of Fame, and I inducted The Flamingos. I'd never realized how big a [4 Seasons] fan they were. Aerosmith was also inducted, and the lead singer, Steven Tyler, came up to me and said, "Do you mind if we take a picture together?" I had never realized that he was such a big fan.

Early Frankie Valli U.S. discography

by Tim Neely

	,		
45s			
Label/#	Title (A-side/B-side)	<u>Year</u>	NM\$
Corona 1234	My Mother's Eyes/The Laugh's On Me (as "Frank Valley")	1953	\$1,500
Mercury 70381	Forgive And Forget/Somebody Else Took Her Home (as "Frankie Valley"; maroon label)	1954	300
Mercury 70381	Forgive And Forget/Somebody Else Took Her Home (as "Frankie Valley"; black label)	1954	200
RCA Victor 47-6518	You're The Apple Of My Eye/The Girl Of My Dreams (by The Four Lovers)	1956	40
RCA Victor 47-6519	Honey Love/Please Don't Leave Me (by The Four Lovers)	1956	40
RCA Victor 47-6646	Be Lovey Dovey/Jambalaya (by The Four Lovers)	1956	30
RCA Victor 47-6768	Happy Am I/Never Never (by The Four Lovers)	1956	30
RCA Victor 47-6812	Shake A Hand/The Stranger (by The Four Lovers)	1957	40
RCA Victor 47-6819	Night Train/The Stranger (by The Four Lovers)	1957	40
Epic 5-9255	My Life For Your Love/Pucker Up (by The Four Lovers)	1957	2,000
Okeh 5-7103	I Go Ape/If You Care (as "Frankie Tyler")	1958	300
Cindy 3012	Come Si Bella/Real (This Is Real) (as "Franke Valli And The Romans")	1958	200
Decca 30994	It May Be Wrong/Please Take A Chance (as "Frankie Vally")	1959	200
Seven-inch extende	ed play singles		
RCA Victor EPA-869	The Four Lovers (with picture cover)	1956	300
	Joyride (by The Four Lovers; with picture cover)	1956	300
Albums			
RCA Victor LPM-1317	Joyride (by The Four Lovers; mono only)	1956	700

The Four Seasons 1960s U.S. discography

by Tim Neely





Includes material until the end of their time with Philips Records.

45s			
Label/#	Title (A-side/B-side)	Year	NM\$
Topix 6000	Too Young To Start/Red Lips	1960	\$150
	(as "The Village Voices"; yellow and black label, no white)		
Topix 6000	Too Young To Start/Red Lips	1960	100
m	(as "The Village Voices"; yellow, black and white label)		
Topix 6002	I Am All Alone/Trance (as "Billy Dixon and the Topics")	1961	150
Topix 6008	Lost Lullaby/Trance (as "Billy Dixon and the Topics")	1961	200
Gone 5122 Vee Jay 456	Bermuda/Spanish Lace (promos go for 25 percent less) Sherry/I've Cried Before (black label, rainbow ring amend edge, oud logo)	1961	80
Vee Jay 456	Sherry/I've Cried Before (all-black label)	1962 1964	25 25
Vee Jay 465	Big Girls Don't Cry/Connie-O (black label, rainhow ring around edge, owil logo)	1962	20
Vee Jay 465	Big Girls Don't Cry/Connie-O (all-black label)	1964	25
Vee Jay 478	Santa Claus Is Coming To Town/Christmas Tears	1962	25
Vee Jay 485	Walk Like A Man/Lucky Ladybug	1963	15
Vee Jay 512	Ain't That A Shame!/Soon (I'll Be Home Again)	1963	20
Vee Jay 539	Candy Girl/Marlena	1963	15
Vee Jay 562	New Mexican Rose/That's The Way It Goes	1963	60
17 1 860	(B-side title is incorrect; promo copies go for about half this price)		
Vee Jay 562	New Mexican Rose/That's The Only Way (correct B-side title)	1963	15
Vee Jay 576	Peanuts/Stay (promos go for about 40 percent less)	1963	100
Vee Jay 901 Oldies 45 #18	Peanuts (promo only; one-sided disc)	1963	100
Oldies 45 #47	Sherry/I've Cried Before Big Girls Don't Cry/Connie-O	1964	8
Oldies 45 #60	Walk Like A Man/Lucky Ladybug	1964	8
Oldies 45 #116	Candy Girl/Marlena	1964	8
Philips 40166	Dawn (Go Away)/No Surfin' Today (black label)	1964	15
Philips 40166	Dawn (Go Away)/No Surfin' Today (light blue label with "S" stamp)		8
Vee Jay 582	Stay/Goodnight My Love	1964	15
Philips 40185	Ronnie/Born To Wander	1964	12
Philips 40185	Ronnie/Born To Wander (picture sleeve)	1964	30
Vee Jay 597	Alone/Long, Lonely Nights (black label, rainbow rim)	1964	15
Vee Jay 597	Alone/Long, Lonely Nights (plain black label)	1964	25
Vee Jay 597	Alone/Long, Lonely Nights (yellow label)	1964	30
Vee Jay 597	Alone/Long, Lonely Nights (picture sleeve)	1964	50
Philips 40211	Rag Doll/Silence Is Golden (black label)	1964	15
Philips 40211 Philips 40211	Ray Doll/Silence Is Golden (light blue label with "S" stamp) Ray Doll/Silence Is Golden (picture sleeve, yellow border)	1967	8
Philips 40211	Rag Doll/Silence Is Golden (picture sleeve, green border)	1964	30
Vee Jay 608	Sincerely/One Song	1964	20
Philips 40225	Save It For Me/Funny Face	1964	10
Philips 40238	Big Man In Town/Little Angel	1964	10
Philips 40238	Big Man In Town/Little Angel (picture sleeve)	1964	25
Vee Jay 618	Happy, Happy Birthday Baby/You're The Apple Of My Eye	1964	20
Vee Jay 626	I Saw Mommy Kissing Santa Claus/Christmas Tears	1964	20
Vee Jay 626	1 Saw Mommy Kissing Santa Claus/Christmas Tears (picture sleeve)	1964	50
Columbia (# unknown)	Big Man's World	1964	30
WABC Radio 77	(one-sided cardboard soundsheet used to promote the Columbia Reco		100
WADE RADIO (1	Cousin Brucie Go Go (one-sided yellow vinyl single; theme song for Cousin Brucie's radio s	1964	150
Oldies 45 #319	Stay/Goodnight My Love	1965	8
Philips 40260	Bye, Bye Baby (Baby Goodbye)/Searching Wind	1965	10
Philips 40260	Bye, Bye Baby (Baby Goodbye)/Searching Wind (picture sleeve)	1965	25
Vee Jay 639	Never On Sunday/Connie-O	1965	20
Philips 40278	Toy Soldier/Betrayed	1965	10
Philips 40278	Toy Soldier/Betrayed (picture sleeve)	1965	25
Philips 40305	Girl Come Running/Cry Myself To Sleep	1965	10
Philips 40305	Girl Come Running/Cry Myself To Sleep (picture sleeve)	1965	25
Vee Jay 664	Since I Don't Have You/Tonite, Tonite	1965	30
Philips 40317	Let's Hang On!/On Broadway Tonight (black label)	1965	10
Philips 40317	Let's Hang On!/On Broadway Tonight (light blue label with "S" stamp)		8
Philips 40324	Don't Think Twice/Sassy (as "The Wander Who?")	1965	10
Philips 40324	Don't Think Twice/Sassy (as "The Wonder Who?"; picture sleeve)		25
Vee Jay 713 Vee Jay 713	Little Boy (In Grown Up Clothes)/Silver Wings (maroon label)		20
Wibbage WIBG	Little Boy (In Grown Up Clothes)/Silver Wings (black label) Joey Reynolds Theme/Rats In My Room	1965 1965	100
Thomas will	Joseph Control of District of the Control of the Land	1903	100

(custom pressing for Philadelphia radio station; B-side by Joey and Danny)

LE	rveery			
	WXYZ Detroit 121003	Joey Reynolds Theme/Rats In My Room	1965	100
		(custom pressing for Detroit radio station; B-side by Joey and Danny		
	Philips 40350	Working My Way Back To You/Too Many Memories	1966	10
	Vee Jay 717	Peanuts/My Sugar (as "The Wonder Who?")	1966	30
	Vee Jay 719 Philips 40370	My Mother's Eyes/Stay Opus 17 (Don't You Worry 'Bout Me)/Beggars Parade	1966 1966	15
	Philips 40370	Opus 17 (Don't You Worry Bout Me)/Beggars Parade (picture sleeve)	1966	10 25
	Philips 40380	On The Good Ship Lollipop/ You're Nobody Until Somebody		10
	Philips 40380	Loves You (as "The Wonder Who?") On The Good Ship Lollipop/You're Nobody Until Somebody	1966	25
	Philips 40393	Loves You (as "The Wonder Who?"; picture sleeve) I've Got You Under My Skin/Huggin' My Pillow	1966	10
	Philips 40393	I've Got You Under My Skin/Huggin' My Pillow (picture sleeve)	1966	25
	Philips 40412	Tell It To The Rain/Show Girl	1966	10
	Philips 40412	Tell It To The Rain/Show Girl (picture sleeve)	1966	25
	Philips 40433 Philips 40433	Beggin'/Dody (black label) Beggin'/Dody (light blue label)	1967	10
	Philips 40433	Beggin'/Dody (picture sleeve)	1967 1967	8 25
	Philips 40460	C'mon Marianne/Let's Ride Again (black label, fast mix)	1967	10
	Philips 40460	C'mon Marianne/Let's Ride Again (light blue label, slower mix)	1967	12
	Philips 40460	C'mon Marianne/Let's Ride Again (picture sleeve)	1967	25
	Philips 40471	Lonesome Road (as "The Wonder Who?")/Around And Around		10
	Philips 40471	Lonesome Road (as "The Wonder Who?")/Around And Around (picture sleeve)	1967	25
	Philips 40490	Watch The Flowers Grow/Raven	1967	10
	Philips 40490	Watch The Flowers Grow/Raven (picture sleeve)	1967	25
	Philips 40523	Will You Love Me Tomorrow/Around And Around (black label)	1968	12
	Philips 40523 Philips 40542	Will You Love Me Tomorrow/Around And Around (light blue label) Saturday's Father/Good-Bye Girl		10
	Philips 40542	Saturday's Father/Good-Bye Girl (standard picture sleeve)	1968 1968	6
	Philips 40542	Saturday's Father/Good-Bye Girl (fold-open picture sleeve)	1968	15
	Philips 40577	Electric Stories/Pity	1968	6
	Philips 40597	Something's On Her Mind/Idaho	1969	6
	Philips 40597	Something's On Her Mind/Idaho (picture sleeve)	1969	10
	Crewe 333 Crewe 333	And That Reminds Me (My Heart Reminds Me)/The Singles Game		8
	Clewe 333	And That Reminds Me (My Heart Reminds Me)/The Singles Game (picture sleeve with shadow behind Frankie Valli's and Joe Long's her		12
	Crewe 333	And That Reminds Me (My Heart Reminds Me)/The Singles Game	1969	10
	Philips 40662	(picture sleeve without shadow behind Frankie Valli's and Joe Long's Patch Of Blue/She Gives Me Light	1970	8
	Philips 40662	Patch Of Blue/She Gives Me Light (picture sleeve)	1970	10
	Philips 40688	Lay Me Down (Wake Me Up)/Heartaches And Rainbows	1970	25
	Philips 40694	(promos go for about 40 percent less) Where Are My Dreams?/Any Day Now-Oh Happy Day	1971	25
		(promos go for about 40 percent less)		
	Seven-inch extende	ed play singles		
	Vee Jay EP 1-901	The 4 Seasons Sing (with picture cover)	1962	50
	Vee Jay EP 1-902	The 4 Seasons Sing (with picture cover)	1963	50
	Albums			
	Vee Jay LP-1053		1962	40
	Vee Jay SR-1053	man . A	1962	60
	Vee Jay LP 1055 Vee Jay SR 1055	ment	1962 1962	30 40
	Vee Jay LP-1056	D. C. 1 D. 1 C. 1 C. 1	1963	30
	Vee Jay SR-1056	Big Girls Don't Cry And Twelve Others (stereo)	1963	40
	Vee Jay LP-1059		1963	30
	Vee Jay SR-1059	0.11 11 0.000	1963	40
	Vee Jay LP-1065 Vee Jay SR-1065		1963 1963	30 40
	Philips PHM 200-129		1964	20
	Philips PHS 600-129	n nn	1964	25
	Philips PHM 200-124	5 16 1 11 11 61 6	1964	20
	Philips PHS 600-124		1964	25
	Vee Jay LP-1082	W	1964	30
	Vee Jay SR-1082 Vee Jay LP-1082	0 0 0 1 0	1964 1964	40
	Vee Jay SR-1082		1964	30
	Philips PHM 200-146	No. 10 45	1964	20
	Philips PHM 200-146	B 18 11 .	1964	20
	Philips PHS 600-146		1964	25
	Philips PHS 600-146		1964	25
	Vee Jay LP-1088	More Golden Hits By The 4 Seasons (mono; record contains "Long Lonely Nights")	1964	30
	Vee Jay SR-1088	More Golden Hits By The 4 Seasons	1964	40
	Vee Jay LP-1088	(stereo; record contains "Long Lonely Nights") More Golden Hits By The 4 Seasons	1964	20
		(mono; record contains "Apple Of My Eye")		

— A century on record: The 1960s

...And then The Beatles happened

by William Ruhlmann

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

s historians are often painfully aware, the past—their field of study—doesn't really exist. It is only a collection of memories and ideas held by people living in the present, and those impressions are conditioned upon succeeding events. When we look at a photograph taken of the New York City skyline any time between the early 1970s and Sept. 11, 2001, for example, we now do so with a sense of poignancy the photographer had no reason to feel. The past is over and therefore should be immutable, but, since it is only a concept, history— or the way we look at it, which is the same thing—actually

changes depending upon what happens in the future.

When we look back at the 1960s, still remembered as a period of great social upheaval, we think of it, in terms of popular music, as a period that marked the consolidation and expansion of the rock era, primarily



due to The Beatles. But "the rock era," even though it's usually thought to have begun in 1955, is a phrase that makes sense only in the wake of The Beatles, who did not achieve worldwide fame until 1964. The pop music observer of Jan. 1, 1960, would have no reason to think he or she was living in the midst of it. Rather, such a person would be likely to consider rock 'n' roll one of the many passing trends in popular music, more significant, perhaps, than the fad for Hawaiian music in the 1910s, but far less important than the swing era.

After a heady start in the mid-1950s that brought about a big jump in record sales, rock 'n' roll had receded in the late '50s due to a combination of attrition, as its stars encountered scandal (Jerry Lee Lewis, Chuck Berry), conversion (Little Richard), accidental death (Buddy Holly), and the draft (Elvis Presley); co-optation in the form of teen idols such as Frankie Avalon; resistance from the major record labels; and government investigations into payola, which allegedly caused DJs to favor rock 'n' roll over what had come to be called "good" music.

But the result of the anti-rock campaign was to stem the rise in record sales rock had brought. In 1959, singles sales were 25 percent lower than they had been in 1954, and in 1960, while singles sales rebounded with the return of Presley from the army, overall sales declined for the first time in six years. The record industry had long since become a two-part business, consisting of 45 rpm seven-inch singles sold at a suggested retail price of about a \$1 and 33-1/3 rpm 12-inch albums sold for about \$4.

Singles, bought largely by young people, tended more toward contemporary pop and often retained at least vestiges of rock 'n' roll, but the record market was driven by albums, purchased largely by adults.

In 1960, Presley reclaimed his crown as the country's top singles artist, a position he had occupied from 1956-1958, pushing 1959's leader, Connie Francis, down to second place, followed by the resurgent Everly Brothers.

But an entirely different kind of entertainment on the LP chartswas being enjoyed by a separate audience. There, the year's longest running #1 hit was the original Broadway cast album of *The Sound Of Music*, followed by the comedy album *The Button-Down Mind Of Bob Newhart* and Enoch Light's instrumental release *Persuasive Percussion*. Nothing even vaguely rockin' got to the top of the LP list until December, when the soundtrack to Presley's comeback film *G.I. Blues* made a showing. But Presley was no longer the wild man of rock 'n' roll he had appeared to be in 1956. His return to action had been heralded by a TV special hosted by Frank Sinatra, and his sound had been considerably softened as he turned to moviemaking full time.

If the record business was content to forget that rock had ever existed, however, the fans were not. They showed it in the fall of 1960 when Chubby Checker's cover of Hank Ballard And The Midnighters' 1959 B-side "The Twist" became a #1 hit and launched a dance fad. The music industry could exploit this and simultaneously dismiss it, but it kept the Big Beat going for a while longer. With subsequent hits "Pony Time," "Let's Twist Again" and "The Fly," Checker was propelled into third place among singles artists in 1961, behind Presley and Brenda Lee. The Twist fad stimulated popularity for harder-rockin' songs such as Del Shannon's "Runaway," Dion's "Runaround Sue," and Gary (U.S.) Bonds' "Quarter To Three," all of which topped the charts that year.

At the same time, other important new figures were emerging. The chart-topping success of The Shirelles' "Will You Love Me Tomorrow" in January 1961 and Bobby Vee's "Take Good Care Of My Baby" in September, both of them written by Gerry Goffin and Carole King, signaled the rise to prominence of a new generation of Tin Pan Alley songwriters usually referred to by one of the New York City office buildings in which they worked, the Brill Building. For the next several years, writers from the Brill Building would dominate popular music.

Also, songwriter Berry Gordy's Motown Records label began to score crossover pop hits from the R&B charts, with The Miracles' "Shop Around" peaking at #2 in February 1961 and The Marvelettes' "Please Mr. Postman" going all the way to #1 in December. (Both titles were actually on the Motown subsidiary Tamla.) Motown would be another major force in 1960s pop music.

Meanwhile, little had changed on the album charts, with the year's three longest-running #1 hits being the soundtrack to Presley's Blue Hawaii, the soundtrack to Exodus and Judy Garland's Grammy® Award—winning double live album Judy At Carnegic Hall. But the new trends were enough to send sales back up, with gross revenues rising 6.75 percent to a new high of \$640 million.

The new elements consolidated their success in 1962. By now, people were twisting in the White House, and Checker's "The Twist" actually returned to #1 in January, followed by Joey Dee & The Starlighters' "Peppermint Twist — Part I." Goffin and King were the year's most successful songwriters with hits such as Little Eva's "The Loco-Motion," and they were joined in the winner's circle by Brill Building members Barry Mann and Cynthia Weil (The Crystals' "Uptown"), Neil Sedaka and Howard Greenfield (Sedaka's "Breaking Up Is Hard To Do"), and, if not Brill Building, then just up the street, Burt Bacharach and Hal David (Gene Pitney's "Only Love Can Break A Heart"). Motown made even more inroads, its hits including The Contours' "Do You Love Me," written by Gordy himself. Another new force was emerging, as



producer Phil Spector, frequently employing the Brill Building writers, began crafting hits for a series of groups on his Philles label, notably The Crystals' "He's A Rebel."

In both teenagers' and adults' music, a breakthrough success was scored by Ray Charles, who delved into country music with his album *Modern Sounds In Country And Western Music*, which spent 14 weeks on top of the *Billboard* chart, and who had the year's most successful single with "I Can't Stop Loving You." Charles finished second to Presley as the year's top singles artist.

On the album side, the year's biggest success was the soundtrack to the film adaptation of the Broadway musical West Side Story, which eventually spent more than a year at #1. Folk music, which had enjoyed broad popularity since the late 1950s, experienced a resurgence with the commercial breakthroughs of Joan Baez, whose first three albums, Joan Baez, Joan Baez, Vol. 2, and Joan Baez In Concert, were all lodged high in the charts during the year (on Nov. 23, she made the cover of Time magazine), and Peter, Paul & Mary, whose selftitled debut album hit #1 in October. Folk was already the subject of parody, with Allan Sherman taking My Son, The Folk Singer to the top of the charts. But then, parody was the most successful form of comedy, exemplified by the chart-topping success of Vaughn Meader's takeoff on President John E Kennedy and his relatives, The First Family, another longrunning #1 hit. This varied fare helped the record business to a sales increase of almost 7.5 percent to \$687 million.

As a general rule, this writer has restricted himself in this series to commenting on artists when they made their commercial breakthroughs, not when they first appeared. But 1962 is so packed with important debuts that I will suspend this policy temporarily and note the following:

On Feb. 17, 1962, "Surfin" by The Beach Boys entered the *Billboard* Hot 100, launching the career of the most successful (at least in chart terms) American rock band in history.

On March 19, Columbia Records released the LP *Bob Dylan* by Bob Dylan: it would sell so poorly at first that Dylan would

be dubbed "Hammond's folly," after record executive John Hammond, who signed him. But people would stop laughing after Dylan penned "Blowin' In The Wind" later in the year. (Thirty-nine years later, Dylan's album Love And Theft debuted in the Top 5.)

On July 21, the original Broadway cast album of *I Can Get It For You Wholesale* entered the LP charts, marking the first chart appearance of Barbra Streisand, who would go on to become the best-selling female singer of all time.

On Aug. 11, "Your Heart Belongs to Me" by The Supremes entered the charts, beginning their dominant role as the most important girl group in history.

On Oct. 13, "Love Me Do" by The Beatles debuted in the British charts. We'll get to that group in a minute. On Oct. 27, the instrumental "The Lonely Bull," financed and released by songwriter/trumpeter Herb Alpert and his partner Jerry Moss on their new A&M Records label, entered the charts credited to The Tijuana Brass, on its way to a Top 10 ranking, beginning of one of the '60s' most remarkable label success stories. It was a pretty good year, all things considered!

(Other debut artists for 1962, by the way, included Paul Simon [albeit in the guise of Tico & The Triumphs and following the temporary demise of his chart partnership with Art Garfunkel], King, Marvin Gaye, and Dionne Warwick. Not too shabby.)

The seeds of 1962 would sprout into quite a lot of foliage. But 1963, a turning-point year in the decade, forever associated with the assassination of President Kennedy and inevitably thought of in America as The Year Before The Beatles, marked one of those periodic sidesteps in popular music history.

On the singles charts, The Beach Boys dominated with hits such as "Surfin' U.S.A." and "Surfer Girl," followed by Dion ("Ruby Baby"), and a resurgent Rick Nelson, as Presley tumbled to 14th place. Goffin and King (Steve Lawrence's "Go Away Little Girl"), Mann and Weil, and Bacharach and David were joined by Ellie Greenwich and Jeff Barry among the top songwriters, while The Beach Boys' Brian Wilson was writing hits for Jan & Dean in addition to his own band, and



Courtesy of Capitol Records

The Beach Boys held their own on the charts during The British Invasion.

Dylan's "Blowin' In The Wind" brought singles success to Peter, Paul & Mary (arguably the year's most successful act, with two #1 albums). Inspired by Berry and Holly, Wilson and Dylan led the charge, soon joined by The Beatles, of songwriter/performers, a trend that would threaten the bank accounts of the residents of Tin Pan Alley and the Brill Building. Meanwhile, Motown continued to score, notably breaking Little Stevie Wonder with "Fingertips - Pt. 2," and Spector topped the charts with The Ronettes. But it was also a year of foreign novelty hits, with The Singing Nun's "Dominique" and Kyu Sakamoto's "Sukiyaki" at #1, while Sherman amused and middle-of-the-road pop singers Frank Fontaine and Andy Williams soothed adults at the top of the LP charts. Streisand scored her first important success with The Barbra Streisand Album, which hit the Top 10, went gold and won the Grammy Award for Album Of The Year. Record sales continued to rise, but only by about 1.5 percent to \$698 million. On the whole, the American music scene seemed stale.

And then The Beatles happened.

Maybe we should have seen it coming. Although he emphasizes that the single most successful type of record in 1963 was the original Broadway cast album, historian Russell Sanjek noted that, despite representing only six percent of the U.S. population, "11 million young girls spent 56.3 percent" of the entire amount expended on recorded music for the year. In America, those girls young

might have been fixing their attention

temporarily on 13-year-old Little Stevie Wonder or The Singing Nun, but in Great Britain, their counterparts had fallen in love with The Beatles, who sold two-and-a-half million records there during the year — then the most ever sold by a single performer in a single year in U.K. history.

Of course, British stars rarely became successful in the U.S., and Capitol Records, the American subsidiary of EMI, The Beatles' label, had refused to issue their records, allowing them to be licensed to labels such as the Chicago R&B independent Vee-Jay, where they languished. Finally, bowing to pressure and to indications from radio and television that the group might have a chance, Capitol agreed to release The Beatles' fifth single, "I Want To Hold Your Hand," and did so on Jan. 13, 1964, following a week later with a modified version of the group's second album, With The Beatles, renamed Meet The Beatles!. The result dwarfed the breakthroughs of Benny Goodman in 1935, Sinatra in 1943, and Presley in 1956. Thirty Beatles songs reached the Hot 100 during 1964, accompanied by 11 albums of one sort or another on the LP charts. Their 20 weeks at #1 on the singles chart with six different songs may not have been as much as Presley in '56, but they also had 30 weeks at #1 on the LP chart with three different albums. And, of course, there was that famous week, April 4, 1964, when the Top 5 titles on the Hot 100 were all Beatles records.

In the short term, The Beatles' impact on the American music industry was enormous both for itself and for what it brought in its immediate wake — an army of similarly coifed British musicians playing a similar amalgam of U.S. pop/rock styles. In the long term, The Beatles' impact was so profound because it kept coming. There wasn't just one British Invasion, one Beatles-inspired transformation of popular music, but a series of them that ended by altering the business in previously unimaginable ways.

Back in 1964, however, The Beatles ushered in a slew of important new British performers including Dusty Springfield, Dave Clark Five, The Searchers, The Rolling Stones, Peter And Gordon, The Hollies,

Gerry And The Pacemakers, The Animals, The Yardbirds, Manfred Mann, The Kinks, Herman's Hermits, and Petula Clark — all of whom made their U.S. singles chart debuts the same year. These artists pushed aside many middle-level American performers, whose careers suddenly and permanently went into the shade.

Who survived? Well, The Beach Boys, with their harmonies and rock 'n' roll backing, didn't sound too different from the new trend, and they had hits such as "I Get Around" and "Fun, Fun, Fun." The 4 Seasons, another harmony group with solid rock arrangements, continued to succeed. The Motown sound flourished, with The Supremes breaking through to three #1 hits, Mary Wells and Martha And The Vandellas scoring, and The Temptations making their chart debut. The Brill Building took a hit, as The Beatles furthered the trend of writer/ performers, but Barry and Greenwich came up with three #1 hits, The Dixie Cups' "Chapel Of Love" (with Spector), Manfred Mann's "Do Wah Diddy Diddy" (some British Invasion acts did need writers), and The Shangri-Las' "Leader Of The Pack" (with George "Shadow" Morton).

There were some odd jazz and pop breakouts, including hits by Louis Armstrong ("Hello, Dolly!," title song of the year's biggest Broadway smash, which also spawned a chart-topping cast album), Dean Martin ("Everybody Loves Somebody"), Al Hirt ("Java"), and Stan Getz & Astrud Gilberto ("The Girl From Ipanema").

Streisand not only survived, but flourished, making TV specials, starring in her own Broadway musical (*Funny Girl*), releasing more gold albums, and even enjoying a Top 10 single with "People." These were the exceptions; everything else was swept away. Still, the American record business could hardly complain when revenues had gone up more than 8.5 percent to \$758 million — the biggest increase since 1959.

The Beatles' dominance in 1964 was partially due to the backlog of material they had, dating back to 1961. They again beat all comers in 1965, but not as badly, spending 10 weeks at #1 in the singles charts and 24 weeks atop the LP charts. The rest of the British Invasion continued, too, with Herman's Hermits, Dave Clark Five, The Rolling Stones, Petula Clark, and Freddie And The Dreamers ranking among the Top 20 pop singles artists.

But a counterattack was launched by Americans who grew their hair long and adapted to the Merseybeat sound. The most successful of them were Gary Lewis And The Playboys, The Byrds, and Sonny And Cher, - all from Los Angeles. The last two also bore the distinct influence of another American who had fused The Beatles' approach with his own, Dylan. By 1964, Dylan had become the premier folkie songwriter, but at the start of 1965 he strapped on an electric guitar and invented folk-rock. The results were not only Top 10 albums and singles for him, but also a stream of mostly West Coast artists who either covered his songs (The Byrds' "Mr. Tambourine Man," The Turtles' "It Ain't Me Babe") or imitated his

(Please see The 1960s page 53)



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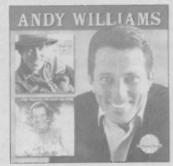


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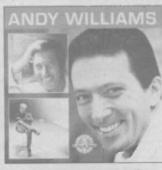
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At The Hollywood Palladium / Trumpet After Midnight

COL 6892



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The Other Side Of Me
COL 7442



ANDY WILLIAMS
Alone Again /
Solitaire
COL 7443



RAY CONNIFF
Turn Around Look At Me /
I Love How You Love Me
COL 7458



JERRY VALE
I Have But One Heart /
Arrivederci Roma

COL 7401



THE ORIGINAL BLIND BOYS OF MISSISSIPPI / THE PILGRIM TRAVELERS The Original / I Feel The Spirit COL 7222



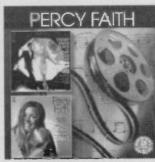
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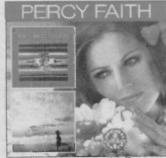
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Country Junction

ddy Arnold, The Tennessee Plowboy, long favored sport jackets over the overalls, cowboy duds and rhinestone suits other country stars sported. In 1965, he helped to start the controversial but lucrative Nashville Sound by recording with string sections and donning a tux, thus revitalizing his sagging career with the charttoppers "What's He Doing In My World" and "Make The World Go Away."

Arnold had been so popular in the 1940s that only Jimmy Wakely's "One Has My Name" interrupted his 1948 monopoly on Country #1s ("Anytime," "Bouquet Of Roses," "Texarkana Baby," "Just A Little Lovin" and "A Heart Full Of Love"). In 1968, he became the fourth artist (after Bing Crosby, Elvis Presley, and The Beatles) to sell more than 50,000,000 records. Even about two decades ago, at age 62, he was cracking the Top 10 with his smooth, easy delivery.

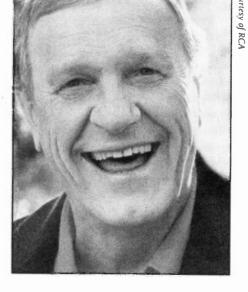
Last year, the 16-song Eddy Arnold began Buddha/BMG's RCA Country Legends series,

changed when they found that there was a lot of money to be made by recording with the country boys.

What was your experience being managed by Col. Tom Parker?

My relationship with him was easy. I'm that kind of person. I take things slowly. I get along with everybody. I was with Tom eight years [1945-53] back before he was a colonel. He was just "Tom" with me. Before me, he was with a great, old pop singer, Gene Austin, who did "My Blue Heaven." When Gene's popularity dropped, [Parker] had to look for someone else.

I always appreciated Tom. He knew how to book his act, get the down payment and collect the rest of the money after you arrived at the show. I learned from him that when you have an appointment with somebody of importance, always be on time. He was always 15 minutes early. His logic was, if you're meeting somebody to talk business with him, and you are late, he's already in a bad mood.



for them. Make them feel like you're just there for them personally. When you learn to do that, then you can hold your audience.

You've recorded your signature song, "Cattle Call," a number of times.

It was an old song when I started singing it in personal appearances and on radio. I did it at my first recording session in 1944. In 1955, I redid it with Hugo Winterhalter and his orchestra, and it was very successful. I did two cheap movies and sang it in one of them. I went back in the studio around '62 and did it again because it wasn't available in stereo. and it was a perfect song for stereo. Then, I did it as a duet with little LeAnn Rimes. Mike Curb had just signed her. They were picking songs for her first album. She was 14 years old and told Mike, "I want to sing 'Cattle Call." So Mike said, "How would you like to have the man who did the earlier version of that song?" He called me and said, "Would you do it with us?" I got in the car and went over and met her in the studio and did "Cattle Call" with her. Bless her little heart. Her mother and father were there. It was fun for me. As old as I am, I can't do a personal appearance anywhere unless I do that song, no matter what the audience is. I've done it for presidents. And I have to do "Make The World Go Away" and "Bouquet Of Roses."

To what do you attribute your health?

I walk two miles a day. That has to help. Of course, I'm retired now. I live a very quiet life. I never smoked. I used to have a casual cocktail. I haven't done that since 1977. I come into my office every day.

How do you feel about some acts retrenching to the twang you led country away from?

If they can get lucky with it, go! You've got to find your niche. If it works, do it.

10 Questions For...

Eddy Arnold

by Bruce Sylvester

and Arnold compiled RCA's pop-leaning new reissue *Looking Back*, 16 ballads with string sections as the common denominator.

Richard Edward Arnold was born May 15. 1918, near Madisonville, Tenn. On his 11th birthday, his father died, reducing the family to sharecropping on land they had just obtained. That and The Great Depression fueled Arnold's pragmatic approach to music, as Don Cusic's bio Eddy Arnold: I'll Hold You In My Heart (Rutledge Hill, 1997) explains.

Stability is important to Arnold. He has been married to Sally Gayhart Arnold for 60 years. Roberta Edging has been his secretary for 35 years in an office he has occupied for 50. Active at 83, here he talks with *Goldmine*.

What's the secret of your career's longevity? I think they feel sorry for me.

What was your career high point, prestige-wise? I suppose doing two concerts in Carnegie Hall in the '60s.

When you started performing in the 1930s, were lines as firmly drawn between country and pop as they were later?

I think so. Some musicians were embarrassed to record with a country act. That Your records since the '40s sound like a pop crooner marketed as country singer.

I just did songs the way I heard them. I never tried to sing like anybody else. I admired Bing Crosby, Gene Autry, The Andrews Sisters. I have very wide tastes. I love good songs — things that

Anne Murray does, that Gene Autry did. They fit any audience.

What led to your addition of string sections in the '60s?

My record sales had dropped off, so I had to do something to perk them up.

Did you want to give country music some polish and lead it away from its hayseed image?

No, I just wanted to sing a good song [with] good lyrics, instead of a morbid song like, "My mother's dead, she's only sleeping." I never liked that stuff. I wanted to sing, "My darling, I'm in love with you." I learned a long time ago that if you sing something that a large audience identifies with, you're way ahead, and I always loved pretty love songs.

Simplicity is the important thing if it's country, if it's pop, whatever. Do it simply and you'll have an audience. I remember when the big orchestras were popular. Those that played the melody, that didn't have to jazz it up, were the ones that lived the longest.

Being a performer is more than just singing the song. He has to be able to get the audience's attention and hold it, just like a great speaker. Look them straight in the eye and make them feel like you're only singing

World Radio History

NEWS & NOTES

The Corncob: This year's Grammy Hall Of Fame recording inductees include Willie Nelson's The Red Headed Stranger, Johnny Horton's "The Battle Of New Orleans," Roy Orbison's "Crying," Elvis Presley's "Don't Be Cruel," Hank Williams' "Jambalaya (On The Bayou)," and Sons Of The Pioneers' "Tumbling Tumbleweeds"... Chalee Tennison - previously with Asylum - has joined DreamWorks Records, while former MCA artist Rhett Akins has signed with Audium. Eric Heatherly has parted ways with Mercury after one album... A public memorial service will be held for Waylon Jennings at Nashville's Ryman Auditorium March 23... The Gibson Guitar Company selected Brad Paisley and Gillian Welch as best male and female guitarists of the year, while Earl Scruggs and Presley's guitarist Scotty Moore were honored with lifetime achievement awards... On the mend: Jeff Carson (resting at home after fracturing a vertebra in a snowsledding accident).

New Releases/Reissues: March 12: The Countrypolitans, Face Of My Hometown (Sideburn Records); Fiddlers 4, (Compass); Tennessee Ernie Ford, Absolutely The Best (Fuel 2000); Townes Van Zandt, The Best Of (Tomato). March 19: Jimmy Buffett. Far Side Of The World (Mailboat); Crystal Gayle, The Best Of (Rhino); Lee Greenwood, Inspirational Songs (Curb); Jim & Jesse Today! (CMH); Jordanaires, Greatest Gospel Hits (Curb): Wilma Lee & Stoney Cooper, The Best Of (Varèse); The McCormick Brothers, Very Best Of (Varèse). March 26: Rhett Akins, Friday Night In Dixie (Audium); Beth Nielsen Chapman, Deeper Still (Artemis); Hillbilly Idol, (Slewfoot); Del McCoury, I Wonder Where You Are Today (Arhoolie); Mindy McCready, (Capitol); Porter Hall, TN, Welcome To (Slewfoot); Rock County (Rebel); Sons Of The Pioneers, The Essential Collection (Soundies); Joe South, Classic Masters (Capitol); Tony Stampley, Rebelution (DreamWorks); George Strait, The Millennium Collection (MCA). April 2: Johnny Cash & The Tennessee Two, All-Time Greatest Hits (Varèse); Frosty Morn, 'Round The Table Again (Sugar Hill); Juice Newton, Every Road Leads Back To You (DVD). April 9: The Clark Family Experience, (Curb); Steve Earle, Sidetracks (Artemis); Tompall Glaser & The Glaser Brothers, Best Of (Collectors' Choice); Chris LeDoux, After The Storm (Capitol); Lorrie Morgan, Country Legends Series (RCA); Will Failure Spoil Jean Shepherd (Collectors' Choice); Tommy Shane Steiner, Then Came The Night (RCA); Pam Tillis, Country Legends Series (RCA).

TV/Movie News: Lorrie Morgan will perform on Live! With Regis And Kelly March 20.... Faith Hill will sing her Pearl Harbor hit "There You'll Be," a best song nominee, on the Academy Award® show March 24 on ABC... Rising stars Pat Green and Carolyn Dawn Johnson are featured on CMTs On The Verge March 24. Also on CMT: Merle Haggard's colorful life and career are examined on Inside Fame March 31... Clint Black is the featured performer on A&Tes Live By Request March 30. Look for Lila McCann in April on NBCs The Weakest Link... Vince Gill will host November's CMA Awards show for the 11th consecutive year.

— Jim Bagley

On the racks

JOHNNY PAYCHECK

The Soul & Edge: The Best Of Johnny Paycheck Epic/Legacy (AK 85246-S1)

Largely drawn from his 1971-1985 stint at Epic Records, the 23-song The Soul & Edge: The Best Of Johnny Paycheck collection of hits and potent lesser-known numbers focuses heavily on Paycheck's reputation as a misunderstood, rowdy genius.

Included are the Ohio-born honky-tonker's best-remembered redneck anthems - "Take This Job And Shove It," "I'm The Only Hell My Mama Ever Raised" and "Me And The I.R.S." Paycheck's outlaw aura is further explored with the grinding jailhouse blues of "11 Months And 29 Days," the comically violent narrative of "Colorado Cool-Aid" and the death-row simpatico of "All Night Lady." Billy Sherrill's production still sounds warm and textured, and the knowledge of the hard-tail artist's subsequent legal troubles makes these songs even more titillating.

Some forget that Paycheck re-emerged at Epic as a romantic singer with the sensual plea "She's All I've Got" and the remarkably tender "Someone To Give My Love To." Yet he conjured even greater shades of emotion with cryin-your-beer paeans such as "I've Seen Better Days," "I Did The Right Thing" and his remarkably self-aware final hit "Old Violin."

In the booklet notes, Paycheck's former Little Darlin label boss Andrew Mayhew's

(George Harrison from page 10)

Despite the appalling introduction, Shalil Shankar (no relation, but a disciple of Ravi Shañkar's) was a most gracious man, and I loved what he did. Butler said that he enjoyed the magic carpet ride, and Easton wanted a curry. Well, at least they didn't liken him to Sabu.

Record producer Pete Waterman made an appearance, and then it was onto the Grand Finale where members of the Hari Krishna Temple joined the ensemble for a rousing "My Sweet Lord." Butler and Easton said that the evening had raised £40,000 for cancer charities and that an old drunk wanted to come on stage, and making a few jokey swaying motions, Paul McCartney stepped from the wings. The applause was so thunderous that anyone with doubts as to how he might be received in his hometown would be converted.

Dressed in dark-blue designer clothes, McCartney described how he and Harrison watched Cliff Richard And The Shadows at The Empire and how they would discuss guitars on the #82 bus "long before The Beatles." He described how close he had been to Harrison, asked a pianist for an F and started an a cappella "Yesterday" with the audience singing along. He added a Bobby McFerrin touch with some bass sounds, but I was uncomfortable with the change to "Why he had to go, I don't know, he didn't say." It smacked of Elton John's dual purpose "Candle In The Wind." However, "I said something wrong" was good, as it reminded me of their arguments. Everyone was hoping that for a jam session to round off the evening, but McCartney let it be.

- Spencer Leigh

asserts that George Jones, Wynn Stewart, and Merle Haggard learned their unique phrasing from the artist's Donnie Young-era backup vocals. If that's so, this highly enjoyable compilation should help Paycheck take his rightful place among those acknowledged innovators.

— Ken Burke

ROBIN & LINDA WILLIAMS Visions Of Love Sugar Hill (SUG-CD-1068)

After 27 years of work with Prairie Home Companion host Garrison Keillor, Robin & Linda Williams have finally enlisted him as an album producer. The result is Visions Of Love, the finest of their 13 albums, caressing yesteryear's chestnuts in a spare setting that lets the Shenandoah Valley duo penetrate to their songs' hearts. A restrained air of sweet tristesse prevails from Visions Of Love's opener (a variant of The Carter Family's "Wildwood Flower") down through songs by, or associated with, The Louvins, Hank Williams, and Merle Haggard. For a surprise (as Hank Williams III just did), they close with a Bruce Springsteen cover.

Jimmie Rodgers' buoyancy carries a remake of his "Mississippi Delta Blues." Just as The Carters did parlor songs alongside country blues, the patriotic "Keep The Home Fires Burning" gets a genteel piano treatment between two arresting ballads of deepest Appalachian fervor, where Peter Oustroushko's fiddle enhances the tension.

Though the hearty Linda sings more than her husband Robin, his moments are powerful. As far back as Dixic Highway Sign (June

Appal, 1979), the Williamses have put out respectable discs with moments of brilliance, such as "Rollin' And Ramblin'" on All Broken Hearts Are The Same (Sugar Hill, 1988). Miles and miles of highway signs and an emergency appendectomy later, they've at last delivered the precious jewel they have long hinted at.

- Bruce Sylvester

TRAVIS TRITT The Rockin' Side Rhino Records/Warner Brothers (R2 78297)

The Lovin' Side Rhino Records/Warner Brothers (R2 78296)

For Travis Tritt, the 1990s was a decade loaded with controversy, conflict and more than his fair share of hits. The plentiful well of material churned out by the outlaw singer in that period is surveyed on a pair of retrospective discs, The Rockin' Side and The Lovin' Side. Sporting 16 hits apiece, the two sets essentially split up material according to tempo. But in representing two sides of his music's personality they make clear both the strengths and weaknesses in his program.

Tritt's blend of country and Southern rock favors singles-oriented music, so sampling it in bits and pieces across a span of time costs it little in terms of context. The rowdy assortment that comprises The Rockin' Side meshes particularly well - Tritt's craggy growl and high-octane, honky-tonk sensibilities flavor his rollicking 1990 number "Put Some Drive In Your Country" as much as they do his 1998 tune "No More Looking Over My Shoulder."

Just as important as the songs hanging

together is that they can be told apart. Tritt 23 has always had a knack for distinctive-sounding grooves that range from the horn-driven flourish of "Start The Car" to the gristly churn of "Looking Out For Number One." Tritt's personality is equally important to his success; the ample flair in "Rough Around The Edges" and the drinker's anthem "Ten Feet Tall And Bulletproof" trump his shiny but shallow cover of the Eagles' "Take It Easy."

Although it includes 12 of his 20 Top 10 hits, the ballad-oriented The Lovin' Side is the less successful of the two discs, largely because Tritt's willingness to shed his rebel front for sentimentality dries out after a while without an occasional burst of raucous energy to give it counterpoint. He drips sincerity as he digs into his heart time and again, but any significant difference between the weepy "For You" and the 1990 chart-topper "Help Me Hold On" is hardly discernible. The earliest Tritt song on either collection, owing to the curious exclusion of his debut single, "Country Club."

Tritt sells ballads with charming, rough-hewn emotion in "Anymore" and the sweet reverie of "Drift Off To Dream." But the variety that characterizes his spicier works is less common among his ballads, and the result is a parade that is as much repetitive formula as romance. He lights a bit of a fire in the jaunty "She's Going Home With Me," but its bouncy avowal doesn't obscure the fact that even his hits sometimes fail to smolder when the pace he sets is more relaxed.

— Thomas Kintner

(Obituaries from page 12)

the founder of the Jazz At The Philharmonic (JATP) concert series and of the Verve and Pablo Record labels. He was also the personal manager to singer Ella Fitzgerald, pianist Oscar Peterson, and guitarist Joe Pass.

- Eric S. LeBlanc

Melanie Thornton, former La Bouche singer

Melanie Thornton, who rose to prominence as a singer in the dance-pop duo La Bouche, died in a plane crash in Switzerland Nov. 24, 2001. She was 34.

Born May 13, 1967, in Charleston, S.C., Thornton honed her singing skills as a child by singing along to Motown Records classics. After touring briefly with various acts in America, she left the U.S. in 1992 to take up residence with her sister in Germany. Under the direction of Milli Vanilli mastermind Frank Farian, Thornton then teamed up with rapper Lane McCray to form La Bouche in 1995.

The following year La Bouche released the singles "Be My Lover" and "Sweet Dreams," each of which hit #1 throughout Europe and in Canada. In America, the songs reached #1 and #3, respectively, on Billboard's Hot Dance Music: Club Play chart. Their 1996 album Sweet Dreams fared well also, as did the 1997 effort, A Moment Of Love. A third album flopped, however, prompting Thornton to leave the duo to pursue a solo career. In May 2001 she released Ready To Fly, her debut solo album, which features the single "Wonderful Dream." Thornton is survived by her mother, Delores Thornton, and by her sister, Lois Chisolm.

- Russell Hall

Kal Mann, music legend of South Philly Music

Kal Mann, songwriter and label owner, died on Nov. 28, 2001, in Pompano Beach, Fla. Kalman Cohen was born May 6, 1917, in Philadelphia, Pa., and along with his partner, Bernie Lowe (Bernard Lowenthal), founded Cameo Records in 1956 and Parkway Records in 1958.

They were inducted into The Philadelphia Walk Of Fame in 1993. Originally a comedy writer, his early songs (sometimes using the name Jon Sheldon) include "Butterfly," (Charlie Gracie), "Remember You're Mine," (Pat Boone), "Take Me Back To Toyland," (Nat King Cole) and "(Let Me Be Your) Teddy Bear," (Elvis Presley).

The artists he produced and wrote hit songs for — all on Cameo/Parkway Records - include The Dovells ("Bristol Stomp," "You Can't Sit Down"), Chubby Checker ("Let's Twist Again," "Limbo Rock"), The Orlons ("South Street," "The Wah Watusi"), Bobby Rydell ("Wild One"), Dee Dee Sharp ("Mashed Potato Time") and many others. Around 1967, Cameo/Parkway Records was bought by its one-time accountant Allen B. Klein (of ABKCO Records), who has yet to reissue or license this music.

Surviving Mann are his wife, Esther Rotterman Cohen; daughter Betsy C. Bacon; son Jon S. Cohen; sister Sylvia Levin; and songwriting partner Dave Appell.

— Eric S. LeBlanc

Michael Karoli, Can guitarist

Michael Karoli, guitarist and member of the influential German band Can, died on Nov. 17, 2001, at his home near Nice, France. At press time the cause of death hadn't been disclosed, but the Web site of a former bandmate reported that Karolia "died unexpectedly... while playing his favorite instrument." He was 53.

Born April 29, 1948, Karoli was persuaded to join the nascent Can in 1967 by his music teacher (and Can cofounder) Holger Czukay. Beginning with the seminal 1968 album Monster Movie, the band went on to compose a body of work characterized by an avant-garde blend of psychedelic rock, jazz and electronica. Artists who havecited the group as a prime influence include John Lydon, Stereolab, and Eurythmics.

After leaving Can in 1978, Karoli retreated from the music business for several years. In 1983, however, he emerged with the critically acclaimed solo effort, Deluge. Recorded at a studio he built in the French Maritime Alps, the album employed a technique Karoli dubbed "atmospheric micronsonic recording."

For the remainder of the '80s, the guitarist contributed to several albums, including several solo efforts by Czukay. In 1999, he joined former members of Can for reunion performances at Dublin's Transmission Festival and at The Crossing Border Fest in The Hague.

- Russell Hall

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.030" Thick Chipboard Acid Free 5.00 \$7.65 \$9.00 100 12.25 14.40 500 53.00 62.50 1,000 96.15 113.50	Greevy TM Record Cleaning Kit Contains: A Soft Bristled Brush, a lint free cloth, 2 oz. bottle of Groovy Cleaner	System. • Wraps a variety of Items (vhs, albums, magazines, CD's, DVD's, posters, etc.)		

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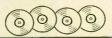
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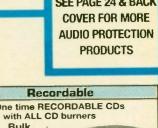
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Made from 100% Pure Virgin Polyethylene	disc ® 5 \$6.90 Clear Acrylic	Clear White or Black 53/8 x 47/8 x 1/4	80 Minutes. One time RECORDABLE CDs for use with ALL CD burners
5 x 5	10 10.85 with Black or Cloor Troy	50 17.00 25 \$11.75	Bulk
*2.5 Mil 2.5 Mil *4 Mil No Flap RESEALABLE FLAP No Flap	50 20 25 Specify Tray Color.	100 28 40 9 50 19.50	100 \$50 00
00.05	Prod. Code	■Qty 200 46 40 100 32.45	Prod. Code 200 86.00
100 \$5.25 \$8.80 \$9.35 500 19.90 37.90 35.90	CCDS 100 62.35 200 94.25	per case ■400 71.40 200 53.00 PCode ACDTPC ■400 89.40	ACDR80B 300 117.00
1,000 29.05 63.80 52.60	■ 400 157.10+ Frt	Clear Tray holds CD firmly in place.	500 190.00
PCode: SCD525 SCD525R SCD54	■Qty per case	touch, Less disc stress, warping. Digi Pak Tray holds 1 CD. Can be glued	Blue/Silver. Speed 1x-12x. Perfect for audio and data recording. Non-Branded
*Add 10% for FLAP,	3/8" Thick Holds 1 CD and Booklet	scratching. Snaps into standard jewel case. specify color! Mix n' Match. Also holds DVD.	Perfect for audio and data recording. Non Branded Packed in 100's
		TRAYS Black, Clear & Colors	CDs CD/DVDFenders
SLEEVE CD Jewel Case Sleeves			Clear protective polycarbonate film for CDs/DVDs
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5 ³ / ₈ × 6 *2.5 Mil *4 Mil *4 Mil	10 8.65	50 16.25	5 \$7.00 5 \$7.35
*2.5 Mil *4 Mil No Flap RESEALABLE FLAP No Flap	25 17.65 50 30.60	Prod. Code 100 27.05	10 9.85 10 10.55
100 \$5.60 \$9.50 \$10.00	Prod. Code 100 49.85	ACDT 200 44.20	40 33.00 40 35.80 80 57.20 80 62.80
500 20.25 39.40 36.40	CCDSNT 200 75.40	■400 70.05 Mix n' Match.	80 57.20 160 104.00 80 62.80 160 115.20
1,000 30.80 68.20 55.55	■ 400 125.70+ Frt 3/8* Thick	Clear, Black Opaque: Blue, Red, White, Yellow,	320 198 25 320 220.65
PCode: SCD625 SCD625R SCD64		Hunter Green, Irish Green. TRANSLUCENT: Red, Green, Pink, Peach, Amber, Blue, Lavendar,	PCode ACDFENDER PCode ADVDFENDER
Fits over Case. *Add 10% for FLAP, specify when ordering!	Qty per case	per case Fluorescent Green.	Prevents damage and scratches that cause skips.
SLEEVE Double Pocket CD Sleeves	CASE Slimline CD Case	TRAYS Dauble/Holds 2 CDs	MAILER Multiple CD Jewel Cases
	Clear Acrylic Case with Built-In Tray	Center Hinged / BLK ONLY Side Hinged	Inside Dimension:
4 ¹⁵ / ₁₆ x 4 ⁷ / ₈ 5 ⁵ / ₈ x 4 ⁷ / ₈	5 00.45	5 \$4.00 7 T	6 ¹ / ₈ x 6 ¹ / ₄ x 3 ¹ / ₄
CD & Booklet Also Holds Tray Card	10 9.70	Case 10 0 10 10 5.90	10 \$12.40 TUCK PLAPS
100 \$12.00 100 \$12.70 500 51.15 500 54.30	Prod. Code 25 19.80	25 14.70 25 11.40 25 19.00 50 19.00	Prod. Code 25 25.85
500 51.15 500 54.30 1,000 86.20 1,000 91.50	CCDSL 50 33.10	30 24.33 100 21.50	MCD8 50 47.00
Prod. Code: SCDDPB SCDDPJ	100 65.00	Black or Clear Tray. Specify	100 89.50
Sleeves feature dual compartment pockets with white poly	Holds 1 CD and Booklet	Black Tray holds one CD each when ordering. Holds one side. Snaps into standard CD Case. Use CD each side. For use with	Super double walled shipper. Ships up
divider and 1" RESEALABLE Flap, Divider separates CD from	1/4" Thick edge allows you to store more	with Prod. Code CCDSNT or C6CD-HC. C2CD-HS or C6CD-HS.	to 8 single CDs in their jewel cases.
CD booklet and Tray Card. Made from durable 3 mil 100% Pure Virgin Polyethylene.	CDs in 1/3 rd less space.	PCode ACDT2CD-HC PCode ACDT2D-HS	Made from sturdy white, corrugated cardboard.
SLEEVE Gate Fold Sleeves	CASE 2 CD-Compact Disc Case	CASE Ultra Slimline CD Case	SLEEVE Case Logic CD Pro™ Sleeves
	BRILLIANT BOX®	.11(1)	50 \$20.35 5 \$5.75
5 ¹ / ₈ x 10 ⁵ / ₈ 4 mil 5 x 10 6 mil Made from 100% Pure Virgin Polyethylene	5 \$10.30	5 \$5.25 Only 3/16 Thick	100 33.40 Fits any 3 10 10.50
100 610 40	10 16.00	25 16.25	250 73.80 Ring Binder 25 24.75
100 \$8.90 500 48.35	25 32.20 25 25.75	50 27.50	HEAR SOO SEE 75
500 34.00 1.000 84.05	50 55.90 3/8" Thick 50 41.20	100 39.00	5.000 1.027.45+Frt 4 pockets Prod. Code
1,000 63.50 PCode SCDGF	Holds 2 CDs. Clear acrylic 100 53.60 3/8"	200 75.60 400 120.00	Prod. Code SCDPRO per side. ACDPP
PCode SCDGF4 of CD & Booklet in	case with Black or Clear Holds 2 CDs. Clear Minded	DCode	Case Logic CD Pro™ Sleeve and Pocket Pages
Stores 1 jacketed CD gate fold sleeve. 6 n	Specify when ordering, center black tray.	SPECIFY COLOR WHEN ORDERING, Clear lid CCDUSL	feature Pro Sleeve technology. Backing material protects
and booklet one side; polyethylene insures maximum protection	PCode: C2CD-HS C2CD-HC Qty/case	accommodates graphics or booklet.	CD playing surface.
SLEEVE For CD Jackets	CASE 2 CD-Compact Disc Cases	RETAILER Security Devices - ALPHA	MAILER CD Jewel Case
Made from 2.5 mil 100% Pure Virgin Polyethylene	5 \$10.20 Clear Acrylic	Single 6 x 12 Double 6 x 12 x1	5 x 8 x 1 1/4 57/16 x 55/16 x 5/8
INNER OUTER	10 15.80 Case with CLEAR Tray	50 \$29.20	10 \$9.20 10 \$6.40
43/4 x 43/4 No Flap 5 x 5 1/8 No Flap*	25 31.85 CLEAR ITAY	■120 56.10 50 \$46.50 240 97.55 ■100 74.40	25 16.25 25 13.90
100 0105	Prod. Code 50 55.35	240 97.55 360 120.95 200 124.00	50 28.20 50 21.00 100 43.30 100 36.75
100 \$4.40 100 \$4.85 500 16.50 500 18.40	C2CD-CT 100 90.00	360 120.95 300 179.55	1 000 CO 20 Holds 1-3 250 78 75
000 10101	□ Oty per case □ 200 120.00+ Frt	PCode ACD900 PCode ACD1800	200 69.30 CD Cases. 250 76.75 Holds 1 500 121.00 CD Cases
1,000 24.05 1,000 34.45 PCode: SCD43425 PCode: SCD51825	400 215.00+ Fit		PCode MMP PCode MCD1
Fits directly over CD for Fits over CD Cardboard	Case and center hinged Crystal Clear Tray come	Natural. Holds 1 CD case. Out of the second	Made from sturdy 200 lb. Made from sturdy
easy fit in CD Jacket. Jacket. *Add 10% for FLA	AF assembled. 3/8" Thick. Trays NOT sold separately.	Qty / case	Test Brown Corrugated. White Corrugated.
SLEEVE Double CD / CD Boxset Sleeve		RETAILER Security Devices - ALPHA	MAILER Multiple CD Jewel Cases
SLEEVE DOUBLE GD / GD BOXSEC Gleeve	0,10	Hand Key	Inside Dimension:
6 x 6 3/4 2.5 mil No Flap 13 5/8 x 13 1/8 3 mil with Fla		Hand Held Hand Held	6 ¹ / ₈ x 5 ¹ / ₈ x 5 ³ / ₁₆
Made from 2.5 mil 100% Pure Virgin Polyethylene	10 21.55	with Cable No Cable 1 \$30.00 \$6.00	78 2 78 2 716
100 \$5.90 50 \$8.70	25 44.00	3 70.00 15.00	10 \$8.00
500 21.10 100 14.90	50 72.95	Works with Cassettes, CDs & DVDs	Prod. Code 25 15.50
1,000 31.40 500 68.50	15/16" Thick 96 105.60+ Frt Prod. Code CCDD	AFCK201 AFAK127	50 27.55
PCode SCDDQ PCode SCDBS13		White with 27" White	100 52.50
Keep CD Cases Scratch Free! Fits over Outer	Holds 2 CDs. Includes 2 Black OR Clear trays.	steel cable and	Ships up to 12 single CDs in their jewel cases.
Use our high clarity poly sleeve. CD Box Set.	Specify Tray Color. • Qty per case		Made from Sturdy brown kraft, corrugated cardboard.
JACKET CD Jackets - White Paperboar	d CASE 3 CD - Compact Disc Case	STORAGE Corrugated CD Storage Box	MAILER CD Mailer-Bubble Cushioned
4 ¹⁵ / ₁₆ x 5		6 x 6 x 16 ¹ / ₄	7 x 6 ¹ / ₂ (Inside) Ships 1 CD In a Jewel Case Peel Off
40.00	015C 10 16.50	Prod Code 2 \$10.60	Prod. Code 25 \$10.30
Prod. Code 10 \$6.00	25 35.00	XCD30 5 22.55	Prod. Code 50 16.45 MJCD 100 28.60
SCDJW* 25 10.00 50 17.30	100.0000	10 37.10 25 88.50	■ Qty per ■ 250 65.00
■ Qty 100 28.40 Die Cut one sid	200 170.00 Thick	High-Toch design made from Black Corrugated	case 500 117.90
per case ■700 189.25	240.00 + FIL	1 Material Three removable divider cards enable you t	An economical way to ship one CD in a
Replace Jewel Case with our rigid paperboard	Holds 3 CDs. Clear acrylic case includes 2 Black Snap- in tray and 1 black center piece that holds 1 CD 1 side. Snap-in trays	organize each unit to your own storage needs. Holds	liewel box, 100% Recycled Kraπ exterior
jacket: Specify Hole/NO Hole when Ordering.	can be Clear. SPECIFY Tray Color. Holds 2 Tray Cards.	25-30 CDs, 10 VHS Tapes or 100 Floppy Discs.	with recycled bubble lifting. Feel a Stick hap.
SLEEVE CD Paper Sleeves	CASE Quad CD Case	STORAGE CD Big Box	MAILER White Rigid Cardboard
5x5		15 ³ / ₄ x 15 ³ / ₄ x 6 ¹ / ₈	25 \$11.00 Peel
Prod. Code 50 \$8.10	5 \$13.65	White Polypropylene PLASTIC White Corrugated Cardboan	Prod. Code 50 21.00
S5W* 100 10.70	15/16" 10 21.15	2 \$19.20 2 \$15.30	MCDWP68 ■ 100 40.10
*Specify with 1000 59.00	Thick. Prod. Code 25 43.80 CCDQ 50 81.15	5 43.75 5 34.60	250 76.40
or without 2,000 94.15 Die Cut one sig	de ■ 96 138.25	10 79.50 10 63.90 25 146.75+ Frt 25 145.15	Qty per case 500 145.50 1.000 277.20
Center Hole. 4,000 142.80+Frt	Holds 4 CDs. Includes 2 Black Snap-in trays and 1 Black	25 146.75+Frt 25 145.15 PCode XCD100CP PCode XCD100	1,000 277.20 White Cardboard mailer features Peel & Stick Flap. Mails
Made from 16# White Paper. Fits directly over CD.	Legator-piece that holds 2 CDs back to back. Shap in Irays	Both boxes hold 100+ CD's in six equal compartments, 18 CD's per compartment	1 CD in jewel case. Perforated flap for end user "easy open".
			MAILER White Paperboard
SLEEVE Hot Pockets-Paper / Tyvek	CASE TO CO-CO Case/ Centrel: Thinge Tray	55/8 x 5 1/2 4 1/2 x 6 1/8 6 x 14	51/. × 51/. 25 \$7.50
5 x 5 Paper 5 x 5 Tyvek® 50 \$9.00 50 \$14.80	5 \$15.75	For CDs Stored in For CDs Stored with For Long Blist	er 5 /4 x 5 /4 50 13.75
100 16.00 100 26.10	Prod. Code 10 27.00	our CD Box XCD30. Spine Up or Out & XCD100. Packs or Box	Prod. Code
250 33.25 250 54.85	C6CD-HC 25 61.25	15 \$9.30 15 \$9.40 10 \$7.9 30 13.05 30 13.40 25 18.6	
■ 1,000 110.20 ■ 1,000 181.85 ■ ON O	50 112.50 15/16° Thick	45 14.60 45 15.20 50 34.3	0 ■Qty / case 1.000 187.95
White, Black, Red, Fuschia, Black, Red, Purple, Blue	Holds 6 CDs. Includes 1 black Center piece and 2 black	30 gauge 90 24 65 90 25.85 10 100 62.3	White Paperboard mailer features Peel & Stick Flap. Mails 1
PCode SCOHP PCode SCOTHP	Center hinged trays. Center piece and trays each hold		Compact Disc and Booklet. Perforated flap for end user "easy open
Envelope with 4 1/2" Mylar lined window and fold over flap. Holds 1 CD. SPECIFY COLOR WHEN ORDERING.	2 CDs back to back.	PCode: DCDP DCD56P DBP	
S. CONT. O'CONT.	PLEASE CHECK BOX IF YOU	J HAVE ORDERED FROM US BEFORE	CUSTOMER ACCOUNT #
VISA Master Card In Sun C.	NAME		SUB TOTAL
	INAIVIE	ΔΙΙ	orders under \$25.00 add \$4.00
	STREET ADDRESS		
SIGNATURE	CITY	0,,,,,	C.O.D. orders add \$5.50
DAY PHONE ()	NO POST OFFICE BOY NI IMBERS		State Residents add 8%
DAT PHONE	- ID FOST OF THE DOMESTIC		
	Florida States West of A	Mississinni, including entire states	of LA. MO. MN add 10%
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Questions of balance: The Moody Blues' Justin Hayward

With a musical legacy that stretches over 35 years, The Moody Blues are often regarded as one of the most innovative and successful bands in rock.

Their phenomenal chart history includes #1, Top 5, Top 10, Top 20, Top 40, multiplatinum, platinum and gold albums and singles. The Moody Blues have maintained longevity in both the recording industry as well as on the road. They have released 14 studio albums and three live records. Recent releases include the studio project *Strange Times* and the concert CD and DVD *Hall Of Fame*.

Let's not forget the Moodys' songs. Everyone knows them — "Nights In White Satin," "Tuesday Afternoon," "The Story In Your Eyes," "Question," "I'm Just A Singer (In A Rock And Roll Band)" and "Your Wildest Dreams," to name a few.

The group consists of guitarist Justin Hayward, bassist John Lodge, flutist Ray Thomas, and drummer Graeme Edge. Goldmine caught up with the Moody Blues guitarist and discussed the current music scene and Days Of Future Passed.

Goldmine: What changes have you seen in the recording industry in the past 35 years?

Justin Hayward: The biggest change for any English musician as we were during the '60s — was that all the record companies had their own studios. So you just got to book time or get some producer to book you time in their studio — you always knew where you were going to record, what type of people were going to record you.

That was a great advantage. It was cheaper for the record companies. They had their own studios, [and] they could audition people there. They found a lot of acts that way.

We recorded all our first seven albums in the Decca studios. That had nothing to do with us at all. It was their own studio. Things started changing. Independent productions came in and independent recording studios.

Now, they are a separate industry in itself. I don't think there are any studios anymore except maybe little demo studios which are connected to record companies. That is one difference. The other difference, in the '60s record companies were run by almost enthusiastic amateur music men, people who had been in the business, old musicians.

The chairman of Decca was a wonderful man, Sir Edward Lewis. I remember one wonderful day we went to see him and he said to us, "I don't know what you're doing, but it's jolly good, so go and carry on and do it." We said, "No one will interfere then?" And he said, "No, no, no — not at all. Just go in and do what you want." And we thought, "That's bloody great." That's what everyone dreams of. Now you've got, "Why don't you do this," and "this is the market" "and the trend is this" from all the A&R people and all that kind of crap. Now you're just as good as your last record. It really is a business run by accountants and lawyers.

Do you find it frustrating that the classic radio stations that play all of your previous hits — aren't playing any of your new material?

Well, yes. Personally it is what is important to me now. I think it [Strange Times] is one of the best records that we've made. It just means a lot to us. At the same time, it is very flattering to know that you're still on the airwaves — whatever happens. Some guy into



The Moody Blues (clockwise from top right): Graeme Edge, Justin Hayward, Ray Thomas, John Lodge.

demographics I met in February informed me that Led Zeppelin last year were the most-played band on American radio — and that is out of *any* band. It's incredible, really.

If Days Of Future Passed were a new album and you released it today, do you think that it would be a best-seller?

I don't know. I didn't think it was going to be a best-seller then. I thought what we were

making was an arty record. We'd get invited to cocktail parties with authors, get champagne and talk intelligently to people. That is what it was for a little while, for a few months, and suddenly wallop — it took off. There's a beautiful naive kind of innocence about that record. We were very lucky that it was recorded so perfectly. So many other '60s records were recorded very badly, including The Beatles. There were tops sliced off and

bottoms sliced off — they went straight down the middle to make them really loud. When it came to CD, they weren't really shown at their best. You saw them for what they really were — although the recordings were obviously fantastic — but technically they weren't that good. Our recordings were recorded with perfection. Days Of Future Passed is a masterpiece of recording because it is so clear and clean and true.

If you had to choose a favorite guitar solo from a Moody Blues song, what would it be?

I'm betraying my red [Gibson] 335 here, which of course, is the love of my life. The solo I'm going to choose is "Ride My See-Saw"— and that guitar was a Telecaster I had when I was a kid. I remember playing the whole track from start to finish, just kind of making it up as I went along. And I got to the end of it, and everyone said, "Great!" "Fantastic!" And I said, "It's a bit weird— it's a bit out of time," and they said, "No, no, we loved it." All my other solos were carefully constructed and thought out, but that is my favorite.

Last question — working with an orchestra, the musicians are following sheet music. Do you find this confining, and is there still room for any spontaneity when you play?

No, there's no room for spontaneity. It has to be very disciplined and precise. I enjoy the show, but I enjoy it more when were on our own because that's what the real thing is. It works with an orchestra and for us because of *Days Of Future Passed*. We have recognizable pieces of music that were always played by an orchestra, not a huge backing synthesizer.

— Michael McCarty

Rare Finds

Wine-glass stains OK on this collector's 75-cent find

Sometime in the mid-80s I went to a record convention in Richfield, Ohio, at the Holiday Inn, to search for glam (Bowie, T. Rex, Mott The Hoople, Iggy Pop) treasures of any kind. One must keep in mind that the hunt for Marc Bolan/T-Rex in Cleveland was quite a challenge at that time.

I left the show feeling let down, not having found anything of real interest. Anyway, as my best friend and I made our exit and walked through the parking lot we noticed a guy with his trunk open near our car who had a few crates of records for sale. He offered us a look and said, "They're all 75¢," so we couldn't resist having a peek. My fingers were only about a quarter of the way through the first crate when there she was — the 1968 Tyrannosaurus Rex vinyl album on the Regal Zonophone label (U.K.), Prophets, Seers & Sages — The Angels Of The Ages.

I'll never forget the way my hands felt touching that piece of precious wax. The cover was more beautiful than I ever could have imagined. It was a loved copy in the fact that the linen-type cover was sort of worn, but it was still soft and very black. The image of Steve Took and Bolan on the cover is absolutely stunning. Crisp and ever so inviting, my hands quivered with the thought of nabbing this piece of British divinity for less than one U.S. dollar.

Quickly, my eyes were drawn to the circu-

lar rings (two or three) that were on the cover. Immediately, I connected with the "could be" history of my find and imagined that this record had knocked out a few good parties in the late '60s. The circular rings appeared to be the imprint of a wine glass or two. It was the first time that an imperfection on the cover made it all the more valuable to me.

As if this weren't enough, enclosed was an absolute pristine two-sided lyric sheet. Printed on a bright yellow 11-by-11-inch piece of paper, side one features a light image of Bolan under the printed lyrics and side two features a light image of Took under the printed lyrics. It looked as though it had never been touched.

The vinyl itself was near mint and the EMI Regal Zonophone label has such a fabulous look. I knew I had come across a real gem, and I could hardly hide the excitement on my face as I paid the guy 75¢ for the record in his trunk.

The real excitement came when it hit the turntable for the first time. Songs such as "Deboraarobed," "Salamanda Palaganda" and "Juniper Suction" filled the room. Tyrannosaurus Rex just blew my mind. I loved the music and the fact that Tony Visconti produced it. I enjoyed discovering this other side of Bolan and his mysterious partner Steve Took.

This record is one of the most beloved in my collection not only because of its histori-



cal musical content and collecting value but because of the unique way in which it was found. It's a record collector's dream — a profit of *Prophets*.

— Gilly Cleveland OH

[Gilly, that's a pretty wild collecting story, proving once again that with some patience and luck, collectors' dream finds eventually show up, and in this case at a very reasonable price. The Prophets album trades in the \$80 range in mono, \$50 in stereo. — Ed.]

Contributions to the Rare Finds column should be addressed to: Goldmine Rare Finds, 700 E. State St., Iola WI 54990-0001 or emailed to bernardyc@krause.com. Photos or photocopies of items are welcomed, but please do not send originals. Keep on diggin'!



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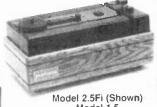
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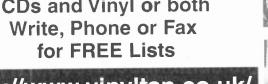


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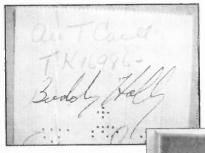








ALBERSHEIM AUTOGRAPHS FIRST GOLDMINE SALE!!!



3130 Konkarde Fact arthur, Testa



Welcome to our first advertisement in Goldmine Magazine. We have been collecting autographs since the early 80's and have been dealing since the mid-80's. Many of you may be tamiliar with us from our advertisements in Sports Collector's Digest (we have advertised in SCD for over 15 years without a comploint). We have been awarded the Krause Customer Service Award for many years running.

In light of the FBI arrests of numerous forgers over the past few years, many people have learned that they often get what

they pay for. We authenticate and scrutinize all of our autographed material ourselves. We buy from the finest collections, estates, and other extremely reputable declers. We have thousands of customers who can vouch for this statement. Customer service and honesty are our number one prioritiest if you have any questions or need any help or ideas on how to build your collection, please call us and we will do everything we can to help. Please read through this ad carefully, as many of the items have never been publicly offered for sale before.

Rock n' Roll Autographs

The Beach Boys autographed 4' x 5" photo from the early 70's signed by Dennis Wilson (D. 1983). Milke Love, Carl Wilson (D. 1998). All Jardine, and Bruce Johnston (who was Brian Wilson's implacement in 1965). Very rare and tough early photo. \$595

Bono-signed handwritten letter on a postcard from the lare 80's with great content about being on tour in the US and mentions.

'America is full of big people in big cars earling big Macs." Humorous U2 item \$750

Booker 1 & the MG's contract to appear at the U of Misscuri in 1965 signed by Booker T. Jones who is best known for the hit song.

Booker T & the MG's contract to appear at the Li of Misscuri in 1965 signed by Booker T. Jones who is best known for the hit song.

Green Chipti

Johnny Burnefte & Dick Clark-signed American Bandstand contract from 11/3/60 to appear on the show. He was promoting his brand new song. "You're Sixteen" He is probably best known for writing several of Ricky Nelson's top hits and also a major influence on the Beatiles. He died at age 30 in a boating occident in 1964. Thy finding another autograph on Burnette \$995. Sam Cooke-signed original snapshot photo taken in 1962/63 with one of his dancers (for his stage shows). Cooke was one of the top black artist of the 1950's giving us, "You Send Me" and "Cupid" He was shot to death in a hotel argument in 1964. \$495. Bobby Darin-gipned &10 photo from a 1958 concert four program from the man who gave us "Splish Splash". \$595. Both, Wind, & Fire-signed contract from 1973 to appear on the fiv show. "The Midnight Special" to promote their album. Head to the Sky. The contract has been signed by Maurice White, Philip Bailey, Verdine White, All McKay, Andrew Woolfolk, Ralph Johnson, Freddle White, and John Granam Very rare early contract.

Sept Buddy Holly, Jerry Allison, & Joe Maudlin-endorsed checks (three checks selling as a pair) signed on the front by the Crickets manager Norman Petry. There are less than 10 Holly checks known to exist and they are all in private hands. The checks all date from 1958-59 "Bluese call for details on these one of a kind historic documents."

Sky95 Michael Jackson signed and personalized in-person promo 8x10 from the late 80 s.

Ski25 KC & The Sunshine Band-signed contract from 1975 to appear on the fix show, "The Midnight Special" to promote their #1 song, "That's the Way I Like It". The contract has been signed by Harry Wayne Casey. Richard Finch. Jerome Smith, and Robert Johnson."

The contract has been signed by Harry Wayne Casey, Richard Finch, Jerome St

Little Willie John & Dick Clark-signed American Bandstand contract from 9/28/60 for his appearance on the show biggest hit "Sleep" which hit #13. He wrote the song. "Fever that became a big hit for Madonna in 1992 in 1 sent to prison for stabbling a man and died in 1968 of a heart attack while serving out his conviction. His significated in the title of an album by James Brown. "Thinking of Little Willie John and a Few Nice Things." The first vice is the serving out his conviction.

1909 Janis Japlin-s:gned envelope that she addressed in her hand and wrote her address that was addressed Peter DeB anc. Postmarked 1965 Eddie Kendricks-signed and personalized slip of paper from the falsetto lead singer of the Temptations Eddie C

and once by Gladys Knight. William Guest, and Edward Patten

Frankie Lyman & Dick Clark-signed American Bandstand contract from 7-12-60 to pro
he tried to make a comeback Frankie died of a drug overdose at age 25 in 1968

Curtis Mayfield & Jerry Butler-signed and personalized album - He Will Break Your Heart on Vee Jay records Clyde McPhatter-(D. 1972) signed 8x10 photo from a 1958 concert program from the man who sang. "Love Chyde McPhatter (D. 1972) signed 8x10 photo from a 1958 concert program from the man who sang."

graph

Del Shannon-signed dibum page from the man who gave us. "Hats off to Larry." Shannon committed suicide a few years to Ringo Start-signed document from 1967 pertaining to a bill for himself and Paul McCartney that has been motived and from tifully. The frome job itself costs \$250. Documents signed by the Beatles during their Beatles days are getting tough to fin.

The Tokens & Dick Clark signed American Bandstand contract from 1961 signed by Tokens members. JAY SIEGEL HANK ME MITCHELL MARGO, PHIL MARGO, AND JOSEPH VENERI. They are best known for their hit. "The Lion Sleeps Tonight."

Gene Vincent signed lined paper from the man who gave us Be Bop A Lula Vincent died in 1971 at age 36.

Mary (Wells)-signed and personalized 8x10 photo from the 1960's. Wells is best known for the song. "My Guy." She died pre of cancer in 1992.

Welltone lark signed and personalized 8x10.

Walfman Jack-slaned and personalized photo

Chet Baker-Fountain pen signature. Chet Baker Sweden · 83. on an off-white 4 x 1.75 album page, dated 1983. Matted with a small photo of Baker, to an overall size of 9.5 x 12. In fine condition.

John Colitane-signed sip of paper with sentiment. This is the Babe Ruth of Jazz autographs. Very rare in any form.

St. Dizzy Gillespie endorsed royalty check from 1959.

Gold Record Awards RIAA

Yourself and Show Me the Way to Go. Very rate award as we verticed seem in the Assault Gold Award Short.

This floating dates back to 1977.

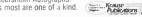
The O'Jays Gold Album-this floater was awarded in 1978 for the album, So Full of Love which featured the hit song.

Girl .

Stone Temple Pilots Platinum Album-Tiny Music Songs From the Valican Gift Shop hologram style award from 1996. This is in mint condition with a lot of STP classics including, "Big Bang Baby." Really nice looking award.

\$495

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New Releases

VARIOUS ARTISTS The Blues White Album Telarc (CD-83553)

CHARLIE MUSSELWHITE One Night In America Telarc (CD-83547)

Telare has put together an interesting tribute/blues album to The Beatles, employing tunes from the classic White Album, and I applaud them for this. The Blues White Album was produced by Rand Labbe and uses the topnotch rhythm section leaturing Saturday Night Live Band alumni G.L. Smith and T-Bone Wolk, "Why Don't We Do It In The Road" really rocks compared to the minimalist original, with Jimmy Thackery on vocals and guitar here. "Yer Blues" is performed in a straight blues function by Lucky Peterson, Very cool.

John Lennon's "Happiness Is A Warm Gun" features a fine performance by Anders Osborne playing all the instruments and doing all the singing. A unique version of "Revolution" is done up funky style, featuring vocal trade-offs from Kenny Neal, Peterson, and Tab Benoit. Some nice Hammond B-3 licks bolster the tune. Maria Muldaur (vocals) and Chris Duarte (guitar) get together for an almost Bonnie Raitt-sounding "Ob-la-di, Ob-la-da," The wah-wah-induced rhythm of George Harrison's "While My Guitar Gently Weeps" matches Joe Louis Walker's gruff vocals and lead guitar. Ringo Starr's "Don't Pass Me By" rocks along with

Wolk's simple voice. The bass line sounds like it's right out of Haunted House, and it fits perfectly! Duarte reappears using his vocals and guitar on "I'm So Tired."

"Blackbird," one of my favorite tracks on this tribute, is approached at a country-blues angle, and it sounds refreshing. Colin Linden performs this from the heart. Linden helps out on the reverb-enriched guitar lines as Charlie Musslewhite plays harmonica on the intro of "Dear Prudence" to give the song a bluesy flavor

Meanwhile, Musslewhite's new album, One Night In America, sounds very American and is very groovin'. This 12-song collection of blues/country with a little taste of rock also includes Smith and Wolk providing solid musical support. The opener, "Trail Of Tears," has Smith and fellow blues guitarist Robben Ford trading nice guitar solos on this countryblues outing. The country-flavored "Cold Grey Light Of Dawn" kicks with Musslewhite's harp and some country guitar by Country Music Hall Of Famer Marty Stuart. Up-tempo blues jams such as "Blues Overtook Me," "Big River," "Ain't That Lovin' You Baby" and "Ill Meet You Over There" rollick along. A little rock 'n' roll on "One Time Tonight" has that Mark Knopfler resemblance. The bluesy "Rank Strangers To Me" has some tasteful slide by Smith and mandolin by Stuart. Musslewhite has delivered a fine album that features his voice and harmonica but leaves room for the music as well.

— Guv Lee

Indie Label Spotlight

CAROL NOONAN Big Iron Noonan Music (No catalog #)

Following the lead of her Americana contemporaries Tom Russell, Dave Alvin, and, more recently, Katy Moffatt, New England's supremely talented singer/songwriter Carol Noonan heads west - musically at least - with an engaging collection of traditional cowboy songs and country standards. It's a surprise move to say the least, given the fact her home in Massachusetts is geographically and stylistically a world away from the streets of Laredo and the Red River Valley, two of the better-known locales celebrated in song on Big Iron.

Fortunately, her fans needn't worry. Noonan treats each of these classics with the effortless aplomb that's typical of her signature style. The album's three original compositions - "Cross To Bear," "Mae Oh Mae" and "Unknown Thing" - reflect her folk finesse, a mellow, melodic approach that she also integrates into her interpretation of the more familiar fare. While her soothing vocals are a perfect fit for a song such as "Shenandoah" (easily one of the most beautiful ballads in the annals of Americana), they nearly negate the teeming drama and vintage

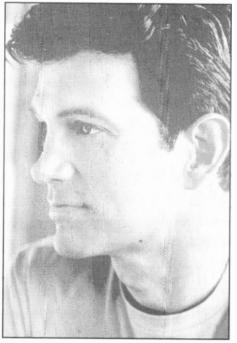


violence echoed in the gritty gunslinger sagas "Streets Of Laredo" and "Big Iron." Still, it all flows well; Noonan treats these tunes like poignant narratives sown with remorse. investing them with an eloquence hardly hinted at in their original incarnations.

Given Noonan's capable readings, these venerable classics provide a much-needed dose of reassurance and reflection in these troubled times. By celebrating the conquest of righteous indignation, these lilting ballads remind us that heroism is a timeless virtue.

- Lee Zimmerman

Courtesy of Warner Bros./RepriseRecords/by Jim Wright



Chris Isaak

CHRIS ISAAK Always Got Tonight Reprise (48016)

Part smarm, part charm, Chris Isaak plays rock star as if it's a lark — a job he's both entitled to and lucky to have stumbled onto. He's a retro rocker with modern-day smarts and a heart-on-his sleeve crooner with ladykilling style and looks. He really hasn't adjusted this stance since the '80s, which has yielded some uninspired albums over the past decade. But on Always Got Tonight, his first album in four years, he not only sounds sharper than he has in quite some time, he has also made his best album since 1986's self-titled sophomore outing.

Who knows why? The formula is basically the same: rockabilly rockers mixed with Roy Orbison-styled ballads, all played with a passion for the music as well as wink-andnudge confirmation that this is, foremost, supposed to be fun. But Isaak doesn't sound as self-conscious here, maybe because he shoves all that attention into his Showtime television series (whose rollicking theme song, "American Boy," is included on Always Got Tonight).

Whatever the case, Always Got Tonight rocks 'n' rolls with more commitment than Isaak's last few albums combined Longtime band Silvertone provide muscular grooves, and the songs - all written by Isaak and producer John Shanks — are just as hearty. "One Day," "Let Me Down Easy" and "Cool Love" are warm servings of adult music that seem just a little bit familiar. It's in that recognizable sound Isaak finds a return to relevance - and a reason to matter.

- Michael Gallucci

(Please see New Releases page 36)





Just out: Freak Guitar (Favored Nations) by Mattias "la" Eklundh is an electric-guitar feast of 20 original songs plus two covers -"La Bamba" and a gypsy-jazz style version of Kiss' "Detroit Rock City." Eklundh is considered one of the up-and-coming guitarists, with his licks already being used on TV shows and even during the Japanese airing of the Super Bowl... Singer Mark Eitzel's (American Music Club founder) fifth solo album. Music For Courage & Confidence (New West), an all-covers album, includes his renditions of Billy Holiday's 1944 classic "I'll Be Seeing You," Culture Club's "Do You Really Want To Hurt Me" and Anne Murray's "Snowbird," among others... Superstar Cher's latest is Living Proof (Warner Bros.), her first album since 1998's #4 multiplatinum-selling Believe... From singer/songwriter/rocker Don Conoscenti comes the acoustic-based Extremely Live At Eddie's Attic (Cogtone Records), recorded Dec. 7, 2001, in Atlanta... Singer/songwriter Eliza Gilkyson's new Lost And Found (Red House) features folksinger Patty Griffin, brother Tony Gilkyson (X) and singer/songwriter Slaid Cleaves... Former Tower Of Power guitarist Bruce Conte just released Bullet Proof (Severn), his debut blues recording. The set includes three songs with lead vocals by Gavin Christopher, former

Coming up: Coming March 26 is Rudy Ray Moore's 21st Century Dolemite (EMI). Considered the Godfather Of Rap and also a stand-up comedian who influenced Richard Pryor and Eddie Murphy, among others, Moore starred in the blaxploitation parody movie Dolemite and has released 14 albums in a 40-year career, influencing some of the biggest rap artists along the way... Due April 2 from country-blues artist Louisiana Red's A Different Shade Of Red: The Woodstock Sessions, (Severn), recorded at The Band's Levon Helm's studio. Joining Red are Helm on drums and guitarist Jimmy Vivino (of Conan O'Brien's band), among others... Coming April 23 is saxophonist Joe Lovano's Viva Caruso, his 13th album for Blue Note... Jorma Kaukonen, founding member of Jefferson Airplane and Hot Tuna, has just signed with Columbia Records. The guitarist is currently recording an album, Blue Country Heart, with his interpretations of songs by early white country artists from the 1920s-1940s including Jimmie Rodgers, Gene Autry, and Jimmy Davis. Accompanying Kaukonen is legendary mandolin picker Sam Bush, among others. Kaukonen and longtime Airplane/Hot Tuna bassist Jack Casady also just recorded music composed by Mark Isham for the soundtrack of the Disney movie, Goodbye Hello.

- Greg Loescher

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Reissues



KANSAS Point Of Know Return Sony/Epic (EK 085387)

It would be hard to imagine the turmoil the members of Kansas — guitarist/chief songwriter Kerry Livgren, keyboardist/vocalist Steve Walsh, violinist/vocalist Robbie Steinhardt, bassist Dave Hope, and drummer Phil Ehart — had to be experiencing during the making of *Point Of Know Return*. Their previous album, *Leftoverture*, had gone tripleplatinum on the strength of the single "Carry On Wayward Son," and pressure had to be mounting on the band to top that feat. Top it they did.

Commercially, *Point Of Know Return* was enormous. It shipped gold on its release date, Oct. 11, 1977, went platinum the following month, and spawned two hit singles, "Dust In The Wind," (their only Top 10 hit) and the rousing title track. As of 1995, it went "quad" platinum, and many of its songs continue to be played in the group's live set today. A listen to the remastered 25th anniversary edition is a reminder that *Point Of Know Return* was an artisitic, as well as commercial, triumph for the band. Even in the midst of the pressures of success, Kansas rose to the occasion.

Walsh, esteemed as a singer but undervalued as a song-writer, contributed both the robust title track and the band's first-ever instrumental, a tempo-changing juggernaut called "The Spider." Livgren's "Portrait (He Knew)" and "The Closet Chronicles," character studies of Albert Einstein and Howard Hughes respectively, are a refreshing departure from the cosmic themes that occupy much of his other work. "Lightning's Hand" and "Sparks Of The Tempest" display Steinhardt's vocal prowess as well as his able violin and viola work. "Dust In The Wind,' now pretty much the Kansas song, was an experiment and radical departure for the group; they had never done an acoustic ballad before. The poignant "Nobody's Home" and "Hopelessly Human" end the album on an introspective, yet majestic. note.

While Kansas went on to make two more albums with the original lineup and several more in the decades to foliow, the band never duplicated the commercial success of *Point Of Know Return* and finally made an album as good some 23 years later with their 2000 release, *Somewhere To Elsewhere*. Remastered by original producer Jeff Glixman, who has provided the sonic equivalent of a good cleaning, the tracks on this reissue sound fresh and sharp, positively enhancing the old analog version.

The two bonus tracks, a rare live version of "Sparks Of

The Tempest" and a remixed "Portrait (He Knew)" are an added treat, as is the fact that the vinyl album's sleeve has been entirely reproduced in the CD booklet. *Point Of Know Return* is a true rock classic, and this reissue will help ensure the music of Kansas continues to reach both old friends and new audiences. There was nothing like it in 1977, and that continues to be true today.

- Conrad L. Stinnett

CHARLEY PATTON

Screamin' And Hollerin' The Blues: The Worlds Of Charley Patton Revenant (212) (Seven-CD box set with hardcover book)

"Charley Patton was amazing, but because his recordings are hard to listen to today, it detracts from his brilliance. But he was influential to many who followed him."

— Bill Wyman (Bill Wyman's Blues Odyssey: A Journey To Music's Heart & Soul; p. 73; 2001)

"Charley was the big man in the area. Everyone knew Charley Patton. He made a whole lot of records you know, and he was the one who got me the contract with Paramount... he was the strongest singer around. He was a fine guitar player, too."

-- Son House (1965)

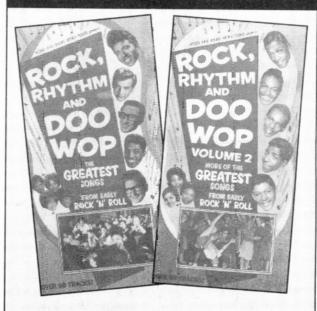
Screamin' And Hollerin' The Blues: The Worlds Of Charley Patton was the project that the late John Fahey (1939-2001) was working on before his death. Fahey considered Patton (1891-1934) an "American Primitive" - an artist who could call forth inner feelings, and, in an improvising way, communicate these feelings to many. Not the easiest task at the best of times, let alone in a recording studio. To quote Fahey, "various unrelated portions of the universe are described at random" in Patton's music and lyrics. The great music visionary Harry Smith (1923-1991) first introduced Patton's music to many music lovers when he included the 1929 slide-guitar blues masterpiece "Mississippi Boweavil Blues" in his 1952 Anthology Of American Folk Music collection. A highly personal blues, Paramount Records chose to issue "Mississippi Boweavil Blues" as a song written and performed by The Masked Marvel. What Paramount Records knew in 1929, listeners are about to unmask for themselves in this definitive collection of Patton's music, with 122 tracks clocking in at seven hours and two minutes.

Of first importance to these historic recordings is their sound quality. Now, nearly 50 years since these recordings were made, we have every recording by this master Delta singer, songwriter, guitarist — all available for future study.

We owe a debt of gratitude to Revenant Records for finishing this project in such grand style. It will debunk the oftentold impression that Patton was not a serious musician ("a clown," "a sloppy drunk"). Much more, it will rewrite the importance of Patton's music. Bill Wyman, in his recent book Blucs Odyssey, does address the issue of the listening condition of these recordings. Though reissued on other labels, these very rare recordings have never been given their proper treatment. For the first time, they have been remastered and pitch-corrected, many directly from the original 78 rpm discs.

Given how rare these Paramount and Vocalion recordings are — in a few cases there exists only one copy, which commands a five-digit price in the collectors' market — this is a major event. The sound quality is remarkable. Granted, sometimes the listening is still diffucult, but it's worth the effort; this is particularly the case with the riverboat song "Jim Lee, Part 2," Patton's last Paramount issue, released in

(Please see Reissues page 57)



Out now: Rhino Handmade just released two three-CD, 66-track, limited edition (3,000) numbered box sets titled Rock, Rhythm And Doo Wop. The first volume, subtitled The Greatest Songs From Early Rock 'N' Roll, includes smash hits - 32 #1s - such as Danny & The Juniors' classic "At The Hop," The Casinos' "Then You Can Tell Me Goodbye" and Lloyd Price's "Where Were You (On Our Wedding Day)?," among many others. Volume Two, subtitled More Of The Greatest Songs From Early Rock 'N' Roll, contains Joey Dee And The Starliters' "Shout - Part 1," Nino Tempo And April Stevens' "Deep Purple" and The Coasters' "Run Red Run," among others. Only a few artists have more than one cut on either of the volumes, providing listeners with a broad cross-section of early rockers and vocalists. Both volumes include 48-page booklets with mostly black-andwhite pictures of the artists in their heyday. Stay tuned for a Goldmine review on the sets in an upcoming issue. (The sets are available only online at www.rhinohandmade. com)... Sundazed has just released Breakout...!!!, Mitch Ryder And The Detroit Wheels' 1966 album, on 180-gram vinyl. The mono set includes Ryder's hits "Little Latin Lupe Lu," "Devil With A Blue Dress On & Good Golly Miss Molly" medley, among others.

Coming soon: Due March 19 is VH-1 Music First: Behind The Music - The Daryl Hall And John Oates Collection (BMG Heritage/RCA), which includes their big hits plus three previously unreleased live recordings and three new songs, including the single "Do It For Love" (which will be featured in the VH-1 special, airing the time of the CD's release). The set is the first Hall & Oates recording that combines the duo's RCA and Arista hits... Judas Priest's final four of the band's 12 Columbia Records titles will be reissued with bonus tracks March 19, finishing the catalog remastering begun in May 2001. Turbo (1986), Priest -Live! (1987), Ram It Down (1988) and Painkiller (1990). The bonus tracks include at least one previously unreleased studio track from the same session the album originated, and one previously unreleased live track recorded during each corresponding album's tour... Due April 2 from Collectables are two Eddie Fisher two-fers from his RCA years, Games That Lovers Play/People Like You and Thinking Of You/Bundle Of Joy. In the 1950s, Fisher had 36 charting singles, including the #1s "It Never Entered My Mind," "Born Free" and "You Don't Have To Say You Love Me" (all included on the first two-fer set) as well as his own TV show. Other Collectables releases for the same date include the Lena Horne two-fer At The Waldors/At The Sands, the 23-track The Very Best Of Lee Andrews And The Hearts, and the Ann-Margret two-fer Bachelor's Paradise/On The Way Up... Due April 23 are the first two long-out-of-print Primus albums, Suck On This and Frizzle Fry, which is considered to be their best album. Both have been remastered by Les Claypool and include new liner notes. Frizzle Fry includes a rare cover medley by the alt-rockers of The Residents' "Hello Skinny/Constantinople"... dB's founding member Chris Stamey has signed with Yep Roc and will be releasing this summer Travels In The South, his first solo album in more than a decade.

- Greg Loescher

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Dartell Stomp. E+ ABC 10576 B.B. King - Whole Lotta

Lovin' - The Hurt. E 8. ABC 10599 B.B. King - Worrying Blues - Never Trust A Woman. E+ 9. ABC 10766 B.B. Xing - You're Still A Square - Tormented. E+ 10. ABC 9337 Joe Bennett - Sparkle Tones - Boppin Fock Boogle - Black Slacks. E+

Slacks. E+ Brunswick 55069 Crickets - That'll Be The Day - Logwing For Someone To Love. E+ 2. Bell 813 Johnny Watson - Larry Williams - I Could Love You - Can't Find No Substiture For Love. E+ WOL

HIL

13. Blue Horizon 57-3139 Peter Green
- Stop Messin' Round - Need Your
Love So Bad E Aternate Take
(Fleetwood Mac)
41. Blue Moon 414 The Fretts - Cecil
Collins - Rock 'N' Baby - Full Moon

: Columbia 4.41251 Johnny Cash -All Over Again - What Do i Care. N-Columbia 4.40769 Guy Mitchell -Singing the Blues - Crazy With Love.

Part III: LP's

Top Rank RS 619 Jack Scott - I Remember Hank Williams, Stereo, E+ Cover E

Cover E
Capitol T23G5 Wanda Jakcson Blues In My Heart. Mono. E Cover E+
Capitol 5C052.80675 Wanda
Jackson - Dutch Release 1970 - 12
Of Her Great Rockin' Sides. N - Cover

N-4. Bear Family 15287 - Marty Robbins "Rockin' Rollin' Robbins - 1982

BCCA-22 Bill Champlin

n Down The Night (Jananese)

Epic Sony ESCA 5300 Bill Champlin - Single (Jaoanese)
3. Elektra WPCP-3645 Bill Champlin

Blues Records 1943-66. This long out-of-print hard bound book is auto-graphed by the following artists in their sections. John Lee Hooker, B. King, Buddy, Guy, Chis Rush, Billy Boy Arnold, John Brim, Jr. Wells, Jack Dupree, James Cotton, Detroit Jr., Snooky Pyror, Jimmie Rogers, Honey Boy Edwards, Eddle Kirkland, Hubert Sumlin, Johnny Olis, Jimmy Lee Robinson, Peppermint Harris, Sam Myers, Lester Davenport, Long John Hunter, Johnnie Hearstman, Johnnie Lehoson, Duke, Leithro

Johnnie Johnson, Duke Jethro, Latelle Barton, Frances Clay, Marcus

Johnson! ext, the following Blues Unlimited magazines are autographed. They feature either an article or photo of the artist: #89 B.B. King on cover,

No Wasted Moments (Japanese) Part V: Books
Pacerds 1943-66. This long

- "Rockin" Rollin' Robbins - 198 Dutch Release - All Of His Great Rock-A-Billies. N- Cover N-

Part IV- CD's - All

Autographed

32. Decca 29317 Bill Haley - Dim The Lights - Happy Baby, E 33. Decca 30956 Bill Haley - Leok There Ain't She Pretty - Joey's Song.

There Ain't She Pretty - Joey's Song. New York of the Pretty - Joe Week Later - When I'm With You. E. 46. Decca 29933 Billy Ward - Dominoes - Home Is Where - St. Therese Of Roses. New York of Therese Of Roses. New York of The Yo

41. Dot 13443 Fet volume I'll Be Home. E-42. Dot 15888 Pat Boone - Good Rockin' Tonight - With The Wind. E+ 43. Ember 1005 5 Satins - In Still Of Night, Jones Girl. E- WOL Multi Color

Logs 44. Ember 1026 Billy Myles - Honey Bee - The Joker. E 45. Excello 2273 - Slim Harpo -Scratch My Back - Gonna Miss You

Mr. Henry Lee. 4. Mighty Lak' A Rose. N-

- 3. Imperial 151 Fats Domino. 1. Love Me. 2. Don't You Hear Me Calling You. 3. Valley Of Tears. 4. It's You I Love E Maroon, Block Letters. Not "Cookin' With Fats" Rare.

 4. Arhoole 548. Hank Williams. 1. I'm Comin' Home. 2. Mother is Gone. 3. In My Dreams. 4. A Home in Heaven. N-
- 5 MGM 1215 Hank Williams 1 Low Down Blues. 2. Weary Blues. 3. Someday You'll Call My Name. 4. Alone And Forsaken. E+ Cover VG
 - Black Label.

 6. MGM 1165 Hank Williams. 1, Just

 Black Label.

 6. WGM 2 Everything's Okay. 3, Why Waitin'. 2. Everything's Okay. 3. Why Don't You Make Up Your Mind. 4. I've Been Down That Road Before. E+ Cover VG Yellow Label.
- 7, MGM 1639 Hank Williams, 1, Leave Me Alone With Blues. 2. Never Again 3. I'd Still Want You. 4. Blue Love. E-
- Cover VG Black Label.

 MGM 1555 Hank Williams. 1. Fly
 Trouble. 2. I'm Satisfied With You. 3, I Wish I Had A Nickel, 4. Please Don't Let Me Love You. E+ Cover VG
 - 95. Mac Gregor 445-2 Fenton Jones
 The Pine Tree Pop Goes. E-. Blue
 Plastic
 - Plastic

 96. Mac Gregor 445-4 Fenton Jones

 Hot Time Comin' Round. E. Blue

 Plastic

 97. Mac Gregor 445-3 Fenton Jones

 Pistol Packin' Mama Marchin'. VG
 Blue Plastic

 98. Mercury 71330 Diamonds Kathy

 98. Mercury 71330 Diamonds Kathy

 - 64. Imperial 5407 Fats Domino Blueberry Hill Honey Chile. E+
 65. Imperial 5426 Fats Domino I'm
 Wallion I'm In The Mood. E+
 66. Imperial 5417 Fats Domino Blue
 Monday What's The Reason. E67. Imperial 5585 Fats Domino I'm
 Ready Margie. E+
 68. Imperial 5553 Fats Domino Whole
 Lotta Loving Coquette. E+
 69. Imperial 5606 Fats Domino I'm Gonna
 Be. N70. Imperial 5675 Fats Domino Don't
 - 98. Mercury 71330 Diamonds Kathy O' Happy Years. E+
 99. Mercury 71485 Jivin' Gene Jokers
 Breaking Up Is Hard To Do My
 Need For Love. E+
 100. Monument 400 Billy Grammer Gotta Travet On Chasin' A Draam. E
 IJ 1. Music City 790 Four Deuces WPLJ In The Summer. E. Black Nath to Walk Not Visited The Monthle Filt of See N. P. 20. Imperial 5675 Fats Domino - Don't Come Knockin' - Walking To New Orleans. E. P. 1. Imperial 5779 Fats Domino - Rockin' Bicycle - What A Party, N. P. 2. Imperial 5463 Ricky Nelson - Be Bop Baby - Have I Told You. E. P. 373. Imperial 5707 Ricky Nelson - Milk Cow Blues - You Are The Only One.
 - Label
 102. Original Sound 61 Music
 Machine- Come On In Talk Talk E+
 103. Prestige Bluesville 807 Shakey
 Jaike Jakes Blues My Foolish
 Heart E . Imperial 5483 Ricky Nelson - Stood o - Waitin' In School, E+
 - The Water and State of the Stat

E+ 85. Jamie 1156 Duane Eddy - Rebel Walk - Because They're Young. E+ WOL 86. Jamie 1151 Duane Eddy - Shazam - Secret Seven. E+ With Picture

- Love. E. S. Jay Jay 259 Lil Wally Harmony Boys What Will You Have Broken Hearted Waltz. N- J. Jewel 773 Jerry McCain Love Ann't Nothing She's Crazy. E- HIL OJ, Jubilee 5132 Four Tunes Sugar Lump I Understand Just How You Feel F
- Lump Understand Just How You Feel. E. 81. Jubilee 5288 Don Rondo White Silver Sands Stars Fell. E+ 82. Jamie 1104 Duane Eddy Rebel Rouser Stallkin. E+ 83. Jamie 1111 Duane Eddy -Cannonball Mason Dixon Lion. N-SOL
- Scratch My Back Gonna Miss Tou E+ 46. Excello 2329 Otis Spann Blues For Hippies Bloody Murder. N-47. Everlast 5001 The Charts Zoop -Desarte. E WOL 48. ERA 3019 Dorsey Burnette Big Rock Candy Mountain Hey Little One. E+ WO GE Lonnie Mack -Memphis Down In The Dumps. E+ 50. Federal 1246Z Freddy King Texas Oil What About Love. E+ 51. Fire 508 Don Gardner Dee Dee Ford 1 Need Your Loving Tell Me. E Multi Color 3UL 14. Jamie 1183 Duane Eddy - Theme From Dixie - Gidget Goes Hawaiian. E+
- 14. Bittle mou.
 Collins Rock 'n' Baby run.
 Above E+
 15. Checker 942 Bo Diddley My Story
 Road Runner. E WOL
 16. Checker 885 mmy McCracklin
 I'm To Blame The Walk. E
 17. Checker 890 Little Walter Confessin' The Blues The Toddle. Ford - I Need Your Loving - Tell Me. E Multi Color 2. Flip 359 - Ru-Bee-Els - I'll Try -Evil. N- DJ 3. Flash 109 Jayhawks - My Only Darling - Stranded In Jungle. N- HIL SOL
- E+ DJ

 15 DJ

 16 DJ

 17 Deep Feefing, E- Silver Top

 19. Chess 1793 Howlin' Wolf Little

 19. Chess 1793 Howlin' Wolf Little

 19. Columbia 441131 Carl Perdins

 19. Pink Pedal Pushers Jive After Five. Columbia 4.21186 Johnny Bond -eet Mama - Put A Little Sweetnin
 - Solica Old Gold 312 Chuck Higgins
 54. God Old Gold 312 Chuck Higgins
 55. Gas 1102 Jerry McCain What
 About You Ruff Stuff. No.
 56. Gas 106 Jerry McCain Love Whip
 11 Im Your Pool. N57. Gas 1101 Jerry McCain She's
 Tough Steady. N58. Gateway 1228 Johnny Steel
 Western Rhythm Boys My Shoes
 Keep Walkin' Back To You Fraulein.
 E+
- Singing the Blues Crazy With Love. E+
 24. Cartton 493 Jack Scott Goodbye Baby Save My Soul. E25. Challenge 59007 The Champs EI Ranche Rock Midnighter. E+
 26. Capitol 3966 Johnny Otis Willie + Hand Five Ring-A-Ling. N27. Capitol 3763 Gene Vincent Lotta Loving Wear my Ring. E28. Cadence 1350 Everty Bros. Bird Dog Devoteo To You. E+ SLT 29. Calido 103-4 Skyliners Since I Don't Have You One Night. E-WOL 30. Clinton 100° Bob Newtirk Rhythm Or Blues Dance Of Love. N-Nice Guttar Told Told Stophen See You In September. E+
 - E+*
 59. Galaxy 750 Rodger Collins She's
 Looking Good Serving Time. E+
 60. Heart 1961 Jerry McCain She's
 Tough Soul Shag. N61. Highland 1050 Don & Dewey Hearl Attack Don't Ever Leave Me. E

 - WOL 62. Highland 1011 Rosie & Originals -Give Me Love Angel Baby. E+ WOL 63. Imperial 5386 Fats Domino My Blue Heaven I'm In Love Again. E WOL
 - 10. Okeh OKS 14122 Johnny Watsor Larry Williams Two For The Price 5. Brunswick 54058 Jackie Wilson My Golden Favorites - E Cover N-. Black Label Small Tear On Cover 6. Epic LN24167 Yardbirds - For You Larry Williams - Two For The Price Of One. N- Cover E+ 1. RCA Victor LPM 2681 Duane Eddy - Twang A Country Song. E+ Cover
 - 7, Epic BN26413 Jeff Beck Truth. N-
 - 8. United Artists UAS 6578 Spencer Davis Group - Gimmy Some Lovin'
 - 9. Hickory LPM 103 Rusty & Doug (Kershaw) Sing Louisiana Man. E Cover E+
 - 4. Arhoolie CD 353 Charles Ford Band (By Robben Ford) 5. Blue Rocket 110 Mark Ford (By
 - Robben)
 6. Blue Rocket 101 Charles Ford Band A Reunion Live (By Robben)
 7. Jazz Door 1283 Robben Ford in San
 Francisco
 - Francisco Game Music TKCA 30516 F-ZERO (By Robben) (Japanese)

 - also Snooky Perport. #80 Eddie Kirkland, #81 Jöhnny Otis Cover, #105 Snooky and Eddie Kirkland, #91 James Cotton Also, the following BLues Unlimited's: No Autographs, #63, 71, 72, 77, 81, 86, 102, 103, 106, 109, 107, 110. Also from the Bayou by Mike Leadbetter and Eddie Shuler 1969. Also Blue Flame #15 1970 has photo and interview with Robben Ford and
 - Also Blue Flame #15 1970 has photo and interview with Robben Ford and is autographed by Robben, Patrick, and Mark Ford.
 Also Legacy Of the Blues by Samuel Charters, paperback, 1977.
 The following Blue Suede News Magazine #5: 26, 27, 28, 29, 30, 33, 34 and 35.
 Gulfar Player September, 1988 with Robben Ford on cover, autographed by Robben with sound page 33 1/3

E+
12. Candid CJM 8001 Otis Spann Is
The Blues w/Robert Lockwood Jr. NCover E+
13. Follways FS3816 Henry Townsend
- The Blues In St. Louis. N Cover NNotes by Sam Charlers
14. United Afrists UAS 659 Spencer
Davis Group - I'm A Man. N- Cover
N-

- 9. California Breeze PLB-004 L.A. Connection Gingerbread Boy (By Robben Japanese)
 10. Elektra WPLP-3557 Robben Ford-Inside Story (Japanese)
 11. Columbia OK 53307 Booker T & MG's That's The Way it Should Be
 12. Tune-Cool TC1158 Mark Hummel Heart Of Chicago RPM Outlaw Blues - not on any LP
- or CD.
 Page 54 from R&B Collector 1970 with photo of B.B. King & Johnny Otis, circa early 50's, autographed by B.B.
- Following are 8x10

Autographed Photos:

- lobben Ford harles Ford Band (Robben)
- Merle Haggard
 FLeetwood Mac 1970 Reprise With
 Peter Green (not autographed)
 Lee Ritenour
 - Books: **BOOKS:** . Keith Jarrett - The Man And His Music - Autographed

- Heart E 104. Royal Roost 621 Eddie Cooley -Dimples Priscilla Got a Litle Woma
- Rural Rhythm 525 Billy Montana Felt So Good Tears I've Cried N-Roulette 4001 Jimmy Bowen I'i ickin With You Ever Lovin Finger . RCA Victor 47-8131 Duane Eddy
- 17. Not Victor 47-9131 Date Eduy Boss Guitar Desert Rat E-18. Specialty 624 Little Richard -Good Golly Miss Molley Hey Hey Hey Hey M- with wavy lines WOL 19. Sue 706 Bobby Hendricks Itch Twitchy Feeling 1000 Dreams E+ SOL

- Witchy Peeing 1000 Dreams E-5 SOL 110. Tuff 1808 The Corsairs Thinkin's Smoly Places E-6 111. Times Sq. 1 The Cupids Let's Rock Prefty Baby N-112. Stax 140 Rufus Thomas -Walkin The Dog You Said E-6 113. Specialty 615 Larry Williams -Bory Moronie You Bug Me Baby E-WOL
- 18 Joyecally Original State of the Control of the Control of Contr
- Secret Seven. E+ With Picture
 Sleeve. E+
 Sleeve. E+
 SY King 4950 Bill Doggett Honky
 Tonk/Pt. 2. E+
 88. Liberty 55099 Billy Ward Dominoes Do It Again Deep
 Purple. E+ SOL SLT
 89. Liberty 55166 Eddie Cochran C'mon Everybody Don't Ever Let
 me Go. E+
 90. Lenox 5555 Ester Phillips Release
 Me Don't Feel Rained On. E+
 91. Landa 679 Terry Tyler Answer Me
 A 1000 Feet Befow. E21. Liberty 55298 Johnny Burnette Little Boy Sad Down To the River.
- E+ 3. Mac Gregor 7345 Fenton Jones -Frank Messina & Mavericks Virginia ReeVPt. 2. N-4. Mac Gregor 445-1 Fenton Jones -Indian Style Parle Vous. VG+. Blue
 - Williams, Jr. Doctor's Song -Heaven Can't Be Found E+
 - 15, ECM PR0030 Pat Metheny Group Live - Ultra Rare. Only 500 Pressed in 1977. Autographed by Pat. N-Cover E+
 - 16 Unit Core Cecil Taylor Indent Second Set. N7. Unit Core Cecil Taylor - Spring Of
 - Two Blue Jays. N-18. Vortex 2006 Keith Jarrett. N-19. Vortex 2012 Keith Jarrett, N-
 - 20. Atlantic 1596 Keith Jarrett. N-
 - 21. Strand 1130 Nina Simone. N-13. Pointblank 0777 John Hammond
 - Trouble No More

 14. Alligator 4836 Billy Boy Arnold Eldorado Cadillac

 15. Blue Collar 7107 Kim Wilson My
 - 13. Dite Gone 1.7.

 Blues
 16. Tune Cool 1172 Rod Piazza Here
 And Now (By Rod And Honey)
 17. Antones 0012 Jimmie Rogers Ludella (By Jimmie and Kim Wilson)
 - Peter Green Founder Of Fleetwood Mac Autographed by 8.B. King who wrote the forward
 - Clarence Gatemouth Bro Autgraphed Color Photo Video's

by Robben Ford on the booklets: Back to The Blues #1, Back To The Blues #2, The Blues And Beyond

ng 3 videos are autographed

- Blues #2, The Blues And Beyond Laser Discs
 The following are all autographed
 1. Keith Jarrett Last Solo
 2. Lee Ritenour Rit Special
 3. Lee Ritenour Live at Record Plant
 4. Lee Ritenour And Friends #1
 5. Lee Ritenour And Friends #2
 6. Lee Ritenour Fourplay #1

The 45 Revolution

DIONYSUS REISSUES CLASSIC GARAGE/PUNK SIDES by Kent Kaster II

t's a Britney Spears world. Even if she does get stood up by a member of the British royal family, The Great Belly Button is everywhere: music, magazines, movies, award show ceremonies and, apparently, the Internet. But the music world is an unpredictable place. Spears could pull out an enduring career in the tradition of pop forebear Michael Jackson, or she could end up with no more muscle in the modern world of music than The Banana Splits (who did, by the way, have a great television show and the honor of Los Angeles punks The Dickies tackling "The Tra La La Song" right alongside a Black Sabbath cover. Sometimes the whole thing comes down to whether anybody cares after the whole thing is over.

For instance, Dionysus Records has reissued 45s by '60s delinquents The Periscopes, The Caravelles, The Topsy Turbys, and The Rock Garden and late-70s and early '80s noisemakers The Clap, KAOS and The Dogs. Even in the Modern Age Of Exposed Belly Buttons, a clerk still stocks Topsy Turby 45s for customers who want to hear the real story behind a group trying to dominate the worth through turbans.

The Periscopes' "Beaver Shot" is enjoying some current notoriety through the great Las Vegas Grind series, but in 1965 it was serious competition to The Rolling Stones' "(1 Can't Get No) Satisfaction" and The Beach Boys' "Help Me Rhonda" on radio station playlists across Los Angeles. That is until the FCC banned it for being too suggestive. When the guitar, sax and drums mixed with catcalls and wolf whistles at the beginning of the record, it's easy to imagine a peroxide blonde dancing across a stage to The Periscopes.

The original flip side, "Happy To Be," is also included, referred to by Tim Warren of Crypt Records as one of the dumbest "Louie" rip-offs ever. This is a compliment; after all, The Kingsmen weren't trying to be The Modern Jazz Quartet.

Sometimes, after hearing countless long-haired kids on a crash-and-burn route to being the next Rolling Stones, people figure they've heard it all. Then they run into The Caravelles, masters of "Fiery 1966 Garage From Phoenix, AZ!" Their mid-60s live shows were a riot of teen hysteria and controlled feedback. Offstage, the six-member band did their best to cultivate an outlaw persona that was a necessity in Barry Goldwater country, because in 1965 guys could get their world rocked for walking into a Jack In the Box looking like The Beatles' Ringo Starr.

Dionysus reissues The Caravelles' 1966 debut "Lovin' Just My Style," a garage rave-up of manic Yardbirds proportions. Which brings us to The Caravelles' unique, if not to say unprecented flip side effort, "Self Service." It definitely is not about a scarcity of gas station attendants. For those with karaoke in their veins, an instrumental version of "Lovin' Just My Style" finishes the EP.

Under the right circumstances, some entertainment megastars decide to chuck it all. One Dionysus reissue might be enough to make a person head straight for Camden, Ark., just to recline under a shady tree and listen to The Rock Garden tear through "Superstuff" right at the source.

The Rock Garden rose out of Camden in the mid-60s, playing the usual retinue of small Southern clubs and teen spots. In 1966, with the guidance of Quinton Claunch, producer, songwriter and owner of soul label Goldwax, the band journeyed across the bridge to Memphis, Tenn., and recorded "The

Wind Is My Keeper" and "Rainy Days." The following summer, the Garden cut "Superstuff" and "You Got Me Signed" at Sam Phillips' 639 Madison Avenue studio (not to be confused with the more famous location at 706 Union). Revise Records released "Superstuff" and "The Wind Is My Keeper" that same year, in a pressing of 500 copies. In spite of being so rare, "Superstuff" has appeared on '60s garage compilations and on set lists of modern garage bands.

Dionysus pairs the only Rock Garden single with the unreleased "You Got Me Signed" and "Rainy Days," adding detail to the history of mid-60s rock 'n' roll in the mid-South.

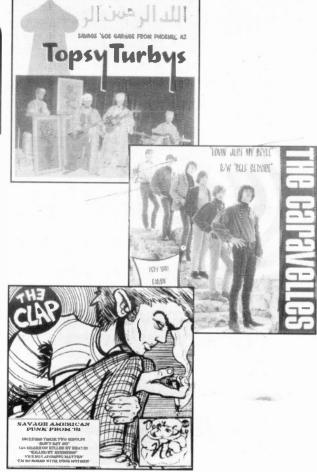
The Topsy Turby saga begins in Phoenix, Ariz., where four Arizona State University students had been playing music since 1964. In 1965, while playing at The Sands Hotel in Tempe, Ariz., the group was approached by Charles R. Anderson, an enterprising member of the J.C. Penny family. With strange entrepreneurial logic, Anderson reasoned that if Beatle wigs were so popular with American teenagers, then the next teen fashion craze might as well be turbans. Anderson's idea was to have his four new acquaintances perform in costume, using turbans, with J.C. Penny enjoying exclusive worldwide marketing rights to the exotic, aforementioned headgear. Decked out in turbans, robes, phony beards and makeup, the newly dubbed Topsy Turbys released two excellent 45s, "Hey Tiger" and "Topsy Turby," on the Liberty Bell label in 1965. The respective flip sides, "Snake Woman" and "Jungle Song," have been unavailable since their local Phoenix release in 1965. All four songs now appear on one EP.

While the turban craze never really caught on, the band's two 45s were well worth the effort; "Hey Tiger" has appeared on several garage compilations. The Topsy Turbys' image was definitely ahead of its time; the turbaned combo would have looked right at home opening for '90s lo-fi sensations The Mummies.

As anyone who reads this column knows, there are plenty of mid-60s garage reissues, but the market is considerably smaller for late '70s and early '80s punk, particularly singles released in limited runs of 500-1,000 copies. An original single can cost hundreds of dollars, and bootlegs, although becoming more plentiful, can cost far more than a legitimate reissue. Dionysus deserves kudos for reissuing a series of rare singles from the dates of late-70s/early '80s punk.

When discussing The Clap I'm not even going to try to find an angle for the old Clapper commercial ("Clap on! Clap off! Clap on, clap off, The Clapper!"). The Clap were inspired by the New York and British punk explosion of the '70s. The punk triumvirate released their debut single "Don't Say No" on Strain Records in 1981, which immediately sold 2,000 copies. This reissue contains both sides of their debut single "Don't Say No" and "Killed By Kindness," plus two rough live tracks, "VD's No Laughing matter" and "I'm So Bored With Your Mother."

KAOS, like The Clap, were a punk trio emerging in the early '80s. Its members consisted of one guy and two girls. The KAOS story begins with The Controllers, a great Los Angeles band wowing crowds in the underground scene of the late '70s/early '80s. Bass player Johnny Stringray really wanted to play his new Ibanez Les Paul at full volume. In order to play guitar again, Stringray recruited girlfriend Amy Wichman to



hold down the bass position and added Lisa Adams on guitar. On-again/off-again band member Pete Curry played drums when the opportunity to record arrived. KAOS released an EP for What Records in 1980 featuring "Alcoholiday," "Top Secret" and "Iron Dream." The record later appeared on compilations of rare punk singles and became a highly sought-after collectible. Dionysus has reissued the original EP in all of its guitar freak-out devastation.

The Dogs migrated from the early '70s Detroit scene to Los Angeles and released "Slash Your Face," a stunning three-song EP circa 1978-that carried on a brutal Stooges legacy. The Dogs' debut has been on many countdowns of the best punk singles ever, and an original copy can cost up to \$400. Dionysus has reissued a very limited edition of "Slash Your Face" — so limited that I ordered one of the last remaining copies from the Bomp! mail-order catalog. This is definitely one of the best reissues of the year, and it is certainly worth checking the local record shop and other record label/record shop mail-order catalogs for remaining copies.

Much easier to find is a new Dogs recording called "Class Of 1970," a song recalling the band's Detroit days. The flip side is an archival recording, "Rebel Rock," captured live in lo-fi glory at a Michigan State University show in 1971. For more information about The Dogs, go to www.thedogsrock.com.

So maybe it is a Spears world. But a listen to any of the singles featured here is proof that one still has to make room for the Dionysus Empire.

Dionysus Records

All releases in this column appear on Bacchus Archives, a Dionysus subsidiary label, with the exception of The Dogs' "Class Of 1970," which is a Dionysus Records title.

The Dionysus Records Empire

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Burbank, CA 91507

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Web: www.dionysusrecords.com

E-mail: dionsysus@dionysusrecords.com

For more info on indie labels releasing vinyl, stay tuned for Goldmine's Annual Indie Label Issue and directory, coming up soon — cover date May, 3, 2002.



Cool New Stuff On CD

rosmith - Texas Jam '78 - Dhilas 747a x words Sum a 31d man Brothers - Capital Theater

Bad Company - D.C. Desolation - Washington

Bad Finger as The Ivoys - Someday We'll Be

The Band - Royal Albert Hall Rags - Popular

Beach Boys - Heroes and Vibrations
The Communication of the Communicatio

Beach Boys - Smile - Al the finished recordings

Beatles - The Alternate Hey Jud Album ante Beatles - The Alternate Revolver

Beatles A stralian Tour 1964 2 CD V act

eatle - The Complete Rooftop Concert - list

coundboard eatles - In Holland - Holland 6.5.64 plus 6.6.64 - Herviews and Ive performance 6.6.64 - Herviews and Ive performance

Beatles No. 3 Abbey Road N.W. 8 - early eatles - Sea of Green - alternative vers

- Soul Sessions (2 CD) - Rutter

Black Sabbath - Legends Unite - Costa Mesa,

Black Subbath - London to Pittsburgh - Lond Blind Melon - A Long Strange Trip to Canada

The Clash - Trick or Treat? - Bonds

Albert Collins - Razor Sharp - Chicago 6.6-87

Creed - Beautiful Illusion - Munich, Germ Creed - Woodstock 99 - 511 Deep Purple - Grand Hotel - Mon

Def Leppard - 1979-1980 Rend

Def Leppard - First Strike - Fairview Studi Def Leppard - Live in Concert (2 CD

Det Leppard - One Stop Beyond 2 CD) - Pais Def Leppard - Under Guard (2 CO) - Allegan M

Def Leppard - Unplugged and Unshaved Conda 112: 95 - and lent FM strautast
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Son broad ast - excent scand surface
Del Leppard - Warchild - 199 ms 85 broad
ast 8 1978 demo tape - account ast
Depeche Mods - Omnisports de Para (2 C)
Para, France 10:9 01 - excelent authorize

Doors - Live In Stockholm (2 CD) - Stockholm

Doors - "The Lizard King" Volumes One and
Two - Verification (In verification)

Doors - Palace of Exile the Wight Festival 8 2170 - 2 common without of Bob Dylan - The Freewheelin Bob Dylan Outlakes - Bob Dylan - The Gastight Tapes - Th

Bob Dylan - Sweet Marie - San Jose, CA Bob Dylan - Thin Wild Mercury Music studio

Fleetweet Mac - Farewell - unreleased studio Fleetwood Mac - The Last Goodbye - Seattle

Freetwood Man. - Who is the New Girl? -

Free - Walls in My Shadow - Isk of Wish

Genesis - Supper's Ready with a Little Lost Lamb (2 CD) - Lakeland Flonds 1/11/75 -Genesis - Tales of Ordinary Madness

Carried to 11ty
George Harrison - All Things Must Surface 2

George Harrison - Beware of Abkcol - origing Some for it English the Sound of the George Harrison - Live in Seattle (200)

George Harrison - Pirate Songs Contain

George Harrison - Somewhere in England

George Harrison - A True Legend - tare and Heart - Cal Jam 2 - Ontario Motor Don Henley - An Eagle Out East - Tokyo Dome

Jefferson Airplane - Chase the Dragon - stood

Elton John and Billy Joel - Face to Face 12 CD Tekyo Dom 3 30 98 - 14 Soundbook Elton John - Goodbye England's Rose D's

Elton John - The Ro d to El Dor do Live - San Kansas - At the Bottomline - W 4 2 plus NY King Crimson - Double Trio - N 5 plus NY King Crimson - In Support of Their Salanic

Korn - Substantive Motion - San Francisco

Led Zeppelin - Fillmore West (2 CO) Lou Zeppolin - Live on Blueberry Will (2 CD)

relatively harmless They're on a Mission From God THE BEST OF THE

A 15-song career retrospective of the righteous duo, from their Saturday Night Live debut through their double-plannum album and legendary movie.

DVD Includes:

I'm A King Bee • I've Got Everything I Need (Almost) • Can't Turn You Loose B-Movie Boxcar Blues . Soul Man . Messin' With The Kid . Graove Me Filo. Flap & Fly • 1 Don't Know • Hey, Bartender • Jailhouse Rock Rubber Biscuit . Shotgun Blues . Soul Man (alternate version)

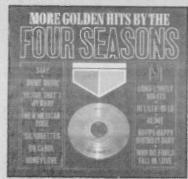






The Four Seasons 1960s U.S. discography continued from page 18





Label/#	Title (A-side/B-side)	Year	NMS
Vee Jay SR-1088	More Golden Hits By The 4 Seasons	1964	25
	(stereo; record contains "Apple Of My Eye")		
Philips PHM 200-150		1964	20
Philips PHS 600-150	All The Song Hits Of The 4 Seasons (stereo)	1964	25
Vee Jay DX-30	The Beatles Vs. The 4 Seasons (two LPs; mono)	1964	800
Vee Jay DXS-30	The Beatles Vs. The 4 Seasons (two LPs; stereo)	1964	3.000
Vee Jay DX (S)-30	The Beatles Vs. The 4 Seasons (bonus poster only)	1964	300
Vee Jay LP-1121	We Love Girls (mono)	1965	30
Vee Jay LPS-1121	We Love Girls (stereo)	1965	40
Philips PHM 200-164	The 4 Seasons Entertain You	1965	20
	(mono; with orange seal noting presence of "Bye Bye Buby")		
Philips PHM 200-164	The 4 Seasons Entertain You	1965	20
	(mono; with orange seal noting presence of "Bye Bye Baby" and	d "Tov Soldier"	7)
Philips PHM 200-164	The 4 Seasons Entertain You	1965	15
	(mono; with blue seal noting presence of "Bye Bye Buby" and "	Tov Soldier")	
Philips PHS 600-164	The 4 Seasons Entertain You	1965	25
	(stereo; with orange seal noting presence of "Bye Bye Baby")		
Philips PHS 600-164	The 4 Seasons Entertain You	1965	25
	(stereo; with orange seal noting presence of "Bye Bye Baby" an	d "Tov Soldier	
Philips PHS 600-164	The 4 Seasons Entertain You	1965	20
	(stereo; with blue seal noting presence of "Bre Bye Baby" and "	"Toy Soldier")	
Vee Jay LP-1154	Recorded Live On Stage (mono)	1965	30
Vee Jay LPS-1154	Recorded Live On Stage (stereo)	1965	40
Philips PHM 200-193	Big Hits By Burt BacharachHal DavidBob Dylan	1965	20
	(mono; "open book" cover)		

Philips PHM 200-193	Big Hits By Burt Bacharach Hal David Bob Dylan	1966	30
	(mono; group photos on cover)		
Philips PHS 600-193	Big Hits By Burt Bacharach Hal David Bob Dylan (stereo; "open book" cover)	1965	25
Philips PHS 600-193	Big Hits By Burt Bacharach Hal David Bob Dylan (stereo; group photos on cover)	1966	40
Philips PHM 200-196		1965	20
Philips PHM 200-196	The 4 Seasons' Gold Vault Of Hits	1965	15
Philips PHM 200-196	(mono; title in red print with black horder)		
	The 4 Seasons' Gold Vault Of Hits (mono; title in all-black print)	196?	12
Philips PHS 600-196	The 4 Seasons' Gold Vault Of Hits	1965	20
Dhilian Dille 400 104	(stereo; title in red print with black border)		
Philips PHS 600-196	The 4 Seasons' Gold Vault Of Hits (stereo; title in red print with no border)	1965	25
Philips PHS 600-196	The 4 Seasons' Gold Vault Of Hits	196?	15
	(stereo; title in all-black print)	.,	
Philips PHM 200-201	Working My Way Back To You (mono)	1966	20
Philips PHS 600-201	Working My Way Back To You (stereo)	1966	25
Philips PHM 200-221	2nd Vault Of Golden Hits (mono)	1966	15
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Philips PHM 200-222	Lookin' Back (mono; compilation of Vee-Juy material)	1966	20
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Philips PHM 200-223	The 4 Seasons' Christmas Album	1966	25
	(mono; reissue of The 4 Seasons' Greetings)		
Philips PHS 600-223	The 4 Seasons' Christmas Album	1966	30
Distriction of the same of the	(stereo; reissue of The 4 Seasons' Greetings)		
Philips PHM 200-243	New Gold Hits (mono)	1967	20
Philips PHS 600-243	New Gold Hits (stereo)	1967	25
Philips PHS-2-6501	Edizione d'Oro (two LPs; number "4" on cover is white on gold foil)	1968	30
Philips PHS-2-6501	Edizione d'Oro (two LPs; number "4" on cover is red on gold foil)	1968	25
Philips PHS-2-6501		1969	25
Philips PHS 600-290	The Genuine Imitation Life Gazette (with yellow paper)	1969	25
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Courtesy of The Nice/photo by Chris Bowden

The Nice

(New Releases from page 28)

NICE My Planet Tank Farm Records (TF 001)

My Planet is the impressive debut from Nice (pronounced "niece"); it's an engaging collection of modern pop-rock tunes, recalling elements of Weezer, Coldplay, Oasis, and even Duran Duran. But don't allow such lofty comparisons to detour the fact that the five members of Nice have carved their own musical niche — successfully forging an irresistible pop sound that features the single ingredient so often lacking in the format: substance.

Spotlight numbers include the infectious

rockers "Tidal Wave" and "High School," either of which could click with MTV's TRL teen audience, thanks largely to lead singer John Anderson's ultra-smooth and selfassured vocals. Anderson's exceptional stylings, along with thoughtful lyrics and strong arrangements, help shape the ballads "When I Say," "Close Now" and "Falling" into instantly endearing pop classics, certain to appeal to the band's fast-growing core of female fans.

Nice also proves capable of delivering a harder edge, evidenced by a pair of more serious rockers worthy of serious Triple-A airplay. "Time" could easily score at Modern Rock stations - a potential hit punctuated by spry guitar licks and smart drum fills.

Even stronger is "Four Aces," a sleek, blues thumper thrust along by a pulsing organ and hard-driving bass line. Kudos to producer Martin Beal for the album's overall ultra-clean sound and crisp production.

All 10 songs are cowritten by brothers John and Ricky Anderson (guitar), who, along with their brother Mike Anderson (drums), bassist Dave Des Armier, and keyboard player Mike Hardey, formed Nice barely a year ago. With any luck, My Planet will ultimately rank as the outstanding freshman effort that launched this talented, hit-bound ensemble. (www. nicetheband.com)

— Mark Wallgren

TAZ DIGREGORIO Midnight In Savannah Tasmanian Music (001)

After 31 years as one of the finest "side" men in Southern rock, Joel "Taz" DiGregorio steps out front with his first-ever solo album, a record that is sure to please fans who have been enjoying his many contributions to the

powerful and pleasing vocals and a variety of musical stylings.

Speaking of varied styles, check out "Ya No Me Duella Más" with its Latin rhythms and shades of Santana. The title track, "Midnight In Savannah," has a real New Orleans jazzy blues swagger, although, in a perfect world, the instrumental version of the same tune that closes the set would be cut in lieu of another DiGregorio original. It should be mentioned here that while DiGregorio wrote a lot of the tunes himself, he has a great

One of the best tracks here is "Somewhere," an addictive number that found me punching the repeat button on more than one occasion.

on drums; Barry King on guitar; Jack Wessell

Charlie Daniels Band over the years. DiGregorio delivers a nine-song CD that runs the gamut from the opening rave-up "Born With The Blues" to the hot-rockin' 'Lady In Red" to the bouncy "Standing In The Rain." DiGregorio and his band of gypsies display top-notch musicianship,

cowriter on several songs, Greg Wohlgemuth.

DiGregorio pulls in some great players here as well, including CDB's Pat McDonald

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on bass; David Dunston, Marty O'Jeda, Jamie Nichols, and special guests Charlie Daniels, Tommy Crain (the longtime CDB guitarist), Johnny Neel (formerly with The Allman Brothers Band) and Carolyn Corlew plus the legendary Bonnie Bramlett on backing vocals! Not a bad little combo, huh?

DiGregorio is currently recording his second solo venture, called Shake Rag, which promises to be huge. In the meantime, spend some time with Midnight In Savannah, an outstanding debut from one of Southern rock's original players (available exclusively at www.gritz.net).

Michael Buffalo Smith

DOC HOLLIDAY A Better Road Halycon (11433)

Doc Holliday is back with one of their best albums ever. A Better Road is an astounding collection of 10 rare and/or previously unreleased tunes filled with great riffs, soaring melodies and a real Southern rock signature written all over it

A Better Road contains nine original songs, but the band chooses to kick things off with an amazing cover of Thin Lizzy's "Jailbreak," a song originally recorded for the Phil Lynott Tribute Album, a record that was made to raise money for a statue of Lynott to be erected in Dublin

"Good Boy Gone Bad" is a cut from 1981 that was never before released and features Tony Dorsey (Paul McCartney & Wings) leading a horn section and backing vocals from Mary Holmes and Leslie Hawkins (Lynyrd Skynyrd). The song rocks with a real Bob Seger-meets-Lynyrd Skynyrd feel. As a matter of fact, there is another cut from those same sessions, "Bad Love," that has plenty of Skynyrd influence as well.

Still, vocalist and lead guitarist Bruce Brookshire always manages to show his influences while maintaining a large degree of originality, which sets Doc Holliday apart from so many other Southern rock bands. Let's face it, the Southern rock doesn't come any better than these Macon, Ga., boys.

Speaking of Skynyrd, there is some definite Skynyrd influence surrounding the hard-rockin' party song "Crazy" (1980) and the new "A Better Road," featuring Brookshire on Dobro. The song is reminiscent of "The Ballad Of Curtis Leow," but the message is clearly one of Christian faith.

One of the very best cuts on the album is "Angels In Waiting," a 1981 track written about groupies. The melody line is reminiscent of The Byrds, with vocals that evoke Dr. Hook/Seger. Wow, what a great song! "Angels" really brings up all the memories of the best of '60s and '70s pop-rock.

"Can't Stop Rockin" is a barn-burner tribute to the music of Macon, from Little Richard to Mama Louise and the H&H Restaurant. It's a great song. The set closes with the original version of "Lonesome Guitar" from 1981.

Fans who have heard subsequent versions of the song will no doubt notice a distinct difference in this version, with its heavy Charlie Daniels Band influences.

At the risk of sounding like a sales pitch or worse yet, a cliché, I have to say that as much as I play all of my other Holliday albums, this one will remain my favorite of all time. It just flows. The production and remastering are great.

- Michael Buffalo Smith

(Please see New Releases page 41)



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- Clearly identify whether your ad is a set sale or auction.
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- 6. Include your name, address, and telephone/fax number (and when you will be avail able to take calls on the ad) and all ordering information, including postage and shipping fees.
- 7. Put your listings in a logical order. If you have several formats in the same ad (LP, CD, 45, etc.), group your items by format. You also may wish to group items by type of music. As for the listings themselves, alphabetically by artist usually works best.
- If you have any questions on how to set up your ad, contact anyone from the GOLDMINE advertising staff.

SET SALE GUIDELINES FOR BUYERS

- 1. First, make sure you are replying to a set sale and not an auction. If an ad mentions minimum bids and deadlines, it's not a set sale
- 2. Follow the advertiser's directions on how to reply. If the ad says to write first to reserve an item, do it. If the ad says that money orders only are accepted, don't write a personal check. And never send cash through the mail!
- 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.
- If you receive the item and it is not as advertised, don't hesitate to complain. Reputable advertisers take complaints seriously and try to do right by the customer. But don't take advantage of this, either; complain only when you have a legitimate reason for doing so.

SET SALE GUIDELINES FOR SELLERS

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

Auction Guidelines For Buyers

- First, make sure you are replying to an auction and not a set sale.
- Note the minimum bid, and don't bid less than that. Also, don't say "I will top all bids" unless the auction allows it and, of course, you really mean it.
- Mail in all bids unless the ad says phone-in bids are acceptable. 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. 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.
- Honor all winning bids! If you are notified that your bid has won the item, send the money for your items within a week. Bidders reneging on their winning bids is the No. 1 complaint from those who run auction ads. If you can't honor your bid, at least have the courtesy to notify the advertiser.
- 7. Allow 2-4 weeks for your winnings to arrive.

AUCTION GUIDELINES FOR SELLERS

- 1. Set minimum bids on any item you won't sell for less. You also can set an auction-wide minimum; different minimums on different parts of the auction; or no minimums at all. Avoid "Ridiculous bids will be rejected" or similar phrases; you can't assume that everyone knows what a "ridiculous bid" is. Instead, take the time to set minimums.
- 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 bld is far below "book" value.
- Notify winners within the first week after your deadline passes.
- Send the winners their items promptly upon payment. (It's OK to wait for checks from 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.
- Don't use your auction as a way to complle a mailing list unless you state that in your ad.
- In sum: Treat your customers as you would want to be treated if you were the one bidding.

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Jessica Josnica Josnica Josnica King of Hearts King of Kings Heart Run Live For Life Long Duel Love is a Funny Thing Maddame X Marry Mc Marry Me	UAS 5110 UAL 4096 UAS 5096 S 4202 UAS 5150 S1E 2 1SS 30 UAS 5165 SD 33-22 UAS 5207 DL 79152 LSO 1160	Box corners 8 edge cut CC HIC	8.00 12.00 8.00 25.00 worn 25.00 12.00 8.00 8.00 12.00 8.00
Jessica Josnica Josnica Josnica King of Hearts King of Kings Haat Run Live For Life Long Duel Love is a Funny Thing Maddama X Marry Mc Marry Mc Maya More Than A Miracle	UAS 5110 UAL 4096 UAS 5096 S 4202 UAS 5150 SIE 2 LSE 20 UAS 5165 SD 33-22 UAS 5207 DL 79152 LSO 1160 SE 4376 SE 4376	Box corners 28 edge cut CC HIC CC HIC	8.00 12.00 8.00 25.00 worn 25.00 8.00 8.00 8.00 12.00 8.00 12.00
Jessica Josnica Josnica Josnica Josnica King of Hearts King of Kings Late Ruc Live For Life Long Duel Love is a Funny Thing Madame X Harry Mc Marry Mc Maya More Than A Miracle Mr. Buddwing	UAS 5110 UAL 4096 UAS 5096 \$ 4202 UAS 5150 S1E 2 UAS 5165 SD 33-22 UAS 5207 DL 79152 LSO 1160 SE 4515 V6 8638 DLP 25718	Box corners es edge cut CC HIC CC HIC HIC HIC	8.00 12.00 8.00 25.00 worn 25.00 12.00 8.00 8.00 12.00 8.00 12.00 12.00 12.00
Jessica Josnica Josnica Josnica Josnica King of Hearts King of Kings Late Ruc Live For Life Long Duel Love is a Funny Thing Madame X Harry Mc Marry Mc Maya More Than A Miracle Mr. Buddwing	UAS 5110 UAL 4096 UAS 5096 S 4202 UAS 5150 S1E 2 UAS 5165 SD 33-22 UAS 5167 DL 79152 LSO 1160 SE 4376 SE 4515 V6 8638 DLP 25714	Box corners 88 edge cut CC 8 HIC CC HIC HIC HIC HIC G edge cut	8.00 8.00 8.00 25.00 worn 25.00 8.00 8.00 8.00 8.00 8.00 8.00 12.00 12.00 12.00 12.00
Jessica Josnica Josnica Josnica Josnica King of Hearts King of Kings Late Ruc Live For Life Long Duel Love is a Funny Thing Madame X Harry Mc Marry Mc Maya More Than A Miracle Mr. Buddwing	UAS 5110 UAL 4096 UAS 5096 S 4202 UAS 5150 S1E 2 LSE 30 UAS 5165 SD 33-2: UAS 5207 DL 7915: LSO 1160 SE 4376 SE 4515 V6 8638 DLP 257118 SE 4247 UAS 5191 PAS 5008	Box corners 28 edge cut CC HIC CC HIC HIC G edge cut Cover corner	8.00 12.00 8.00 25.00 worn 25.00 12.00 8.00 8.00 8.00 8.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00
Jessica Jessica Jessica Joanna King of Hearts King of Kings iaat Run Live For Lite Long Duel Love is a Funny Thing Madame X Marry Mc Marry Mc Maya More Than A Miracle Mr. Buddwing Newada Smith Might of Liguan Night of Ligu	UAS 5110 UAL 4096 UAS 5096 S 4202 UAS 5150 S1E 2 UAS 5165 SD 33-2: UAS 5207 DL 7915; LSO 1160 SE 4376 SE 4376 SE 4515 V6 8638 DLP 25711 SE 4247 UAS 5191 PAS 5008 CS-07-S1	Box corners 8 edge cut CC HIC CC HIC HIC HIC Gedge cut Cover corner edge cut OHIC COVER COUNTRIES	8.00 8.00 25.00 vorn 25.00 8.00 8.00 8.00 8.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 8.00
Jessica Jessica Jessica Joanna King of Hearts King of Kings last Rum Live For Life Long Duel Love is a Funny Thing Madame X Matry Mc Marry Mc Maya Than A Miracle Mr. Buddwing Kevada Smith Night of the Iduan Night they Raided Minskys Oh What A Lovely Mar Olympus 7-0000 On Mar Majesty's Sec Serv Penelope	UAS 5110 UAL 4096 UAS 5096 S 4202 UAS 5150 S1E 2 UAS 5165 SD 33-2: UAS 5207 DL 7915; LSO 1160 SE 4376 SE 4376 SE 4515 V6 8638 DLP 25716 SE 4247 UAS 5191 PAS 5008 CS-07-SI UAS 5204 SE 4426	HIC Box corners 8 edge cut CC HIC CC HIC HIC HIC Gdge cut Cover corner edge cut CC HIC HIC HIC HIC HIC HIC HIC HIC HIC	8.00 8.00 25.00 worn 25.00 8.00 8.00 8.00 8.00 12.00 8.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00
Jessica Josnica Josnica Josnica Josnica Josnica King of Hearts King of Kings jast Run Live For Life Long Duel Love is a Funny Thing Madame X Marry Me Marry Me Maya More Than A Miracle Mr. Buddwing Newada Smith Night of the IGuana Night they Raided Minskys Oh What A Lovely Mar Clympus 7-0000 On Her Majesty's Sec Serv Penelope Pooi	UAS 5110 UAL 4096 UAS 5096 S 4202 UAS 5150 SIE 2 UAS 5165 SD 33-227 UAS 5207 DL 7915. LSO 1160 SE 4376 SE 4515 V6 8638 DLP 2571 SE 42247 UAS 5191 PAS 5008 CS-077-SI UAS 5204 UAS 5194 UAS 5194 UA	HIC Box corners 8 edge cut CC HIC CC HIC HIC HIC HIC HIC HIC HIC CC HIC HI	8.00 12.00 8.00 25.00 vorn 25.00 8.00 8.00 8.00 8.00 12.00 8.00 12.0
Jessica Josnica Josnica Josnica Josnica King of Hearts King of Kings Jost Run Live For Life Long Duel Love is a Funny Thing Madame X Marry Me Marry Me Maya More Than A Miracle Mr. Buddwing Nevada Smith Night of the IGuana Night they Raided Minskys Oh What A Lovely Mar Olympus 7-0000 On Her Majesty's Sec Serv Penelope Popi Promise at Davn Rage to Live	UAS 5110 UAL 4096 UAS 5096 S 4202 UAS 5150 SIE 2 UAS 5165 SD 33-227 UAS 5207 DL 7915. LSO 1160 SE 4376 SE 4515 V6 8638 DLP 2571 SE 42247 UAS 5191 PAS 5008 CS-077-SI UAS 5204 UAS 5194 UAS 5194 UA	HIC Box corners 8 edge cut CC HIC CC HIC HIC HIC HIC HIC HIC HIC CC HIC HI	8.00 12.00 8.00 25.00 vorn 25.00 8.00 8.00 8.00 8.00 12.00 8.00 12.0
Jessica Josnica Josnica Josnica Josnica Josnica King of Hearts King of Kings Jost Run Live For Life Long Duel Love is a Funny Thing Madame X Marry Me Marry Me Maya More Than A Miracle Mr. Buddwing Newada Smith Night of the IGuana Night they Raided Minskys Oh What A Lovely Mar Clympus 7-0000 On Her Majesty's Sec Serv Penelope Popi Promise at Davn Rage to Live Robe Run Wild Run Free	UAS 5110 UAL 4096 UAS 5096 S 4202 UAS 5150 SIE 2 UAS 5165 SD 33-227 UAS 5207 DL 7915; LSO 1160 SE 4376 SE 4515 V6 8638 DLP 2571; SE 42247 UAS 5191 PAS 5008 CS-077-SI UAS 5204 UAS 5194 UAS 5194 U	HIC Box corners 8 edge cut CC HIC CC HIC HIC HIC HIC HIC HIC HIC CC HIC HI	8.00 12.00 8.00 25.00 worn 25.00 8.00 8.00 8.00 8.00 12.00 8.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 12.00 8.00 8.00 12.00 8.00 12.00 8.00 8.00 12.00 8.00 8.00 12.00 8.00 12.00 8.00 8.00 12.00 8.00 8.00 8.00 12.00 8.00 8.00 8.00 12.00 8.00 8.00 8.00 8.00 12.00 8.00
Jessica Jessica Jessica Joanna King of Hearts King of Kings iaat Rum Live For Lite Long Duel Love is a Funny Thing Madame X Marry Mc Marry Mc Maya More Than A Miracle Mr. Buddwing Newada Smith Night of the IGuana Night they Raided Minskys Oh What A Lovely Mar Olympus 7-000 Mary Per Majesty's Sec Serv Per Majesty's Sec Serv Per Majesty's Sec Serv Rage to Live Robe Robe	UAS 5110 UAL 4096 UAS 5096 UAS 5096 UAS 5096 UAS 5150 S1E 22 UAS 5150 S1E 32 UAS 5150 S1E 32 UAS 5160 S1E 32 UAS 5160 S1E 32 UAS 5160 S1E 32 UAS 5160 S1E 4376 S1E 4376 UAS 5191 UAS 5191 UAS 5191 UAS 5190 UAS 51	HIC Box corners 8 edge cut Cc HIC HIC HIC HIC HIC HIC HIC HIC CC CC HIC HI	8.00 12.00 8.00 25.00 12.00 8.00 12.00 8.00 12.00
Jessica Josnica Josnica Josnica Josnica Josnica Josnica King of Hearts King of Kings last Run Live For Life Long Duel Love is a Funny Thing Maddame X Marry Mc Marry Mc Maya More Than A Miracle Mr. Buddwing Newada Smith IGuana Night of He IGuana Night of He IGuana Night they Raided Minskys Olympus 7-0000 On Har Majesty's Sec Serv Penelope Popi Promise at Dawn Rage to Live Robe Run Wild Run Free Sand Pebbles Sandpiper Scalphunters	UAS 5110 UAL 4096 UAS 5096 UAS 5096 UAS 5096 UAS 5150 S1E 22 UAS 5155 SD 33-22 UAS 5157 UAS 5167 UAS 5167 UAS 5167 UAS 5167 UAS 517 UA	HIC Box corners 18 edge cut CC HIC CC HIC HIC HIC HIC HIC HIC CC CC HIC HI	8.00 8.00 25.00 8.00 25.00 8.00 8.00 8.00 8.00 8.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 8.00 8.00 12.00 12.00 8.00 12.00 12.00 8.00 8.00 12.00 8.00 8.00 8.00 12.00 8.00 8.00 8.00 8.00 12.00 8.00 8.00 8.00 12.00 8.00
Jessica Josnica Josnica Josnica Josnica Josnica King of Hearts King of Kings Jost Run Live For Life Long Duel Love is a Funny Thing Madame X Marry Mc Marry Mc Maya More Than A Miracle Mr. Buddwing Nevada Smith Night of the IGuana Night they Raided Minskys Oh What A Lovely War Olympus 7-0000 On Her Majesty's Sec Serv Penelope Popi Promise at Davn Ragc to Live Robe Run Mild Run Free Sandiplers Scalphunters Sebastian	UAS 5110 UAL 4096 UAS 5096 UAS 5096 UAS 5162 UAS 5155 SD 33-2: UAS 5165 SD 33-2: UAS 5267 DL 7915: LS0 1180 SE 4376 SE 4516 PAS 5007 UAS 5207 UAS 5	HIC Box corners edge cut HIC HIC HIC HIC HIC HIC HIC HIC C C C C	8.00 8.00 25.00 8.00 25.00 8.00 8.00 8.00 8.00 12.00 8.00 12.00 12.00 12.00 12.00 8.00 12.00 12.00 8.00 12.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 8.00 12.00 8.00 8.00 12.00 8.00 8.00 8.00 12.00 8.00 9.00
Jessica Josnica Josnica Josnica Josnica Josnica King of Hearts King of Kings Jost Run Live For Life Long Duel Love is a Funny Thing Madame X Marry Mc Marry Mc Maya More Than A Miracle Mr. Buddwing Nevada Smith Night of the IGuana Night they Raided Minskys Oh What A Lovely Mar Olympus 7-0000 On Her Majesty's Sec Serv Penelope Popi Promise at Davn Rage to Live Robe Run Wild Run Free Sand Pebbles Sandpiper Scalphunters Sebastian Secret of Santa Vittoria Shalako	UAS 5110 UAL 4096 UAS 5096 UAS 5096 UAS 5162 UAS 5155 SD 33-2: UAS 5165 SD 33-2: UAS 5267 DL 7915: LS0 1180 SE 4376 SE 4516 PAS 5007 UAS 5207 UAS 5	HIC Box corners edge cut HIC HIC HIC HIC HIC HIC HIC HIC C C C C	8.00 8.00 25.00 8.00 25.00 8.00 8.00 8.00 12.00 13.00 14.00 15.00 16.00 1
Jessica Jessica Jessica Joanna King of Hearts King of Kings Lat Ruc Live For Life Long Duel Love is a Funny Thing Madame M Hary No Marry Me Mary No Marry Me Mary No Marry Me More Than A Miracle Mr. Buddwing Newada Smith Night of the IGuan Night they Raided Minskys Oh What A Lovely Mar Olympus 7-0000 On Mar Majesty's Sec Serv Penelope Popi Promise at Davn Rage to Live Sand Pebbles Sandpiper Scalphunters Sebastian Secret of Santa Vittoria Shalako Shenandoah Shoes of the Fimherman	UAS 5110 UAL 4096 UAS 5096 UAS 5096 UAS 5096 UAS 5162 UAS 5155 SD 33-2: UAS 5207 DL 7915: LS0 1180 SE 4376 SE 4376 SE 4376 SE 4376 SE 4515 UAS 5207 UAS 5208 UAS 5176 UAS 5208 UAS 5176 UAS 5208	HIC Box corners ### edge cut ### HIC Coc HIC ### HIC ### HIC #### HIC #### HIC #### ###############################	8.00 12.00 8.00 25.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 12.00 12.00 8.00 8.00 25.00 12.00 8.00 8.00 8.00 8.00 8.00 8.00 8.00
Jessica Jessica Jessica Joanna King of Hearts King of Kings last Rum Live For Lite Long Duel Love is a Funny Thing Madame X Marry Mc Marry Mc Maya More Than A Miracle Mr. Buddwing Nevada Smith Induan Might of Heart Buddwing Nevada Smith Induan Might of Heart Buddwing Nevada Smith Induan Might of Lovely Mar Olympus 7-0000 On Har Majesty's Sec Serv Penelopc Popi Promise at Davn Rage to Live Robe Rum Wild Run Free Sand Pebbles Sandpiper Scalphunters Sebastian Secret of Santa Vittoria Shalavo Shenandoah Shoes of the Fisherman Singing Nun	UAS 5110 UAL 4096 UAS 5096 UAS 5096 UAS 5096 UAS 5162 UAS 5150 SIE 2 133 38 UAS 5107 UA 7915: LS0 1180 SE 4376 SE 4519 UAS 5207 UA 7915: LS0 1180 UAS 5207 UA 7915: LS0 1180 UAS 5207 UAS 5207 UAS 5207 UAS 5207 UAS 5207 UAS 5207 UAS 5208 UAS 5101 UAS 5101 UAS 5107 UAS 5208 UAS 5108 UAS 5208 U	HIC Box corners ### edge cut ### cut	8.00 25.00 8.00 25.00 8.00 8.00 12.00 8.00 12.00 8.00 12.00 13.00 14.00 15.00 16.00 16.00 16.00 16.00 16.00
Jessica Jessica Jessica Joanna King of Hearts King of Kings last Rum Live For Lite Long Duel Love is a Funny Thing Madame X Marry Mc Marry Mc Maya More Than A Miracle Mr. Buddwing Nevada Smith Induan Might of Liuan Night of Liuan Night of Louan Rage to Live Robe Run Wild Run Free Sandpiper Scalphunters Sebastian Secret of Santa Vittoria Shalavo Shenandoah Shoes of the Fimherman Singing Nun Smaahing Time Spartacus	UAS 5110 UAL 4096 UAS 5096 UAS 5096 UAS 5096 UAS 5150 S1E 22 UAS 5150 UAS 5162 UAS 5170 UAS 5	HIC Box corners the sedge cut CC HIC CC HIC HIC Gedge cut HIC CC CC HIC HIC CC CC HIC HIC CC CC HIC HI	8.00 8.00 25.00 8.00 25.00 8.00 8.00 8.00 12.00 8.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 8.00 8.00 8.00 12.00 12.00 12.00 8.00 8.00 12.00 8.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 12.00 8.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 12.00 13.00 14.00 15.00 16.00 16.00 17.00 17.00 18.00 18.00 18.00 19
Jessica Jossica Jossica Jossica Jossica Jossica Jossica Jossica Jossica Jossica King of Hearts King of Kings last Ruc Live For Life Long Duel Love is a Funny Thing Maddame X Marry Mc Marry Mc Maya More Than A Miracle Mr. Buddwing Newada Smith IGuana Night of Heart IGuana Night of Heart IGuana Night of Lovely Mar Olympus 7-0000 On Har Majesty's Sec Serv Penelope Popi Promise at Davn Rage to Live Robe Run Wild Run Free Sandpiper Scalphunters Sebastian Secret of Santa Vittoria Shenandoah Shoes of the Fisherman Singing Nun Smaahing Time Spartacus Sunflower Sylvia	UAS 5110 UAL 4096 UAS 5096 UAS 5096 UAS 5096 UAS 5162 UAS 5150 SIE 22 UAS 5162 UAS 5200 UAS 5162 UAS 5200 UAS 517 UAS 5191 UAS 5200 UAS 5200 UAS 517 UAS 5200 UAS 517 UAS 5200	HIC Box corners 28 edge cut CC HIC CC HIC HIC HIC HIC HIC HI	8.00 12.00 8.00 25.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 12.00 8.00 12.00 8.00 12.00 12.00 8.00 8.00 8.00 12.00 8.00 8.00 8.00 8.00 8.00 8.00 8.00
Jessica Jessica Jessica Jessica Joanna King of Hearts King of Kings Late Ruc Live For Life Long Duel Love is a Funny Thing Madame X Marry Mc Marry Mc More Than A Miracle Mr. Buddwing Kewada Smith Night of the IGuana Night they Raided Minskys Oh What A Lovely Mar Olympus 7-0000 On Mar Majesty's Sec Serv Penelope Popi Promise at Davn Rage to Live Robe Marry Mc Robe Holder Robe	UAS 5110 UAL 4096 UAS 5096 UAS 5096 UAS 5096 UAS 5162 UAS 5155 SD 33-2: UAS 5165 SD 33-2: UAS 5207 DL 7915: LS0 1180 SE 4376 S	HIC Box corners 18 edge cut Cc HIC CC HIC Gege cut CC HIC CC HIC HIC Gege cut CC HIC HIC GEGE HIC HIC CC CC HIC HIC HIC CC CC HIC HIC	8.00 12.00 8.00 25.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 12.00 8.00 12.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 8.00 12.00 12.00 8.00 12.00 8.00 12.00 12.00 8.00 12.00 12.00 8.00 12.00 12.00 8.00 12.00 12.00 8.00 12.00 12.00 8.00 12.00 8.00 12.00 12.00 8.00 12.00 12.00 8.00 12.00 8.00 12.00 12.00 8.00 12.00 12.00 8.00 12.00 12.00 8.00 12.00 12.00 8.00 12.00 12.00 8.00 12.00 12.00 12.00 12.00 12.00 16.00 16.00 17.00 18.00 18.00 18.00 18.00 18.00 19.0
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Jessica Jessica Jessica Jessica Joanna King of Hearts King of Kings laat Run Live For Lite Long Duel Love is a Funny Thing Madame X Marry Mc Marry Mc Maya More Than A Miracle Mr. Buddwing Newada Smith Night of the IGuana Night they Raided Minskys Oh What A Lovely Mar Olympus 7-0001 Promise at Davn Rage to Live Robe Run Wild Run Free Sand Pebbles Sandpiper Scalphunters Sebastian Scruet of Santa Vittoria Shalako Shalako Shows of the Fisherman Singing Nun Smaahing Time Spartacus Sunflower Sylvia Ten Commandments Three Bites of the Apple Thunderbail	UAS 5110 UAL 4096 UAS 5096 UAS 5096 UAS 5096 UAS 5162 UAS 5155 SD 33-2: UAS 5165 SD 33-2: UAS 5165 SD 34-2: UAS 5200 UAS 5165 UAS 5200 UAS 5165 UAS 5200 UAS 5176 UAS 5200 UAS 5176 UAS 5200 UAS	HIC Box corners (8 edge cut Cc HIC CC HIC Gege cut HIC Gege cut HIC CC CC HIC HIC HIC Gege cut HIC CC CC HIC HIC HIC CC CC HIC HIC CC CC HIC HI	8.00 25.00 8.00 25.00 8.00 8.00 9.00 9.00 12.00 8.00 12.00 13.00 14.00 15.00 16.00 17.00 18.00 19.00 1
Jessica Jessica Joanna King of Hearts King of Kings laat Run live For Lite Long Duel Love is a Funny Thing Maddame X Marry Mc Marry Mc Maya More Than A Miracle Mr. Buddwing Newada Smith IGuana Night of He IGuana Night of He IGuana Night they Raided Minskys Olympus 7-0000 On Har Majesty's Sec Serv Penelope Popi Promise at Davn Rage to Live Robe Run Wild Run Free Sand Pebbles Sandpiper Scalphunters Sebastian Secret of Santa Vittoria Shenandoah Shoes of the Fisherman Singing Nun Smeahing Time Spartacus Sunflower Sylvia Ten Commandmenta Three Bites of the Apple Thunderbail Thunderbail Thunderbail Thunderbail Thunderbail Thunderbail Thunderbail Thunderbail Thunderbail	UAS 5110 UAL 4096 UAS 5096 UAS 5096 UAS 5096 UAS 5162 UAS 5155 SD 33-22 UAS 5165 SD 33-22 UAS 5165 SD 33-22 UAS 5167 UAS 5167 UAS 517	HIC Box corners (8 edge cut Cc HIC CC HIC HIC Gedge cut HIC CC HIC CC HIC HIC CC HIC HIC CC HIC HI	8.00 25.00 8.00 25.00 8.00 8.00 8.00 8.00 12.00
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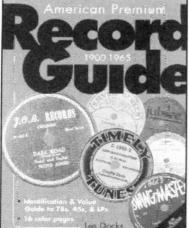


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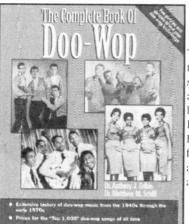
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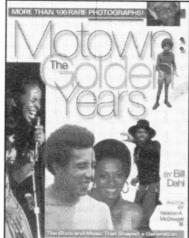
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(New Releases from page 36)

STING ...All This Time A&M (0694931692)

There's no reason to expect anything less than a heightened emotional intensity from Sting's first live album in 15 years, recorded Sept. 11, 2001, in Italy with members of his longtime band, including guitarist Dominic Miller and trumpeter Chris Botti. Nevertheless, only ... All This Time's opening track "Fragile" seems especially relevant to that day's events ("Perhaps this final act was meant to clinch a lifetime's argument that nothing comes from violence and nothing ever could").

The rest of the time Sting comes across as weirdly smug, not to mention emotionally detached from his own lyrics. On an accelerated version of The Police's "Every Breath You Take," he makes the protagonist's sinister obsession with his ex sound more amusing than menacing.

Elsewhere Sting indulges his lounge-lizard tendencies on "A Thousand Years" and "Dienda" as well as snail-paced versions of "Don't Stand So Close To Me' and "Roxanne" that would be comical if they weren't so out-and-out appalling. (One gets the sense that Sting deems himself too mature at this point to really let loose.)

Still, there's no disputing the quality of the musicianship or display here. An already great song such as the up-tempo "All This Time" sounds even more vibrant in this live setting. Elsewhere the cool, jazzy "Perfect Love... Gone Wrong" and the strong ballad "The Hounds Of Winter," with their spare arrangements, are admirable demonstrations of Sting's staunchly "adult" sound, even if his weaker moments make his days with The Police seem very far away.

- Tierney Smith

JENNY TOOMEY Antidote Misra (MSR 010) (Two discs)

Jenny Toomey reigns as a demi-legend in some musical circles for her bands Tsunami, Liquorice, and Grenadine; for running the record label Simple Machines throughout the last decade; and for heading up the Future Of Music Coalition. Despite that, *Antidote* gets by on brilliance, not the reputation of its creator.

Roughly four years after Tsunami's final release, A Brilliant Mistake, Toomey's double album exudes a rich subtlety that belies its soft approach and hints at a wealth of readings. At its plainest, Antidote tells the story of a relationship slowly imploding, each song filling in the agonizing details, poring over them because that's what the heartbroken always do: search for clues, for answers.

However, there's little else plain about Antidote. In marked contrast to her work in Tsunami, here

Toomey uses lush arrangements, yet she leaves plenty of space for a voice never heard this clearly before. She makes the most of the room, vocalizing with the supple, fertile emotion of a more urbane (or neurotic) Lucinda Williams.

Coupling that sensitive range with revelatory, straightforward songwriting, Toomey moves through Antidote confidently, even as every lyric tells of disintegration. Gathering musicians from the locales in which she recorded each disc — one disc is called Chicago, the other Nashville — she guides and is guided by them, their care and caution against her wish to open up and let every feeling flow like a river of tears.

On the *Chicago* disc, Toomey slowly cries as Andrew Bird's violin, Kevin Cordt's trumpet and flute, and Dan Littleton's guitar sympathize. As she says in the opener, "Patsy Cline," the country diva "had a great line/She said, 'You took him off my hands/Now could you get him off my mind?" From there, in songs such as the playfully homdriven "Baby Would It Matter" and the easy-listening, hard-to-bear rawness of "Needless Excuses," she constantly breaks down the reserve between the woman who wants to observe what is happening to her and the woman who experiences fully what is happening.

The Nashville disc features members of Lambchop, who rise as though buoyed on her increasing intensity, punching up the passion with viola, clarinet and pedal steel. On the elegiac "The Smell Of Him" and above the Velvet Underground melodic drone of "Charm City," she burns and wants him to burn too. "You're the last crazy fuck," she sings as warmly as a person chilled by betrayal can manage. "For all your talent and all your charm/You were uniquely qualified to bring me harm."

Yet a tone of forgiveness, even of pleading, ties or holds Antidote together. Capturing the tormented back and forth of love found and love lost, Toomey digs even deeper for The Impressions' "Fool For You," the penultimate track on the album. She discovers the full force of Curtis Mayfield's song and finally pours out every last drop before closing with a reprise, "Further Unclaimed."

Throughout *Antidote*, Toomey gives a bravura performance without letting on she's achieving it. As a result, the heart responds more strongly than the brain to this music, without totally comprehending why. Taken piece by piece, the album collects Toomey's excellent songs, perhaps her best yet. Taken as a whole, it tears the soul into pieces and leaves the listener to contemplate the wreckage.

— Jon M. Gilbertson

(Please see New Releases page 48)

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Short Takes

A one-time player in the excellent altcountry outfit The Volebeats, Robert McCreedy gives his solo sojourn a promising start with the appropriately dubbed Streamline (Safe House SH-2131-2), a collection of low-key mood pieces that form a snapshot of life in the heartland. An unusually upbeat opener, "Diana" quickly gives away to a changing series of subdued scenarios that effectively capture the observations and emotions of a weary, wandering soul. Despite the melancholy melodies, the songs are instantly affecting, various soundscapes strung together, intertwining sadness with solace. Like a painter whose work creates a sense of time and place, Streamline shows McCreedy to have mastered the art of aural impressionism. (Safe House Records, Box 214, Poultney, VT 05764, 802/287-2000, safehouserecords.com)... Armed with only an acoustic guitar, primitive percussion and a modest assortment of special effects, David Dondero's Shooting At The Sun With A Water Gun (Future Farmer) becomes the ultimate lo-fi effort. Recorded in producer Billy Konkel's living room, it's an unusually intimate excursion, a quirky collection of folklike readings that's both offbeat and inventive. He makes the most of these unorthodox arrangements, sounding like an unlikely cross between Neil Young and Jonathan Richman, fusing his melancholy melodies to some wonderfully witty wordplay. (www.futurefarmer.com)... Lanterna takes an instrumental excursion into dark,

desolate dreamscapes with Elm Street (Mammoth BRCD 986), an unusually evocative entry that makes for a most intriguing encounter. Produced by the supremely talented Adam Schmidt, it's a seductive set of shifting settings, with evocative melodies beautifully played out on guitar, drums and synthesizers. Despite the sparse arrangements, the tones and textures are rich in atmosphere and ambiance, treading a path that takes them from haunting to harrowing. (www.lanterna.tv; Lanterna, Box 205, Champaign IL 61824)... Karin Bergquist must be taking some notes lately. On Films For Radio (Back Porch 72438-50663-2-0) her new album with her longtime band Over The Rhine, she echoes the sensual, seductive sound of today's pillars of pop, Natalie Merchant and Tori Amos in particular. Not that Bergquist and company have to take any cues from anyone; their ethereal, evocative style has set them apart throughout their career, resulting in some of the most beautiful and haunting music this side of... well, this side of the Rhine. The new album doesn't disappoint, with songs such as "The World Can Wait," "I Radio Heaven" and "Goodbye (This Is Not Goodbye)" creating an irresistibly intriguing mix of melody and mysticism. Mood music for moderns. (www. backporchrecords.com; Back Porch Records, 4650 Port Washington Road, Milwaukee WI 53212; 414-961-8350)...

— Lee Zimmerman

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Seventh Key	Self-titled + 1 Glossolalia	Japan, w/ bonus track w/TrentGardner & VirgilDonati	\$28 \$14		Leap Of Faith Best Of	Enigma label, cut-out			Zebra	No Tellin' Lies		\$13
Steve Walsh Steve Walsh	Schemer Dreamer	Japan		Shooting Star	Silent Scream				Zebra	3.V Self-titled	contains "Who's Behind The Door"	\$13 \$10
KAYAK			\$30	Shooting Star Shooting Star	Burning Three Wishes				Zebra Randy Jackson's	China Rain Bed Of Nails	1990 side project	\$15
Kayak Kayak	Night Vision + 1 Night Vision	Japan	\$21	Shooting Star	Hang On For Your Life			\$16				- $ $
Kayak	Greatest Hits & More (2CD)	w/ tracks from 'The Last Encore'		Shooting Star	Self-titled			\$16		AQR		
Kayak	Chance For A LIVEtime Singles + 1	2-CD		SPOCK'S BEAR Spock's Beard	There & Here (2CD)	recorded live 2000/2001 tour			Russ Ballard	Anthology		\$14
Kayak Kayak	Close To The Fire + 1	2000 release w/ guest Andy Latimer	\$19	Speck's Beard	V	2000 release			Chilliwack Climax Blues Ba	Self-titled nd 25 Years (1968-1993)	remastered 2-CDs, w/ "I Love You"	\$20 \$26
Kayak	Close To The Fire + 2	Japan Digitally remastered	\$28 \$18	Spock's Beard Spock's Beard	Don't Try This At Home Day For Night	recorded live 2000 1999 release			Elton John	Empty Sky + 4	Japan, LP sleeve, Limited Edition	\$26
Kayak Kayak	Royal Bed Bouncer + 9 See See The Sun + 2	Digitally remastered Digitally remastered		Spock's Beard	The Kindness Of Strangers	1997 release		\$15	Elton John	Caribou + 4	Japan, LP sleeve, Limited Edition Japan, LP sleeve, Limited Edition	\$26 \$26
Kayak	Eyewitness + 2	Digitally remastered		Spock's Beard	Beware of Darkness The Light	1996 release 1995 release		\$15	Elton John Paul McCartney		Japan, w/ "Eat At Home" & book	\$39
Kayak Kayak	Self-titled + 1 Merlin	Digitally remastered Digitally remastered		Spock's Beard NDV	Karma			\$14	Paul McCartney	Wingspan + 1 (Limited Edition)		\$49 \$18
KING CRIMSO	N & projeKcts			Neal Morse	It's Not Too Late	2001 release			McGuinn Clark Prefab Sprout	& Hillman City The Gunman And Other Stories		\$22
King Crimson	Heavy Construkction Three Of A Perfect Pair + 6	3-CDs Holand, packaged in LP sleeve	\$25 \$15	Neal Morse Neal Morse	Self-titled Two Separate Gorillas	2-CDs			The Producers	Coelacanth	1988 unreleased album	\$10
King Crimson King Crimson	Red	Japan, LP sleeve, dig. remastered	\$27	TransAtlantic	Bridge Arcoss Forever				The Producers	Self-titled/You Make The Heat itars Naturally (Japan)	Remastered, 2 albums on 1 CD Bobby Kimbali, Joseph Williams	\$12 \$32
King Crimson	Islands	Japan, Gold-disc, LP sleeve, dig-ren			Live In America SMPTe w/mem	2-CD FlowerKings, Spocks Beard, Maril			West Coast All-S Wings	Red Rose Speedway	Japan, LP sleeve, OOP	\$35
King Crimson King Crimson	Lizard In The Wake Of Posiedon	Japan, Gold-disc, LP sleeve, dig-ren Japan, Gold-disc, LP sleeve, dig-ren			SMPTe (Limited Edition)	2-CD, Book Pack package, OOP		\$28				
Tony Levin	Waters Of Eden		\$14	STARCASTLE		early demos & unrelessed motori	rial	\$14		DVD/V	HS	
ProjeKct Three	Masque	Japan SAL Japan	E \$12. \$30		Chronos I Citadel	early demos & unreleased materi Out-of-Print.			Asia	Classic Rock Legends	DVD Wetton, Palmer, Downes, Thra	
Lana Lane Le ROUX	Project Shangri-La + 1	/ uplan		Starcastle	Self-titled			\$10	Cheap Trick	Silver	DVD VHS	\$24 \$18
Le Roux	Higher Up Live 1980		\$19 \$30		Wait			\$13	Dream Theater ELP	Scenes From New York Live At The Royal Albert Hall	DVD	\$24
Le Roux Le Roux	So Fired Up Last Safe Place		\$30		Self-titled	"I'll Never Let You Go (Angel E	Eyes)"		Genesis	Way We Walk-Live	DVD 2-discs, recorded live 1992	\$45 \$23
MAGELLAN	poster create a time-			STYX & Styx m		w/ original Wooden Mishal accord	pr a=1	£11	Steve Howe	Classic Rock Legends Subterranea: The Concert	DVD VHS	\$23 \$28
Magellan	Impending Ascension			Styx Styx	Styx I Serpent Is Rising/Man Of Mirac	w/ original Wooden Nickel cover le 2 albums on 1 CD	u ait.		Journey	Live 2001	DVD	\$19
Magellan Magellan	Test Of Wills Hour Of Restoration		\$14	Glen Burtnick	Palookaville			\$11	Paul McCartney	Wingspan	DVD w/ 20 min. of unseen footage on DVD music by Kerry Livgren	\$24 \$24
Leonardo	The Absolute Man w/ Tre	nt Gardner, Steve Walsh, James Labr	rie \$14	Glen Burtnick Dennis DeYoung	Retrospectacle Ultimate Collection				Odyssey Into Ti Queensryche	Live Evolution	DVD recorded live 2000	\$24
Yes PHIL MANZA	Tribute: Tales from Yesterday	Magellan, S.Morse, Robert Berry,e	ic \$14	Dennis DeYoung Dennis DeYoung				\$7	Queensryche	Operation LiveCrime	DVD recorded live 1991	\$24
	Primitive Guitars + 2	remastered		Tommy Shaw	7 Deadly Zens	12-tracks w/ CD-ROM			Rush Spock's Beard	Chronicles Making Of The Album "V"	DVD w/ bonus footage VHS	\$19 \$19
Phil Manzanera	Vozero	CAI		James Young James Young	Heaven In Your Heart Raised By Wolves	3-track CD single		\$15	Spock's Beard	Live At The Whiskey	VHS	\$19
Phil Manzanera Phil Manzanera			LE SII	James Young	City Slicker	w/ Jan Hammer			TransAtlantic	Live In America	VHS DVD Asia, Uriah Heep, Hawkwind	\$23 \$23
Manzanera/Ma	Kay Complete Exploerers + 3	2-CD, remastered		SUPERTRAMP	ls Everbody Listening?	recorded live Cleveland 1976		\$14	Various Artists Yes	Classic Rock Anthology Live At The House Of Blues	DVD w/ Igor Khoroshev	\$23
Quiet Sun 801	Mainstream Latino		\$17 \$17		Open The Door	2000 release		\$20	Yes	Keys To Ascension	DVD w/ Rick Wakeman	\$23 \$36
801	Live At Manchester University		\$13	Roger Hodgson	Hungry	Austria, 3-tracks w/ Tommy Shaw	SALE		Yes Yes	Live 1975 At Q.P.R. Vol.1 Live 1975 At Q.P.R. Vol.2	DVD w/ Patrick Moraz DVD	\$36
801	Live + 2 Listen Now + 3	remastered remastered	\$18 \$17	Survivor Survivor	Too Hot To Handle Self-titled	mi ivaning Saaw			Zebra	Videos & More	VHS	\$18
801	FIREIT HOW + 3											

45's AUCTION

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good review garage way whether this corn or muthwest rock, late 50% of yol CA 60% rock. After Towas Carage Source Garage cool garage with Garagel/organ low Frat Sc sh with Wild Garage Incalibous white label promo or of great of great Oct of great DC garage cover rulp safe / Larry Rulpe late 600, reEVIT or corresponditive serial shall con Treas Garage VILP # of orange ib yellow swel ibl Garage/ organ Pac.N W. GARAGE/ROCKEN 5 cool garage version with cool Ca. Garage | Debtar + 458-7 (cannels red below and will get hope between +660 (cannels red below between +660 (cannels below

| 1909 | Foreign Foreign | 1909 | F

black laber ORJG/IMA, wip Kiter Garage wip Pers Bt. Creat Harm super Gerage/Pinc. Fuzz U great Fuzz/garbage cover Mz Pers Bt. Creat Fuzz/garbage cover Mz Pers Bt. Creat Fuzz/garbage cover OJ wid Great Pers Garage/rocher DJ wid Great Pers Gerage/rocher St. cool Divo gerage wide Good Poli-Mcck. Garage/progan not Gustar Rame CA. Garage Super Garage Rockers**

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10147 Inmates, the 14380 Inner Senctum	You Tell Lies Cant make it Without You	Thunder 834	moody,suicidal, garage	vg pH 25 vg pH 15		12488 Rolling Stones Dic stv 13713 Rolling Stones, the	2000 Light Years From Home Get Off My Cloud	London-906 London-9792 London 910	Nicel STONES		5 0 0	9537 Beach boys (honeys)	Hes A Dol. SHOOT THE CURL	War Bros 54: CAPITOL F49 EPIC-50121
14385 Innovation, the 11249 Inrhodes, the 14382 Inrhodes, the	Can Make It Without You Hold the High Ground Hold the High Ground	Dunhil 4055	WLP good garage soll wip Garage/psyc hot breat cool garage	m 15 vg= 10 m 8	<u>_</u>	11066 Rolling Stones, the 14434 Scott, Jack 14484 Spanky B Our Gang	Honey Tonk Women Goodbyk Baby Lazy Day	Cariton-493 Mercury-72732	Noce! PS;	VQ+	8	4797 Beach boys (Johnny rivers 12039 Beach boys (laugh gravy) 14499 Beach Boys (m scott)		White Whale Big Tree-161
31247 International Submanne	Luxury Liner	Uptown-730	wtp Great garage!	m 40	6	13219 Standells, the 14433 Stapperworl	The Boy Next Door Easy Rider Stop In the Name Of Love	Vee 3ay 643 Dunhil-1436 Motown-1074	mid crease scarce PS sit no	v9= 1		9540 Beach boys (p piterson) 6144 Beach boys (rachel & rev 6145 Beach boys (sands of bri	THE REVOLUTION 39	COLPEX 720 DOT 16392 KIRSHNER-4
14381 Interns, the 14383 Interns, the 14384 Interns, the 13182 Inveders, the	1 AG COOK SOMEGUERA OF SINA		cool Texas Garage super Fartisa Garage NM Garage, hot gtr break	r 40 vg 150 vg 20	A	11068 Supremes, the 13216 Temptations, the 10005 Telotson, Johnny	Beauty is Only Stan Deep Earth Angel	Gordy-7055 Cadence 1377	Nice' scarce PS		5		Run Around Lover	Capitor-5064 BEARSVILLE
5260 INVASION,THE 6067 Investole Burgundy Bulfin	THE INVASION IS COMMING BATMAN RIDES AGAIN	DYNAMIC SNDS 2004 PANTHER 4331	GOOD GARAGE Haunting Garage ⁶	m 15 m 40	17	10006 Tokens, the 14490 Vandats, the	Dry Your Eyes It's Like Now	RCA-7896 Macys 7 up	stow Great Group PK cool 60s group pic tany tear @ top Nice PS	450	.2 .0	11305 Beach Boys (the Flame) 10976 Beach Boys (v d Parks)	See the Light Donovan's Colours	Brother 3500 W8-7026
10150 Ireland Bey & Erreralds 11995 Iron Butterfly	Pearly Gates	Newport 101 MCA-40379	wip wol garage wip scarce,later release UPBEAT INVASION and	19 5 m 5	Λ	13276 Walker, Jr	How Sweet It 1s Picture Sto	Soul-35024 aves (w/45)	try tour or top wice is			11307 Reach Boys (v d Parks)	Donoven's Colours of PTV E Occapelle The Eagle and Me PRICES	War Bros 702 W8-7609 War Brothers
5057 1.8 8 Playboys 14387 Jacemen, The	My Delight You Can't Do That	Larson 5305	Chicago 60s Beatles song Texas garage flashback cla	vg 5	A	ID Artist 14439 Animals, the	title Bue Festing	MGM-13298	description sit rw	ound Mills		14501 Beach Boys, the	6-By the Beach Boys Berbera Ann	Capitol-RS26 Capitol 5561
14388 Jades of Fort Worth,the 10152 Jades, the 14389 Jades, the	Little Get / Mercy Hercy I A Int Got You Please Come Back	Emone-12 Renay-403 Ferton 2134	wip Hot Garage Hot Fuzz garage, 2-sider is	m 50 vg p+ 75	6	14438 Arumats, the 14437 Annette & Frankle	House Of the Rising Sun Merry Christmas	PIGM 13264 Pacific Star-569 RCA-8224	great Picture of group scarce Rare PSI Life nv	vg/vg+	o P	11308 Beech Girls (srd track)	Noutdn't It tie Nice Paradise tig Rocker	Capitol 5706 Arsenal-116 Ned West-883
8129 JAGGERS,THE	THE RAPPER	KAMA SUTRA 502 KM 723 RCA-CANADA (NT 339	60s Hit gerage/Teen Rocker Canadian, garage	m 5 vo- 10 vo 5	F	12502 Astronauts, the 13233 Beach Boys 13269 Beatles (elastic oz brid)	Hot Doggen Heroes & VSIAINS God Save US	Brother 1001 Apple-1835 DJ	pin hole at top ps D) 45° w/John Lannon	ug=+/m - 4 ug=/m- 4	T.	11312 Big Beets	Eount Down ETSTREAM	Tel-1012 SPOT 104
8:30 JAY8EES,THE 11254 Jeff Arplane (Pape 3 Cri 12004 Jeff Arplane(m belin)	Property But You	Era 3190 Challenge-9146	d) Rare, pre Amplane with not pre-amplane	m 10 m 75	-	13270 Beatles (rmg0) 14444 Beatles (wings)	It Don't Come Stely Hary Hed A Little Lamb	Apple-04791(France) Apple-1851 Apple-1847) Nice PS crisinal Title sleeve		10 0	11313 Big Four the 14536 Big Pete & Himste Hen 12035 Blaine, Half	Dute Tune Berecude	Maon 306 Brent-7025 RCA 8282
12007 Septers 611, the 14390 Septers IV	Say that I in the One She Lied (I know why)	Coulee 114 Fulley-2684	cool reverb on guitar! super Flonds Garage	#9** 40 # 100		14445 Beatles(wings) 13250 Beatles, the 11043 Beatles, the	Give Ireland Back to the Irish Aint She Sweet All You Need Is Love	Atco-6308 Captol-5964	Osan ps ²	vg = /vg 15	10 7	14503 Blazers, the 14503 Blazers, the 11683 Blaz Bells, the	Gear Strepper BLhZERLS Graveyand Blue Boll Bounce	Royalty-867 Bristol 101
14391 let Stream ,the 14392 Jimmy and the Offbeats 14393 John David & the Mood	All's Quet on West 23rd Stronger Than Dirt	Smash-2095 Bofuz 1113 Parlophone 5255 (eng.	great, crude Garage wip Killer Freakboat	191 50 19 150	P	12505 Beatles, the 12507 Beatles, the	Help BEATLE)	Capitol-5555 Capitol-5407	Nice PS ¹ rare this Nice ¹	r ng = 10	75 / 70 / /	11316 Bob & the Messengers 11315 Bobby & the Coastaleers	Splash Down Flip & Flop	Rust 5069 Diamond Jim
14396 Johnny and the Riveras 14397 Johnny and the Shy Gui	Run Baby Run s From Me To You	KYRA-120 MA-101	scarce CA garage autographed Wis-garage	dn vg 8		12506 Beatles, the 14446 Beatles, the	I Want To Hold Your Hand Lady Madonna Yestaday	Capitol 5112 Capitol 2138 Capitol 5498	clean ps sm tear@top_strw_wol Super Clean*	A8- 48	75 0	11317 Bonneviles, the	Whose Out 66 Sity Dive Coquette Big Gultar Big Gultar	Dawn-303 Fermay-7000 Decca-30477
14398 Johnny and the Shy Gui 14395 John's Children	Smashed Blocked! Jones IV	Regel West-200 White Whate-239 Joint Effort 1	cool Garage version autog Freeldwat classic super Garage*	m 20 m 25 m 75	5	12504 Beatles, the 14443 Bee Gees,the 14442 Buckinghams, the	World This Is How Much I Love You	Polydor-59131 (duto Calumbia-44790	th) great color pic of group. Their Rarest ps. #06		7 12 15 C	11318 Bradley, Owen 14502 Breekers, the	Jetstreem / Beachhead	DJB-116
10157 Joint Effort, the 14399 Joiers, the 14394 Joly Green Giants	The Third Eye GNAT Whatcha Gonna Do GNAT Caught You Rechanded / busy	Destrustion-614	wlp Chicago 60s hot Sonics style garage/pu	vg 5 m- 100	U	10200 Burnette, Johnny .	Little Boy Sad B Miles High	Liberty 55298 Columbia-43578 Columbia 44157	stx os strw great Picture! Stamp os	*8/vd *8+*/v6+	7	14504 Bruce & Terry	I Saw Her First Don't Run Away	Arwn 1003 Columbia-43 Columbia-43
11999 Jon and Robin 5760 JORDAN STEVE & Jorda	Give Me Your Love 1 Turn On Your Love Light	Abnak 138 ARV INT 5005	d) yellow wax texas 60s TEXAS 60s	m 5 m 10 vs+ 75	T	14441 Byrds, the 14440 Byrds, the 14447 C C R	Nave You Seen Her Face Down On the Corner of LT Can't Help It	Fantasy 634 Protone-204	siture rare PS1 Cool Picture	vg+/vg+	, , ,	12031 Brace & Terry 10980 Brace & Terry 12034 Brace and Terry	Four Strong Winds Summer Means Fun I Love You Model "T"	Columbia-43 Columbia-43
12001 Judges, the 12000 July Four, the	The Judge and the July No Mar JUST VI Bo Said JUST VI	Shurfine-018 Cameo-480 Wax 211	great garage, hot gir brea d; cool instrumental hot Ca Garage mover	17- 10 19: 75	(13255 Clark, Petute EP	The Other Hans Grass Is AW6 Bring It On Home To He	y War Bros 1719 Epic 10547	Juke EP with strips wrelded ps WLP Ich) unique dutch slv		25,	12C32 Bruce and Terry 14538 Buena Vistas, the	Tham You, Baby Boss Saucit	Columbia-43 Swen-4277
12006 Just VI, the 13188 Kaleidoscope, the 11260 Kaleidoscope, the	I Found Out Just A Taste/hello trouble	Epic 10239 Epic 10332	WLP d: stamp of	vg+ 10		1448 Clark Dave 5 14450 Clark Dave 5 11045 Clark Dave 5	Everybody Knows Eve Got To Have A Reason You Got What It Takes	Epic-10114 Forc-10144	SE IW	m-/vg vg+/vg	15 10 E		Tiger A-Go-Go I'm Ganna Get Some Love Carrol County Boogse	Amy-924 Coastine-100 HAIR-1023
11072 Kandells, the w/P5 11073 Kandells, the w/P5	I Want You to Know/Shake 4 E Lucky Day/ I've Met Dasth	Heantude-1002	8d 1000 press issue of loite 8d 1000 press pre-unitsu 5 pre-sided,metal acetate "s	m-/m- 5 m- 25		14449 Clark, Dave 5 5" floor 13264 Cooper, Alice EP	Dave Clark 5 Sing Hello Hurray	710-749	tec free graway from 60s Virtage AC bnd 3 other: Nicel		15 40 & 50	5834 Carroll ,Corky & corkettes 14508 Carter, Billy	SKATEBOARD BILL Pleater of Paris	HEAVY-1001 Data-502
14400 sasenetz & Katz (aceta 6070 KASENETZ-KATZ super 5058 KENNELMUS	te: Queck Joey Smilli D: JM 19 LOVE WITH YOU No Way to Treet Your Han	BUDDAH-82 Phoenis INT -10871	RARE AZ ROCK	m 5 vç+ 40	17	13284 Darin, Bobby EP 13283 Dion and the Wanders	This Es Dann rs Yorkorrow Work Bring The Ra Recote Are Strange	Atto-ep 4508 in Columbie-43423 Beldra-4562;	wip thos Scarce PS sitting	n8+1n8+ n8+1n8+	20 V	10215 Casey, Al	Gypsy Tango Gultars,Gultars,Gultars Surfin Hoolsnanny	Amber-3502 Stacy-964 Stacy-962
10166 Kenny & the Fiends 8137 KEYES,THF	The Raven SHE'S THE ONE	Posse-80 TOP DOG-2314	trippy garage not Garage/Organ Hot! sltvip	m- 25 dn vg 40 m- 15	0	14452 Doors, the 13244 Dupries 11049 Eady, Duline	Let Them Talk Stretchin' Out	Columbia-43577 RCA-47 8087	nice Group shot am beer sitnir Great Pic of Duane		15 E 15 S	14543 Cestaways, the 13302 Cats Meow, the	Vibrations / the twitch House of Kicks	Capitol-4340 Decca-32037
5261 KIDD5,THE 8138 KING DAVID 14402 King, Charto	STRAIGHTEN UP AND FLY RIG FEEL A WHOLE LOT BETTER The Writing on the Wall	ROCKER-16 Commerce 101	Great Byrds cover Wis Soft Rock/ Payo Great!	m- 40 vq++ 15	C	13274 Everly Bros 13273 Eyerly Brothers EP	Souvener Sampler-10 songs Golden Hits of On Too	War Bros-135 War Bros-1471 Motown-60647	Limited edition still sealed w/ julie strips Nace!	Sealed m-/vg+	25 40 _M		Anniversary Hop/theme centur Carof's Got a Cobra Foot Tapper / on the move	ri Carlton 588 HBR-460 Yault-904
10168 King, Steve & Kings Ro 12010 Kingdom	v Letten Buddy Seven Fethoms Deep	Specialty 722 WHEELS-4 (test press	garage Raver* wip late 60s garage/organ	vg 75 vg 10 m 100	L	13271 Four Tops EP 1445] Franklin, Arethe EP 14454 Griffith, Andy SP	Amazing Grace This Here	Atlantic-1025 Capitol-1215	promo only EP tiny teer @ top Dj only		25 4	12057 Challengers, the 10964 Challengers, the	Channel Mine EP- Han from UNCLE + 5	Vault-918 Booleng-Aud
5262 KINGS COURT THE 13187 Kingstey, Robin 13191 Kingsmen, The	DON'T PUT HE ON In and Out Anne Ferny	Tower-149 Warrs 188	garage/organ	" 10 up+ 5	rc	14457 Hardy, Francoste EP 14458 Hayes, Issac	Francoist Theme from Shaft fum On Your Love Light	Vogue-8291 (franci State-2025 069 (stat Capitol-2119	e) great pic of Francoine by) small tree obc cool group pic. Dy sitre	vg=ng+	15 45	14511 Challengers, the 11324 Challengers, the	Hot Rod Hootenenny K 39 The Han From Uncle	Vault 913 GNP Cres-36
13192 Kingsmen, The 13193 Kingsmen, The	Bo Diddley Bach Feed Me	Earth-104	SCHOOL LEGGER	r 5		14455 Human Beinz, the 14456 Humble Pie 14459 Hyland, Brian	30 Days in the Hole Iron Repy Connertherese, Blace	AMH-1366 N KAOD-342 S P 1	rw cool group picture	m-/m- sre++/vs+	7 15	14544 Challengers, the 14545 Challengers, the 9560 CHANTAYS	Wipe Out BEYONO/ I'll be back someday	GNP Ores-37
13190 Kingsmen, The 13189 Kingsmen, The	Lette Sally Tease Louis Louis / Haunted Castle Louis Louis / lette green thing	Wand-1127 Wand-143 WAND-143	date stamp of Rare altermate 8 side	m- 7 vg- pM 40		13261 Jan & Dean 12508 Jefferson Amplane	Pretty As You Feel DORL	Grunt-0500 War Bros-5231	rare Pic S/v	m /m-	5	14542 Chartbusters, the 14541 Chack-mates, the	SCHOOL CHEVELLS	Grusader-11 Black Dog-10
8139 Kingsmen the 10170 Kingsmen,the 8144 KINKS, the	Leste Latin Lupe Lu DAVID WATTS	Wand-157 REPRISE-0647	good white fol promo	m- 7 vg- 15 vg- 10		12500 (Onemen, bud Dashiell 13246 Koobes, the 14461 Lance, Major	Take He For A Little White Investigate	Kaop-737 Olimb-7250	great PS Wip sibrer sibrer sm tear@top	vg+/m-	40 10	14509 Crisvers, the 14535 Christian,Roger	FEG 1.486.98.39.13 telbons	Chevell-101 UR1-1005 Prote-660
8143 KINKS, the 10171 Kinks, the	MR PLEASANT See My Friends Sunny Afternoon	REPRISE-0587 Reprise-0491 Reprise-0497	onginal onginal onginal	vg+ 15 vg+pH 15		14462 Lance, Major 13247 Lay, Bob. staff sgt.	Um,Um,Um,Um, . Manne's Balled	Olunh-7187 Service-1001 Apple-1813	sft.nv creese is ps. Nice Picture nv	AB+\u- i AB+\u- AB-+\AB+	10 10 40	10963 Clee-Shays, the	Wind UP BC's Bounce CIADERS Dynamics / Man From UNCLE	Keynote-110 Triumph-65
10163 Kinks, the 6071 KINKS, THE 11269 Kit & the Outlaws	DEDICATED FOLLOWER OF Don't Tread On Me	REPRISE-471 Black Knight-902	Stock fol ong super Tx. Gerage wol	vq++ 15 cin vg 30 vq+ 5		13262 Lennon, John 12499 Lewis, Jerry Lee 11052 Lime, the	Cotd Turkey D) open end Interview Love A-Go-Go/ Soul 10tchen	Smash-djs-28 Westwood-12367	WLP tos Great Group Pic 60's Ro	vg/vg+	10 25	14539 Coachmen ,the 14679 Coachmen, the	El Dorado / runaway coach Hoven' / from beyond	Austro-6512 Type-35608 Northwester
8136 KITCHEN CINQ, the 12241 Kright, Baker	THE STREET SONG Region and Rocker'	LHS-17015 Decca-30213 Camer-495	of Rocker date of d)	m- 25		13281 tuman, 808 Let 13282 tuman, 80b Let	On, Lonesome Me The Pig Littin Song	War Bros-5194 War Bros-5204	siture Nice ps/ sit ne Nice PS sm tos Nice	m-/m- m-/m vo+/m-	15 15 20	11328 Coll Let Jets, the 14507 Commendos, the 9565 Conrad & Humbands	Jem 6 Jelly The Chicken Scretch Hurricane	Symbol-900 ERA-3130
12002 Knight, Terry 14404 Knight, Terry & the par 14403 Knight, Terry & the Pa	di Love,Love,Love Love	Lucky 11 226 Lucky Eleven 235	WLP HOI WE PEN	vg+ 7 m- 7		11053 Majorattes, the 13285 Harrived Mann 14467 Margret, Ann	Write Lev's theme from Up the Junction I Just Don't Understand	Troy-1000 Fontana-267 810 (RCA-47-7894	ger coorPS nice PS slow	m-/vg++	15 15	5835 Continental Coustris 11327 Cool, Celvin	Paris Pappermint Twet Beach Beah	PALETTE-50 Charter-7 Decca-2936
5263 KNIGHTS OF DAY 12012 Knowbody Fee, the	EVERYBODY NEEDS SOMEBO Someone Something	Hig-8020	GOOD! Xol DEPN wip KONLECL Kiner Fuzz-gerage	- m 15 - m 5 - vu- pM 100		14466 Margrat, Ann 14465 Mills Brothers EP	1 Was Only Kidding Four Boys and a Guitar vol 1	RCA 47-8061 Decca-ed2118	great pic of Ann staple fantastic cover* Still on scarce PS - d)	b ugo +/m- bi m-/m-	15 15 10	14510 Cordobe, George 14545 Cornells, the 13304 Corvettes, the	Cobre Malthu Surf Shartin Dogger	Garen-102 Duncan-401
12009 Kohler, Dear 14401 Krueger, Bruce & Kelli	Goossberry Pre Good Day Women Mr. America	(PO-112 Kend company-1031)	good Hinn 60s 59 heavy,crude, Garage	m 15 m 25		10189 Monds, Dick 13243 Monkess, the 13279 Monkess, the	Truth, Lies, Magic, and Faith Good Cleen Fun Brossies Soon	Colps-5005 Colps-5005 Colgens 1031	Nice ¹ Nery sit nv	10-700- 10-700	35 25	14506 Counts, the 13300 Counts, the EP w/ps	Rotes Belty + 3	See Crest-6 Palette-22 -
12003 Kynd, the 14408 Lady and the Tramps 13199 Lamp Of Childhood	House of the Rising Sun No More Running Around	United Audio 547 Dunhill-4089	lete 60s rock version. Herr	m 15 m 25		13266 Monkers, the 13249 Morgen, Joenne	Porpoles Song Men HE'S Tear Drop City Just How Loud	MGM=13659	Nice PS1 dj. mild aging dj. mono/stereo mixes	nd+\u-	30 15 10	12056 Crusaders, the 9558 CURIOS, THE 14540 Currents, the	TD's Booger Wooger CHECKEN BACK Pt 1 & 2 RIT RAIT	Cameo-285 CURSO-103 Laune-3205
14406 Larry and the Losfers 14409 EuSalie, Lynn	Randee Ramet Shacow of Fear (1875) Twenty Four Hours a Day	Shurfine-017 Hy Hibble-9241 Orlyn-3520	Soft Rock/Psyc, first fbl. Gerege luller!* Sm tol	m- 40 vg 300		11054 Morrson, Dorthy 11055 Most, Donny	All God's Children got Soul All Roads (flead back to you) Aingre, Ainght, Ainght	Elektra-45671 UA-871 Pye-4290 (france)	of the Partridge Family was		15	10987 Custor and the Sunwors 14557 D.D.T. & Repellents	Flep Jecks The Fly Swetter	Ascot-2207 RCA-8064
14407 Last Knight 14405 Last Knights, the 11273 Last folds, the	Twenty Four Hours a Day Save Your Love For Me	Hainstream 708	strong Gultar Mext	vg++ 19		14460 Mungo Jerry 14468 Helson, Rick 10198 Helson, Rick	Fools Rush In You Don't Love Me Anymore	Decca-31533 Decca-31475	sit.nv slow trny teer@top	vg+/vg vg+/vg	15 10 40	14546 D.H. & Downboats 14553 Dee, Tommy & high bans 14550 Date, Dick	Bus Rade Summertone Girl A Run For Life Let's Go Trippin	Royeal-100- Diamond-22 Deltone-502
4872 Laughing Wind, the 5265 LAUGHING KIND,tomi	DON'T TAKE VERY MUCH BY I'M GOWNA PUT SOME MURT	TOWER-264 WLP O ORSET-1120 Wald-6948	West Co Pop E.B. related TEXAS 60s garage/grain	ug++		13255 Peanut Butter Conspi 14471 Peobles, the	TROY Back In L.A. 24 Hours At the Border	Cruitenge-500 barclay-61 293 (fri RCA-epa 4367	Nice PS ence cool Psyc.picture of ber Nice ¹		10	14556 Dale, DICK 14555 Dale, DICK	Surfrest TOPT	Daltone-50
11275 Leather Soul, the 14413 Leaves, the 10173 Leaves, the	How Does 4 Feel Get Out of My Life Women Hey Joe, where you gorne or	Hira-231 pi Hira-207	WLP same flip rare, first min. Wild ¹¹ Scu	r vg 2		13237 Peterson, Ray EP 14470 Philes Christmes EP 14469 Pickett, Bobby (bons)	Tell Laure I Love Her Christmes EP Monater Holiday PDNM	Philles-XEP Garpax-44171	sit. wear at top am tearl scarce Pic Siv Wilp	vg+/ m-	300 20	9572 DALE, DECK 12063 Date, Dick & Del Tones	TACO WAGON Surf Best LET'S GO TRIPPIN 65	COUGAR-71 Deltone-49- CAPITOL 5:
11277 Lee, Barry & Actions 14411 Lee, Robin & the Revi	Try Me is. Plvin' High	Ascot-2276 USA-872 RSSP inc-5475	WLP great garage/organ Gerage/organ hot gir bre	vg p++ 2		13232 Pirit Floyd 14435 Presiey, EWs	See Emily Play ICISS ME QUICK Follow That Dream DJ	7 Tower-356 X RCA-447-0639 RCA- epe-4368	WLP rare Title siv GOLD STD. Sit rw 1" tape on side, riski sta	vg++/m-	400 75 150	9573 DALE, DICK & deltones 11332 Date, Dick & Del-tones 14517 Danwy & the Damons	The Scavenger/ and ideas Count Down / Pheto-o	Capitol-504 Double Dee
11278 Lee, Steve 11276 Lee, Teddy & Tomcat 14412 Legand, the	The Kids Are Allnohl	W8-5819 Hagaphone-701	WLP cool garage/ Who song	vg+ 2	5	13236 Prostoy, Elvis EP 12497 Rainwester, M & b.Gui 11057 Rainwester, the	and the section of Britain	Braun-\$425	fastastic Picture shi Ne wip wos,twy lear@tos	o at all+vall+	200	14518 Darby, Ward & raves 12065 Dave & the Detornos	Sefen Dutomic Orbit	Petite-501 Van-3865 BANDBOX-
17019 Legends, the w/PS 5059 Lewis & Clark ex (test	Fever Games/ High Towers pre: Destphation Unknown	Rainced-12003 COLGENS-7512 RCA-1022 (canada)	heavy, late 60s hot guita soft rock	y mym: 4 yg++ 1 m:	3 5 5	13286 Revere, Paul & Raide 13245 Roobs, the		Columbia SP-466 Hercury-72641 London-982	promo car giveewey Super Nice PS ¹ very sit nir. Nice ¹	19+/19 19-/m- 19+	15 25 40	9576 DAVE and the SAINTS 9577 DAVIS, JAN 14549 Daywins, the	DARK BLUE/ roundry 1970 Heartbest	DIRECT HI
14410 Lewis & Clark Expedit 5266 LEYTON, JOHN	BEAUTIPUL DREAMER	LIVERPOOL SOUND Back Brist-595		n n	5	14474 Rolling Stones 13240 Rolling Stones 14475 Rolling Stones	Get Off My Cloud In Another Land / this lenter	London-9792 n London-907	Nuce PSI I I WA	m-/vg vg+/m-	40 15	14554 Dean, Lonne 12058 Dee, Larry	Havejo Chicken In the Rough	Kang-5234 Decca-3080
14418 Liberty Bell, the 14416 Liberty Bell, the 14415 Liberty Bell, the	Something For He LIBER	Ty Coe-Boe-1003	Texas garage greatness tates Texas Garage bright Texas Garage coolness	e- 15	0	14473 Rolling Stones 14476 Rolling Stones	Ruby Tuesday Shar's A Rainbow	London-904 London-906	huse PSI STONES great psi a stamp on TCSI	Ad+Vid+ Ad+Vid+ Ad+Vid+	25 25 40	12059 Dee, Lenny 12080 Deé-Res, the 14516 Demotrons, the	High Tide Boosis Humorock Hombre	Decca-3021 Dell-614 Radar-2615
14417 Liberty Bell, the 11282 Liberty Street Ferry	Glona Steel But BELI	Cae-80e-3251 IGL-184 Bandtox-359	"Them " song Garage crude, parage cruncher!	m- m	5 0	13239 Rolling Stones, the 13241 Rolling Stones, the 13242 Rolling Stones, the	As Tears Go By Have You Seen Your Mother Time Is On My Side	London-9808 Ba London-903 London-9708	very faint nv. Nice*1	vg/vg m-/m	10 10C	13309 Devick, Vernon 14551 Deuce Coupes, the	Arab Bounce Hayburner	Demck 101 Del-Fr-4226
12013 Lidos, the 8149 Light Brigade, the 8150 Light Brigade, the	Since I Last Saw You Baby, You Don't Care LONNIE'S SONG	MY-5045 4	108er Fuzz/Garage very : Fuzz/Garage hot Guitar	br 10° 10	0	13618 Sales, Tony & the Tig 11059 Santo & Johnsty	gers. When the Partys Over Goldfinger	Roulette-4630 Canadian Amerian		m/m-	15 40 25	12545 Devons, the 14514 Dieltones, the	Come On / a little The Cove	Deca-318' Sureshot-1 Altair-101
10175 Limey & the Yanks 10943 Lincoln Greens, the	Out of Sight, Out of Hind You Know What You Can Do	Trumph-63 Twenght 127	/ WLP date of buff Garage Crude Garage, cool Stoni with Cool *	t m	0	13287 Scott, Jack 14436 SEEDS, The SEES	Goodbye Beby A 1000 SHADOWS Cant Seem To Make You Min	Cartton-493 GNP-394 or GNP-Cres-354	Nice! super Psychedelic slv. great band Picture	vg++/m vg+/m	25 25	14547 Desonaves, the 9578 DOBRO, 3844Y 14560 Dolphys, the	SWAND SURFER TO TANK	PHILIPS-40 Sylvershire-1
14422 Lincoln Park 700 12021 Lion 12016 Lion & the Lepreches	My Baby Can Do R Natural Man eee ins Mouse Trap Action Woman	Manstream 727 Little Fort-833	wip Hot guitar autographici		8	11061 Seeds, the 14477 Seeds, the 11067 Sewart, Marlow	Satisfy You Sky Surfin	GNP Cres-408 Variety-102	Plastic Picture Sleevel small tears @ top. Ran	m /vg+	75 75	14558 Don Rays, the 5113 DOFSON BROS	Peofic Honky Tonk 97/ ORBIT/ROOK-IN RICKSHA	LORAH-103
14419 Litter, the 13874 Little John & the Mor			Mann Garage classic Cook, Moody Garage ² dh very mild warp nap	79	00 10 50	13248 Shelly & Kim 14483 Shocking Blue	We Love Them All Gorna Sing My Song	Coulee-107 Pink Blephant-720 Polydor-2349 (mi	Beatle tribute-acetate 071 (great group Pic. staple	65 m-/vg+ hol V g+/vg++ m-/m-	25 15 8	11338 Dougherty, Big Bob 12062 Dovel, Jim & Geuchos 5837 DOVELLS, THE	Teen-age Pilo Fire Ball Dragster on the Prowl	Westport-1 Dot-16468 PARKWAY-
14420 Little Phil 6 the Night 13200 Livepoor Five 8147 LIVERPOOL Five Util	New Directions	Gaye-3031 RCA-8906 RCA-9150	WLP WID	~	5 7	14482 Shocking Blue 13235 Smatre, Frank 12498 Swith, Carl EP	Venus 1 Belive Im Gonne Love You Four Hits By Carl Smith	Reprise-1335 Columbia-b2131	sni tear @ top: Dj mo great Pic cover hard d	M. Wildes	25 20	14677 Downbests, the 14552 Duels, the	Downbest Travelin Guitars	Dynamite- Sue-758
10174 Liverpool Five, the 12018 Liverpool Five, the	Any Way that You Want He Heart	RCA-8725	WLP same flip wip	60- 10-	8 5 10	12496 Spector, Ronnel 13258 Springfield, Dusty	Try Some, Buy Some All 1 See Is You	Apple-1832 Philips-40396 Polydor 2001 116	sticker on mid wrinkles 6 (our scarce band dicture	m /m- vg +/m m /m-	10 8 25	14515 Dunes, the 11337 Dynamic Del Tones	Sloppy 38/opy Boss NATIVE PLANET	Medison 1 Horizon-15 SOLID ST/
14414 Liven End, the 14471 Living Js. the	Hove He Steel Andy	Nomed-1704 Nomed-1704 Vault-926	garage Big Springs Texas Garag cool garage	git vg++	50 15	13268 Strange Loves (brol 13251 Stressand, Barbara 14478 Supremes & Tempta	If I Close My Eyes (thems f	rom Columbia-45780	WLP Rare PS nice pic of both group	vg+/m s vg+/vg+	25 10	8238 EARTH DISCIPLES, THE 10994 Edole and the Showmer 9583 EDDIF and the Showmer	Lanty Bones n MOVIN/ our Rebel	LIBERTY-5
14426 Lollipops, the 10178 London & the Bridge 14423 Longbranch Pennyw		Date 1517 Amos 121	wtp goods pre Eages		7 25	14481 Supremes, the 14479 Supremes, the	Stop In the Name Of Love Where Old Our Love Go	Matown-1074 Matown 1060	stow stoos stow	19-/19 19-/19 19-/19	12 10 15	14559 Eddy, Duane 14519 Eddy, Duane	Caraven Don't Think Twice / house of	
11071 Lords, the 8156 LDS FREDDY'S	One of These Days Tired of Watting for You	Swell-7002 PERLESS-9659 RCA-n/mise 895 (r	80 Ru of 1966 Ca Garag Cool Mesican Kinks covi miso with "Little bit of me yo	er (m-	3 20 10	14480 Supremes, the 11060 Supremes,the	You Can't Hurry Love Children's Christman Song All I Want For smas is My 2	Motown-1097 Matown 1085 fro Golden-559 (78rp	in original priced begg	At w-las-	15 15	14562 Eddy, Duene & Rebels 9580 EDDY, DUANE 5838 Edmondeon, Cerl & drive	RAMROD RAMROD WATUSI STOMP	Jamie-110 JAMIE FRATERNI
13198 LOS Hermanos Castr 8159 LOS JOHNNY JETS 8158 LOS JOHNNY JETS	o w/ EP- No GET BACK Good Golly Miss Molly	DISCOS COL-1015	51 mesoon rack 60s	**	5 15	14487 Three Stooges,the 17509 Tepers, the 14485 Trashmen, the	GeeTo Tiger Whoa Ded	Cospor-773 Garrett -4012	Not PSI Dh. dh. Mor!	to two-	40 150 -	14317 Et Cobres, the 9584 Et RONDOS, the	On Yeah / Guitar Boogle COOL BREEZES pt 1 6 2	Esser-714 CAPRI 63
14424 Lost and Found 1;289 Lost Souls, the	When Will You Come Thro: Get Out of My Life, Women	Sub-01	with theavy Yexas Gereg gerage/organ hot gtr.b	was on va	50 50 50	14485 Trashmen,the 14488 Vee, Bobby (velline) 13278 Wyten, Bobby	Dancin Santa TTLR SHARE EP Nothin Like A Sunny Day Dearest Santa/ Hr Lonely	LA/ Garrett 4013 UA-sp85 Epic-9730	Nice' autographed PC Red wax promo only F		25 15	10219 Electro-Tones 14521 Elegants, the 14561 Emandes the	Ghost Train Minor Cheos ELECTRA	
14425 Lost Souls, the §1294 Lost, the	Back Door Blues LOST	Glone 778 Capitol-5519	cool Garage & Farfisk if classic!	vg+	90 25 20	13276 Vinton, Bobby 13277 Vinton, Bobby 13234 Wade, Adam	Roses are Red Sings for the new Herch of I	Epic-9509 Data New March of Da	Red was promo P5 mes. Rare, one sided promo	with the half of t	15 50 25	14561 Emeralds, the 14520 Engel, Scott 9585 ERPS, PRESTON	Devi Surfer BONGO BOCKET	Rivers-715 Challenge-1 ORG SOUR
11295 Lost, the 8160 LOTHAR & the hand 14428 Love	MOSE COMM. CT 1 Dr.	CAPITOL-2008 Fleitra-45605	yellow & orange swirl it yellow & blk fell w/ gx*	dh m	15 10	14676 Ward, Date 13299 Who, the 13252 Who, the	ting Date Tweet Happy Jack See Me, Feel Me	Decce-32114 Decce-732739	staple holes in ps Nace!	vg+/m m-/m	15 15	11340 Euclid Beech Band 5114 EUCLID BEACH BAND	End of the World THERES NO SURF IN CLEVEL	Epic-50782 LAN SCENE-450
11291 LOVE 4874 LOVE (ARTHUR LEI	Stephanie Knows Who EVERYBODYS GOTTA LIVE	Exeltra-45608 E A&M-1361 Captol-4980	scarce release. First lab rare, pre Love release	48 W	20 8 20	13275 Wolfman Jack 14489 Wylde Heard, the	I An't Never Seen A White I Stop It Beby She's Covering Home	Han Wooden Nickel-36 Philips-40454 Parrot-9747	64 art sleeve dh, dh great group pi Nice PS1	19+/m- 19+/m-	10 15 40	11343 Falcone, Tommy & Cent 14677 Farrell, Ernie & paper m 14522 Fabries, the	The Screen Sendetorm	Design-B43 Ernie Parrei Org Shd-72
11290 Love (arthur Lee) 8161 LOVE TONES, THE 11297 Loved Ones, the	The Hands Wave TRUST ME BABY Ever Lovin Men	LUCI FER-102 Hanstream-658	d) witp: great Aussy fresht	19 100 100 100 100 100 100 100 100 100 1	5 15 50	14491 Zombies, the	She's Corning Home	- retory/4/				9589 FIVE COUNTS, the 5116 FLATT, LESTER & e scru 10933 Fortune, Johnny		CARON-61 COLUMBIA Perk Ave-1
10821 Loved Ones, the 14427 Lover Train, the	Surprise Surprise (for you) Love) Train		great Garage* IL 60s Creat Garage	m- m- vg+pM	5 15	ID Artel	Surf 6	teles	description	beed	M/and	10995 Four Wheels,the 14523 Four, the	Soul Surfer Sneaky Little Steeper Lonely Surfer Boy	Delaware-1 Carte-225
8162 LOVING YEARS, TH 13196 Loyal Opposition 10179 Luke & the Apositio	Teting Lies	S True North-4-101	very sit werp. Heavy G Canadian, Heavy 60s.	vg+	25 15	14493 Adams, Arthur R	Wildwood Floww ets Do the Mustang	Jutatar-102 Limelight-3040	wild guitar inst. Scuff dj. hot surf vocals 7-s	mider m	20 40 8	10997 Freis, the 10998 Frogmen, the	Sunday Orive Undervillar	Uptown-10 Candix-314 Candix-326
11298 Lynn, Victo 12015 Lynn, the	Wating Luj	Appleute 1101 GNP-Cresoendo	Byros-esk garage/folk	m vg+	15	9534 ALLAN, DAVIE & arr 14532 Allsons, the	Surfer Street	Tower-295 Top-1011 Dat-16528	Joe Heek prod. Cool.	10-	15 15	11347 Fragmen, the 13311 Furys, the 10221 Furys, the	Furyous The Storm	D & D-3156
_	Pidu	rq Sleavan (crity)		cond	Mod	14530 Ambessedors, the 11300 Angel, Bobby & Mills 14494 Anthony, Ray	Oragnet 0.000	Astra 300 Captol-2562	cool (not, not breek yellow Dj tol Date of anada yellow & ned swert to.	40+ 40+	8 5	9588 FUTURAS, the 13312 Futures, the	The Storm MILE ZERO FUTURAS The Hum	ARJAY 115 Van-563 Dot-16212
ID Artist 13215 Animals, the	The House of the Rising S	Sun MGM 13264 Capitol-4777	Non	10-	25 40 P	14531 Astronauts, the	Baja	Cappol-72528 (C RCA 8194 RCA-8298	Shit sapp Classic, Self sapp Classic,	Ada e M	10	11349 Galtones, the 12059 Gerce, Felix & hot papp 14524 Gernett, Tommry	Tremble E Acapulco Hang Em' High	Entr-713 Liberty-560
13206 Beach Boys, the 10197 Beacles (the Hairo, 13206 Beatles, the	Surfin' Safan its) She Loves You All You Need Is Love	Parlovey-899 Capaci-5964	small tos straight cut top	AG 4	15 / 50 T	11301 Astronauts, the 9536 ASTRO-NOTES, the 13293 Astros, the	Competition Coupe MONKEY WORKOUT Stumbing	DO7-16621	move est, Gulter	19	15 LC 25	13358 Gibeon, Buddy & Jesten 11348 G-Hen, the	The Best Raunchy Twest	Spry-118 Groove-000
12491 Bootles, the	1 Want To Hold Your Hart Want to Hold Your Hard	d Capitol 5112	minor writing very clean reld crevet \$700	40+ 40+	15 40 50	11302 Avalenches,the 13794 Aglacs, the w/PS	Stumbling Avalanche The Aztec Rock Fright Josephilia	VL W8-5407 Sultan-2 La Broc-101	dy Strong Surf Inst. cool Inst & Pic Siv T later Surf enst! Wol	iny to vg+/m- vg P+	50 T7	9598 GOLDBERG,BARRY & to 12070 Gomez, Johnny Ray 9596 GONEZ, JOHANNY RAY &		TMP-TING- Applaum- I APPLAUSE-
10195 Boates, the 10186 Boates, the	Let It Be Paparback Writer Please Please Mr	Capitol-5651 Veelay 581	Nice! woc	19**	50 7	14496 B Brock 14495 Barakat, Johnny B 1 14537 Baskerville Hounds,		Dot-17004	super Surf Instrol good Inst.	nge n	50 / C 10	9593 GORDON, JIMMY 9594 GOULD, SANDRA	NUZZZZZZZ WY SON THE SURFER	PHILLIPS-K
10195 Beatres, the 10186 Beatres, the 13204 Beatres, the 13205 Beatres, the 13205 Beatres, the 12492 Beatres, the	Rain What Goes On	Capitol-5651 Capitol-5587	straight cut lop	AG 4 1 AG 4 1	50 25 / /	9546 Beach boys 12050 Beach Boys	Add Some Music To Your I Barbara Ann	Day Brother/rep -085 Capitol-5561 Capitol-5312	94 brown stock lebel yellow & grange swift dh	m 19*	10	14527 H.T Three 9600 HARSON, DOUG & hotal 9599 HARRIS, NICK & sound		Aesops Lat EVA-104 TEE PEE-3
12490 Beatles, the ps	Do YOu Want To Know A Love Me Do Little Mane	L Secret V1 567 Tolle-9008 Cress 1912	writing on inside of pa very sit ne	10 + 10 + 10 + 10 + 10 + 10 + 10 + 10 +	15	10210 Beach Boys 5827 Beach boys 6142 Beach boys	BLUE CHARRYS OVER THE MT BLUEBIRDS OVER THE MT BREAK AWAY/CELEBRATE	CAPITOL-2360 CAPITOL-2530	RED TARGET LABEL	m- 19	10	8240 HARRIS,FROSTY & loos 12705 Harrison, Wilbert	D BIG NOISE FROM L.A. Florida Spepal	DON-200 Sevoy-116
13720 Berry, Chuck 12463 Clark, Dave 5 17464 Clark, Dave 5	I vive It Life That Try Too nard	Epic-9811 Foic-1004	Nice price stx. Os	100 m	15 R	10974 Beach Boys 12040 Beach Boys	California GPS Dence Dence Dence	Capitol-5464 Capitol-5306 Capitol-2239	orange & yellow swir yellow & orange swir yellow & orange swir	181 191	5 A		BATHAN THEHE Hy Buddy Sont	RCA-8755 Mercury-72
13253 Owle, Jim 12486 Decembers Childr	Introducing Be My Girl Backwards and Forwards Bines I Could Be So Good For Y		cae out, promo pic stv 7887 - stt. nv great group Picture	AB .	15 F	12045 Beach Boys 12042 Beach Boys 5109 Beach boys	God Only Knows GOOD TEMIN	Captitol 5706 CARSBOU-9029	yellow & orange swr d) stamp of	g m	10 A	9604 HONDELLS, the 5840 HONDFLLS, THE	Yes To You ALL AMERICAN GIRL	Columbia-4 MER -7256
11064 Don and the Good 13211 Doors, the 13209 Dylan, Bob	People Are Strange I Want You	Elehtra 45621 Columbia: 43683	Nice* 3 Non	m m	40 L- 50 10 C	12048 Beach Boys 12041 beach Boys	1 Can Hear Music I Can Hear Music	Bro/Reprete-131 Capitol-2432 Capitol-5174	d) mono/st Smaar yellow & orange swii orange & red Target	1161 71-	8 D 10	11351 Humdingers, the 14525 Hunter, Long John 11352 Hustlers, the	Corribell 5 Hidrught Stroll / El Peso Rock Mercens	Donne-138 k Yucce-132 Downey-12
12479 Elvis pic stv 13229 Faces	Raised On Rock Candy, Incidentally	Rcs0\-74-16-37 Ver Bros-7661 Motown-1175	te scarce P5 side stv Hide:	m m	10	12049 Beach Boys 10211 Beach Boys	I Get Around Lettle Saint Rock RADIO SPECIAL-beach ye	Capitol 5096 BYS ROCK SHOPPE-	scarce DEMO hosted by R Christvill	n	12 25 T	4897 ILLUSIONS, the 13869 Instrumental Child	EARTHQUAKE With Pic Sty Born-Pe-Tump-Pe-Tump	VP-201 Quality-161
13723 Four Tops 13230 James, Joni EP 13217 Jan & Dean	Just Seven Numbers Give Up This Day Vegetables/ Hang Ten	MGH 1389 UA-9961	hard up cover. Nice P scarce ps	icture 191	10 /	9549 Beach boys 5107 Beach boys 12051 Beach Boys	RADIO SPECIAL-braich ye Radio Spot for "SUNFLOY Sloop John 8	VER* REPRISE-PRO- Captol-5602		is m	100 N	14528 Invaders, the 9607 INVADERS, the	Carfornia Sun Trouble On Hein Street	Capitol-p22 BAMBOO-5 20th Con-4
13225 3an & Deen 12462 3an & Deen 3	You Really Know How to	o Hurt a 10e/ty-55792	great Pic sN1 Great Picture of Jerry	a vg++ & ou m	15 10 20	10972 Beach Boys 6141 Beach boys	Surfin THE TRADER Wouldn't It Be Nice	Candix 331 BROTHER/REP Bro/Reprise 13	-PRO-5 pramo anly dish,na 36 dj mona/stereo	ip m	25 B C	11354 Invector, the 5841 IRRIDESCENTS, THE 5118 IRRIDESCENTS, THE	SWAMP SUMPER / bolt hor SWAMP SUMPER / bolt hor	OLDIES 45 HAWK 400
14431 Lee,Brands	Here Comes Summer The Waterg Game High School Confidential	Kapp-277 Decce-31599 sun-296	sit rw Nice*	vg+-	8	12047 Beach Boys 10975 Beach Boys 14534 Beach Boys Ep	Wouldn't It the Mice Good Worston's	Ode-66016 Captol-cc-3300	DJ mono/stereo ma 8 (colu 3 other tracks by other	her arb 19	25 10 50 T	14529 Jan & Dean 9614 Jan & Dean (Jan berry)	Frosty (the snow man) 1	Liberty-555 DOE-66050
13212 Levvis, 3077 Lee 14432 Marvelettes, the 14464 Mayer, Nothered	You've My Remady 1 Want Love and Affection	Tamin-54097 on Fortune-8014	alt nor Great Pic. Of o very mild stain @loo amail stains on Minn	konb, Ap.	25 20 25 25	4896 Beach boys (# 686 9542 Beach boys (# 686	e with a yes sir, that's my bab notion) pipeline	COCOMBIN 10.			10 /	13313 Jan & Dean (Jan berry) 11005 Jan & Dean (Jan berry) 4800 JAN & DEAN (Jan berry)	Mother Earth Sing Song a Song SKATEBOARD SURPRN JSA	Ode-66023 Ode-66120 A&H-2020
14429 Miracles, the 13218 Honkers, the	(come Yourd here) You' Someday Man	Colgams 5004	small stamp on Moti Nice! 06 Nice!	P*	25 V	5828. Beach boys (bruc)	wison) MELT AWAY BEING WIT a Johnst Nest you on a Rendzyou prive) Beach Boys medley	CBS-5324 Laure-3695	(ENGLAND)	m-	i R	11006 Jan & Dean (jan berry): 11008 Jan and Dean	The Universal Coward A Sunday Kitel of Love	Liberty-55I Liberty-553
13224 Hoody Blues 14463 Mustangs 14430 Orbeon, Roy	Story or Your Eyes Jack the Ripper of U.S.1 Distant Drums	Smek-3051 Morument-815	Rare & cool Mn. 60s nv scarce, race pich.	PE 191	15 6	13305 Beach Boys (card)	ine band Basch boys medity witton) Hold Mr	Publication 110 Carriou-01049 MCA-40891	816 dj long/short o wip same flip	to- m-	, U	12094 Jan and Deen 12090 Jan and Deen 9615 Jan and Deen	Butman/ budlet "T" Clementake FROM ALL ARQUIND THE WO	Liberty-556 Done-539 381 LIBERTY-5
10001 Rescale, the 10002 Revers, Paul & R	Carry Me Beck aiders 1 had a Dreem	Adentic-2664 Columbia-4422 Imperial	510	5 🗒	12 S	5830 Beach boys (cale) 14498 Beach Boys (d ca 5832 Beach boys (exce	oration) ALMOS' SUMMER	RCA-10405 CAPITOL-5983		m-	M	12093 Jan and Deen 9616 Jan and Deen	Gme LINDA	Dore-576 LIBERTY-5
12480 Rivers, Johnny 14472 Rolling Stones 12487 Rolling Stones		Imperal London-9766 London-9708	sticos staple hole R st.nv	are 191 191	100	5832 Beach boys (exce 12038 Beach boys (f cra 5831 Beach boys (g.ca	mer) Good Vibrations	RCA-9065 CapRol-5441	WLP socker of	vg P	• 40	12082 Jan and Dean 12083 Jan and Dean	Little Old Lady from Pasadeni Ride the Wild Surf	
			Day 2706	Datal	.ma CA 6			lour Fav	707-765-9	334	F-mail: ba	arryw@ap.net •	Web site: v	ww.c

12085 Jan and Jean (2081 Jan and Dean	Sidewalk Surfin Sidewalk Surfin	Liberty 55727 Liberty 55727		7 6	8 B	
10934 Jan and Dean £2089 Jan and Dran £2088 Jan and Dean	Summertime, Summertime/ Ca There's A Garl Wanted, One Garl	Dore 531 Challenge 9120	green (b) Onginal	3 3 3	20 20 15	
12092 Jan and Dean 12091 Jan and Dean	We Go Together White Tenns Snaders	Done-555 Done-548	white fol promo Hol DJ Moni	m ug •	50	
12079 Jan and Dean 9611 JERKENS KENNY 9612 JIM & IDE	YOU RAMY KNOW HOW TO BUILT THERMO-JET FIREBALL MAIL	POSAE 870 FABOR 124	Inst Gutar moved outer inst	eg+-	8	
11355 Joe, White & Unitar 11357 Joey & the Continentials 12075 Johnny & the Humcanes		Specialty-576 Clairidge 304 m. Abta 216	rocken' risk inst. hot guitar super surf vocal. b.Wilson scarce!	48 + 48 + 48 + 48 + 48 + 48 + 48 + 48 +	15 15 8	
12076 Johnston, Bruce	Original Surfers Stomp	Del 6.4202		1911	15	_
ID Artist	ticle	is, Pro-Bootles) label	description	bened	M/b +d	
13938 Age, Buddy 6155 ACE, BUDDY 13360 Adams, Paye	It Can't Re True MY LOVE Love Aint Nothin To Play With	Duke-176 DUKE 381 Herald 439	yellow & purple label D) Purple Label yellow lb! Nice	m vg+ -	15	E
6156 ADDERLEY TOMMY 6157 AL & NETTLE 14563 Alberts Raip & Star Trans 11621 Albert Dichae	WHOLE LOTTA SHAKIN GOIN MOVE BABY MOVE I I'm A Foo In Love & 6755	CHRISTY 106	ROCKER WLP Hot Rocker, Break! great upbeat C&W	The state of the s	50 15	1
11421 Allen, Dicke 13375 Allen, Jesse 10235 Anderson, Elton	Rocken' and Roller	Impenel 5701 Impenel-5315 Lanor-514	wip Teen alsa-Tochie Aile marson,script lite cnt dring New Orleans sound	vg+	15 50 10	
6159 ANGEL, JOHNNY 8388 ANKA, PAUL	I'm Gonna Have to Pass 1 GOT MY MO JO WORKIN UNTIL ITS TIME FOR YOU TO	JOSIE-936 G RCA 9128	Wt.P. Rocker WLP	vg+	4 5	T
13333 Artell, Pete 6160 APPA_ACHIANS,THE 11755 Ashley, John	Something About You BIG BETTY The Cry of the Wild Goose	Campo-234 ABC-PARA 10464 Selver 1005	Teen WHETE GROUP	19	5 5 15	0
6161 AXIDENTALS, THE 12104 Baggy, Melrose 12103 Baker Brothers, the	WHAT A DIFFERENCE A DAY Beauty/ signin Well All Right: Friday hight	M ABC PARA-9819 Brunswick \$\$139 Decca-30753	WLP White pap group d) great Teen d) Teen Rocker detect p	IP IT	5 20 25	(
14564 Baker LaVerne 6165 BARRY LEN	Jim Dendy IT'S A CRYIN' SHAME	Atlantic 1186 DECCA 31923	sit werp nep	m m	10	k
12111 Bedent, Jack & Chesame 13366 Belgians, the 11476 Bancott, CMT & substances	Rightnermouth Montery	Trophy 1001 Seegrave-1 Capitol-5309	nice Roy Orbison sounders "signifying montee" rip Rocker	70-	13 15 15	
11425 Bennett, Ch ^e & rebel rou 10247 Benton, Walt & Snappers 6170 BERRY, CHUCK 5854 BERRY, CHUCK (the cubis	LONELY SCHOOL DAYS	20th Cen faii 143 CHESS-1926 SPINDLE 2001	wild Rockabilly, 2-sider! W BLACK LBL dh n of C.Berrys First	3 3 66	40 7 5	A
61/1 BERRY, RICHARD 10237 Birdsong, Larry	JAN Who Do You Love	CIRAY-4201 Ace 589		m-	4 15	T
6174 BLAND,8088Y 6175 SLAND,8088Y 6173 BLAND,8088Y	DRIFTIN & UES HOW DOES A CHEATING WO SHARE YOUR LOVE WITH ME	DUKE-7281 IN DUKE-352 DUKE-7159	D) BLUE HAT.	m vç•	5 5 5	(
10242 Blank, Billy 14565 Blue Kets, the 13939 Bo, Eddie	I'm Asking for Forgiveness Oh Yeah! I Love To Rock & Roll	Diamond Dtek-102 Gety 674 Ace-555	W/p Himmetota pre Sonics! Blu w.4	7 m	100 15	1
12685 Bo, Eddle 5855 Bond, Luther & emeralds	I'll Be Satisfied / Please Forge Gold Will Never Do	ve Apollo496 SHOWBOAT-LSC1	White Ibi Promo xos sol	m m	40 8	1
6177 BONO,30HRNY 10243 Bonds, Gary (u.s.) 13915 Bonds, Lee	THE LONG TALL SHADOW Call He for Christmas A Double Life	20th CENTURY-156 Legrand 1045 Capitol 2591	dh d) clluw	all All	8 8	L
L,758 Boone, Par 6179 BOWHAN, DON 13320 Boyc, Eddle	Some Enchanted Evening T V COMMERCIALS I m A Protoner	Dot 16559 LAGREE 704 Chess 1606	Samecian sound stit of ROCKER salver top sit foll wear	ng pt-	40 40 25	
13348 Boyd, Eddie 12684 Braden, Tommy (mary)	Third Degree o Do the Do/ Did You Ever See	Chess I541 United-177	SILVER TOP Maroon objestver print sm Teen DJ	AG+	50 25 5	
8389 BRADY & GRADY 6184 BRENT, RONNIE 13349 Brown, Clarence	BLUE BIRD MY SWEET VERLENE Gate's Saity Bues	DOLTON 43 UA 108, Peacock 1653	Great Rocker sm woll margon for Great Blues!	vg •	40 75	
12687 BURKE, SOLOMON 13936 Burnette Trio, Johnny	Hy Bucket's Got A Hole In It WHEN SHE TOUCHES ME Lonesome Train	Swallow 10201 ATLANTIC 2359 Coral 61758	wip Rocker DJ Nicel [®] #pl	m- nd+	15	
12107 Sumette, Johnny Trio 10248 Sumette Johnny Trio	Lonesome Train Tear It Up	Coral-61651	of TORWING	ug-	200 40 75	
6190 BURNETTE,DORSEY 1427 Burns, Jacker 11431 Cadets, the	THE GREATEST LOVE Hey Then: There flow Stranded in the Jungle	1868TY 56087 Del Fi 4102 Modern-994	Teen str of Foll Black & silver bi	1 m 10*	4 8 25	
11478 Cane, Gary 6194 CAPRIS THE 10251 Carbo, Chuck	The Fight THERES A MOON OUT AGAIN What Does It Take	Shell-717	Wilp sitk of Great Teen	en en	12 7 12	6
13919 Carle, Bobby & Blendaires 12139 Carney, Sandy	Walk With He Toons	Decca-30605 Headline-1004	dj group Teen Rocker Breek!	ris-	10 25	R
12115 Carr. Wynone 11429 Caruso, Johnny 12128 Casassa: Tommy	Till the Well Runs Dry sugre Tender Loving Sweetheart	Specialty 589 Caphol 4377 Decca 30810	Greet R&B* #ol lines Teen Rocker dj.stx.ol dj.Rocker,cool guitar* Det	vg+ r vg+	25 7 40	0
12138 Cascades, the 13323 Cashmeres, the 13317 Casteles, the	Cheryt's Gain' Home Don't Let It Heppen Agen	Arwin-132 Hercury 70617 C Grand-101	proir label. Nice! Yellow Ibi thick press	10- 1	10 50 75	L
10249 Castle, Birdle & Standuster 6196 CASTLES (ONES, THE 6197 CASUALS (Orapinal)	My Get Awards ME Crazy Beat GOODNIGHT (#51LE 16WE DON'T PASS ME BY	Port-70005 RIFT 502 BACK BEAT-510	Rocker, hot get brik i cnt d stik of,wol. Group	10+	20 50	1
1143C Cavaliers, the 13334 Channel, Bruce	Erust in He Run, Romance Run	Guin-1002 Marico-1035	White label Group New Mexico Teen rocker	NG+	10 20 15	P
17113 Channels, the 6201 CHARMS, THE 6202 CHECKER, CHUBBY	The Gleam In Your Eyes MY BABY DEAREST DARLING THE TWIST	Whitin Disc-102 DELUXE-6056 PARKWAY-811	wip Brown way if of exact repro orange & yellow label	10++	75 4 4	5
13942 Checkers, the 6203 CHORDS, THE 12537 Chuck & Joe	Don't Stop Den / Over the Ra 5H-800M Hartem Shuffle / I wish you	n King-8471 CAT-104 Decca 31871	NICE! dj. pro by G Usher great p	m vg+	10 25 8	
10258 Chuck and Betty	Srsay Britches	Decca-30985 War Bros 5234 Big '7" - 301	Rocker, not Guitar break Group	ug-	15	1
12119 Chuck a turks,the 12120 Cayson, Jerry JERRY 11432 Cleffones, the 6205 CLEFTONES, THE 13948 Clovers, the	The Metal Monster See You Next Year SEE YOU NEXT YEAR	Gee-1038 GEE 1038	Not rod Rocker great WLP sitk or #or Grey label	M. M.	75 25 15	1
10252 Clovers, the	Blue Velvet	Ponws-1001 Atlantic-1052	straight lines olk fit vall for am wol	3 3 3	15 40 15	6
12143 Cochran, Eddie	C'mon Everybody THERE'S NEVER BEEN A NIGH	Liberty-55166 47 ABC PARA-10 120	Noor Teen W.P	79** 18	25 5	1
11433 Cole, Clay 10257 CoRey Allen	THERE'S NEVER BEET IN NIGO Honly Tont Frieze Twite Around the Clock Four Days- Pour Nights Take Your Time Party	Impanal-5804 Instant 3241	d) hot cliev instrumental New Orleans sound New Orleans sound Develope - End	m m	25 5 8	٤
10256 Collay Allan 11434 Co'ins Kids, the 10253 Comstock, Bobby	Take Your Time Party Take a Walk	Instant 3748 Columbia-41012 Lawn-210	mile with	Alba No.	10 15 10	1
	Take a Walk Like Wowl Run Robbit Run	Decca-30813 Dacca-30865 TRJUH99+609	Rocker dj dateol dj dateol Rocker sitwerp Group		20 25	
8423 COOLEY EDOIE & dimple 8392 COUCH ORVILLE 13920 Cousins, the		VEE JAY 528 Decca-30609 MGM 13707		Th-	5	
13920 Cousins, the 8393 COYNE, RECK 13949 Crawford, Don 6216 CRESTS THE 6215 CRESTS THE	I Don't Want Your Love 16 CANDLES	RSC 517	d) group dateor Teen dh cnt rocker w/break Red & black label	m- vg+-	15 10	
			Med & DAICH Laber Starts	79. 19.	7 10 8	
6217 CROCHET, CLEVELAND B. 1995B COMMENT, Scat Man 6219 CROWS, THE 12125 Cupeds, the 12125 Cupeds, Dan Day 6221 CURTIS, MAC NIP 6222 CURTIS, MAC NIP 6220 CURTIS, MAC NIP 6221 CUPED NIP	GEE " The Answer To Your Prayer The Steen of Lean	RAMA 5 Decca 30279 Abrubers 10416	Blue Label NICE* d) Group dated	w.	25 15 15	
6221 CURTIS, MAC NINCES	IF I HAD ME A WOMAN YOU AINT TREATIN ME RIGH	KING 4927 7 KING 4965	wip Jamecan sound Rockabily! Rockabily	40 + 40 + 40 + 40 + 40 + 40 + 40 + 40 +	30 40	
6223 CURTOLA, BOBBY 8397 D AGOSTIN, DICK & TWIN	WILDWOOD DAYS TTS YOU	KING-6145 LIBERTY 55218	Pol (2) Teen Rocker w/ gets w/o	rr re-	25 15	
8397 D AGOSTIN, DICK & wwn 5324 DAILY JIMMY & dung a kn 6225 DALE LARRY 10262 Dalmatians, the	TTS YOU BONGO ROCK DRINKIN'WINE SPO-DET-O-D BORK'D Table	DECCA-30532 EE ATLANTIC 2133	ROCKER	n8 4	25	
10762 Dalmabans, the 5375 DARREN, DANNY & driften 13934 Darrow, Jay 5326 DAVIES 808 & rhythm je	FOOL ABOUT YOU THE The Balad of a Teenage Praye NEVER ANYMORE	DRAEGER 829 9 Org Snd 19	ROCICABILLY ser of Teen	46++	15 75 10	
12152 Davis, Jemmie 6227 DAY BING 14567 Dean Réchie	The Ballad of a Ternage Prays REVER ANYMORE We're Gonna Let the Good Tin I CANT HELP ET Answer Me (Dove) Schlagner (sher, gone) Love or Money COOL SHAKE ROCK M Roll Remeir bered LGOT TI	RAMA 224 ne Decca-31009 MERCURY-71446	ROCKER! dj Bopper FANTASTIC ROCKER!!	/P /P	25 5 25	
19567 Dean Rachie 12167 Dean, Rachie 10273 Dee, Errol	Answer Me (love) Schägoner (shes gone) Love or Money	Impenal 5953 Amcan-400 Instant 1240	wip Teen wip great Teen!	m-	15 15	
6230 DEL VIRINGS 12114 Del Virings, the 6232 DELACARDOS, THE	COOL SHAKE Rock W Roll Remembered	MERCURY-73132 BMV 001	Red wax	m m	10 8 5	
6233 DELCOS,THE 10764 Dell, Evelyn & Vibratones	THOSE THREE LITTLE WORDS	SHOWCASE-2501 ABC Peramount-102	Red wax WHITE LBL PROMO WLP scuffy, stit of '1 wtp Group	10 pl+ 10 pl+	15 10 15	
9-33 DELCOS,**HE 9-33 DELCOS,**HE 9-34 DELEFE & ENCORES 9-37 DELEFE & ENCORES 9-37 DELEFE & ENCORES 11/19 DELEFE &	Mood Indigo "> (*1)*(OR)* That's Just the Way That I Fee	WGW 3002 Decce 29273 Decce-29582	Rocker hot guitar dj. dateol da dateol	er-	40	
10265 Deltars, the 10940 Denns, Mary IV 6235 DESTINATIONS, I+IE	Luliaby of the Bells Honeycomb TELL HER	Ny-101 Bear-819	green label good cover version	10.	8	
12662 Diabtos, the 13943 Dist Tones, the	Rudios Hy Desert Love / An Oic Discago Bird	Fortune 509 Lawn 203	Great Group sound of purple &t, thick was wip Black Rocker	10 10 .	25 40 15	
10269 Diddley, Bo 10266 Orddley, Bo	de My Lovin Baby Diddy Wah Diddy Road Rusner	Corel 61577 Checker-632 Checker 942	D3 date of mercon for dh	m- vg·	10 15	
14569 Driday, Chuck (5736 DILLION, 21G (14568 Dring, Keriny	Losing You Would Hurt He More ON DOWN "HE LINE Your He Seid You Cried in Your	P-501	cool rocker wip Rocker	m-	10 8	
	Foot the Sale You Chief in Your You Put Love on my Hund Feet Peculier	Instant 3253 Decce-30970	DJ with Group sactions	m r	15 20 20	
1436 Dodo, Joe & groovers C	iom Steady at It Ros	Decca-30970 Decca-30653 RCA-7207 Decca-30119	DJ with Group dated Teen Rocker d) Bosoer dated	ch nă ch nă	12 10 10	
2163 Douglas, Glenn 128 DOWD, LARRY & rork-a-t 8 240 DRAPER, RUSTY R	1980 Up Love LUE SWINGIN' MAMA / pink ca IOCK AND ROLL RUBY	Decca 30119 SPINNING-6009 MERCLIRY-70879	DJ with Group bactong DJ with Group dateol Tech Accher dy Bopper debaol dy Bopper' Deteol SUPER ROCKERI ongrad Rockabilly	m m	10 40	
241 DREAMLOVERS, THE C 1932 Dubs, the 8 2168 Ducats, the	ALLING JO ANN e Sure My Love DUBS	MERCURY-72630 Mark-z 8008	dh Group pink lebel DJ wol	m ve	10 8 50	
0271 Dugosh, Eddie & Radiops O 7150 Duncan, Jimmy R. J27 Dugos Chamman	ing Male on Little Jony	Award-116 Decca-30455	great Rocker ¹ riot gtr.brea v stor & gtr Rocker sti,vrol d) Rocker gtr.break ¹ Det	ul- nd is- d b	75 40 25	
3966 Duron, Mario W. 3954 Dyer Sisters A.	fron We're Together Little While Ago	RIED RUBEN-109 Wig-Wag 101 Decca-30529	exact reproduction Tean Rocker DJ lebel	m Tr m	4	
1675 Elements, the Lo 1677 ELGINS, THE LI	Mar's Blues Shally Heart's Club ELEM FATS HCLE SAN'S HAN	VRs-119 Tran 1708 PLIP-353	Blues great Group Hice stit of	ng e	75 150	
1495 Dougles, Glemn 1415 Dougles, Clemn 1415 D	Photody Show Me o Telesing Around Den It Raser & Description	VEE JAY 247 Sun 195	SCRIPT LABEL C	m	4 15 5	
249 EMOTIONS,THE A 1369 Empires, the By	STORY UNTOLD the Average	20TH CEN-430 Wing-9005	repro black ibi silver print Group in Wing stock steeve Country Rocker	m- 10-	15 8 20	
1926 Ern e, Tennessee w/carte Ca 152 ESCORTS,THE TH	Fort Even With You With Boogle NE HURT	MGH-12763 Capitol-2602 RCA 8327		VG+	10	
1942 Evans, Paul Bis 1942 Evans, Paul Th 29 Everly Bros (A lumberly) Po 278 Everly Brothers Eb	nd Boy Inti Summer Inti And Corumstance	Gustranteed-213	"Duestantant" company	nn m	8 15	
278 Everly Brothers Eb 169 Everly Brothers, the It i	Only Costs a Dune	War Bros 5628	Yellow Wax DJ 1985 "		10 50 8	
571 Exceptions, the Da 571 Exceptions, the Da 54 EXPRESSIONS,THE ON 09 FALBO, 811Y HO 935 Farries, the Th	ricing Danny IE PLUS ONE IT DOGGTES			ng +	8 12 5	
	t Hoochi Crochi Coo F IOD NEWS (UNITATH OF LOVE (Herri-6010 DLD TOWN 1074 (DWE-DERFUL-4836)	Total ath Borber		10	
					8	

45	's A	U	CTIC	D	
12183 Five Sabns 12184 Five Sabns, the 11440 Flaharty, Sonny	Very Precous Oldies You Are Love Don't Talk About Love	Krishner-425) Krishner-4251 Epic 9394	with monaystered moves dj. manaystered mixes	m	
10743 Flare, Bobby 12182 Bleebysoods, the	Big Jimmy, Little Jack & Ne Goodnight My Love	6e Kapp-379 Dolton 75	O) D)	ر د	
10744 Foster, James .0283 Foster, James 13351 Four Blazers, the	It's Two O clock Shirley Ny Great Love Alfair	GLD-3060 Del fr-4220 United 168	Teen, Ballad Teen sol RED WAX	vg+	
11442 Four Jokes, the 6264 FOUR TEENS 6265 Fourne, Ray & rocker	Transhision GO LITTLE GO CAT	CHALLENGE-5902	IN Stock Diamond sleeve 21 black label. Rocker:	m m	
6266 FRANKLIN, DOUG & b 6267 FRAZIER, BILLY 13953 Fredericks, Dolores	AURH MY LUCKY LOVE SHAKIN IN EVERY STATE	DIAMOND DISK COLONIAL-7777 TOGO 601	* BLUE VINYL *	r vg·	
6269 FULTON, SONNY 8407 FURY, BILLY	Whole Lotta Shelon Goin C HOW MUCH LONGER GONNA TYPE A LETTER	LONDON 1857	D) Rocker dateol WLP teen Rocker w/gets great	-	
12683 Games, Falls 6270 GALLAHADS, THE 8412 GANT, DON	My Man Is Gone / It's Trage THE FOOL BARBARA	Authoric=103 JUBILEE-5252 COLPEX 688	Diues yellow lbl, black pr	אר אם- מא	
		Decca-30548 Missie 2 Warwick 592	Tern WLP di Rocker dateoi rare	M. W.	
6273 GILMER, JIMMY 14572 Goldtones, the	Hop Along Rock Hop Along Rock Hop Along South Good, Good Loven DD YDU THJHK I Cant Help Loving You Flip Rop. 8. Ply Wee Willie Brown INSANE / neon lights +2	Warwick 592 WARWICK-592 JOP-1015	WLP YEEN with Yeen w/gris	m-	
12193 Gooleys, the (J ^{SV}) 12189 Graham, Lou 6274 GRAVENIGGERS	Flip Flop. 8: Fly Wee Willie Brown THSANE / near lights +2	Coral-61383 Coral-6191 BOBBETTE-179	d) poprocier dateol d) Rockabilly hot gtr.brk	m- m	1 5
19443 Grayson, Boboy & Ort L2188 Grayzel, Rudy & thung	MS Look Over Here Get lerb F 8-1- Story	Jamco-105 Award-129	xol great Lyncs' Rocks	nd +	1 4
10746 Griffin, Buck 14573 Griffin, Listle Jimmy 10288 Gum Drops, the 12190 Gum Drops, the 13961 Hackster, Buddy 8413 HALL, LARRY 12220 Hammer, Jack	I Can't Keep My Wheels on b If Things Don't Change Pigeon	R-508 4mg-5051	Rare Rockability WLP bio label	ir m	4 7 1
12190 Gum Drops, the 13961 Hackett, Buddy 8613 MALL LARRY	They Wake Me The Chinese Laundry	Coral-62138 Coral 61355	d) Group	~	1
12220 Hammer, Jack 6279 HANDY, WAYNE & J the	SWEET LIPS Football Rock DYN SAY YEAH	STRAND-25029 Decca 30109 RENOWN-102	WLP dj stk ol Teen d) Rocker deteol Rocker	m vg+-	
13913 Hanson, Rudy 13914 Harns, Roy 13385 Harvey & Doc & Dwgs	Puttin on the Style Cut *1 Shoot Ins Oh, Baby! BETTY ANN Take My Heart Ins Bop Hop / In the Mood One ManNet in House	Decca 30409 Decca 30717	Bopper dateol Jopper dateol Aka Pts Spector Wild**	m #	- 1
6281 HASS, WAYNE 14579 Hewlers, Date 5865 Herstork Rep. 8 house	Take My Heart	OrlOice-5607 Checker-913	WLP Rocker wol Rocker! Dh	vg-	75 46 15
6284 HAYMAN, RICHARD	BABYS ACTING STRANGE	MERCURY-71271		m m	5
8414 HAYS, LARRY 12210 Heart, Duddy 6285 HEARTBEATS, THE 14796 Herbst, Jack	DON'T BE HASTY	FA88RI-400 Decce-30973 GEE-1061	50s Pop vocal not D3 d) pop Rocker dh Grey label	W no	9
14796 Herbit, Jack 5334 HI BOYS, the 6787 HINTON, JOE	BILLY BOY	Del Fi-4228 MALA-400 BACK BEAT 526 Delton-2	Teen rocker, hot gtr.break	79- 140+	15 10
11452 Hodge, Gary 14577 Hostin, Rick	PRETTY LITTLE MAMA Not For Love or Money Don't A Come-A My House	Thundermen 30705	DRUH LABFI, He stacker st WLP Rocker, wild Break! I Mish Rocker 70s	901 901 78	1.0 25
13957 Hoffman, Big Ron 6288 HOLDEN,RON 6289 HOLLIDAY,JOHNAN	Do You Know SUSTE JAME	DB00A-30992 D00NA 1324	d) upbeat R&B bw/ballad Books	Th Ph	8
11454 Holly (3m Robinson) 12201 Holly, Buddy 12200 Holly, Buddy	ONE MORE TIME A Whole Lotte Lown Early In the Morning	ROULETTE-4398 Epic-9234 Corai-62006	D2 WLP B HoPy on guitar1 St blue D2 label	19+1	5 100 75
12200 Holly, Buddy 12198 Holly, Buddy 5339 Holly, Buddy (se petry)	It Doesn't Matter Anymore Peggy Sue Got Married	Coral-62074 Coral-62134 NOR-VA 3AX-1325	blue OJ lbl St.warp blue OJ label	nd	100 150
10290 Holly, Buddy (chickets) 5338 Holly, Buddy(n petty th	IT DOBSAT MASTER ANYTONE PEGGY SURE GOT MERRIND TRUE LOVE WAYS BUDY IT'S SO Easy THE FIRST RISS IT IS SO Easy Think IT Over When You Ask About Love	Brunswick 55094 CDL-40929 WLP	Marono INI real clean?	, 19++ 19+ m	10 25 4
12203 Holly, B (chickets) 12204 Holly, B (chickets) 12205 Holly, B (chickets)	It's So Easy Think It Over When You Ask About Love	Brunswick 55094 Brunswick 55072 Brunswick 55153	stx of Yellow DJ Ibl date of Yellow DJ label dateol yellow DJ label	m m	100
629C HOLLY,BUDDY 629Z HOLLY,BUDDY	EARLY IN THE MORNING LOVE IS STRANGE	CORAL 620006 CORAL-62558	ORANGE LBL	W Added	46 50 50 40
5866 HOLLY, BUDDY 5337 Holly, Buddy (n. petty tre	PEGGY SUE REMINISCING MODNOREAMS HOLLING POODY	CORAL-62329 COL-41039 WIP	BUDDY HOLLY GUITAR (I)	vg++ ps	4 50 25
12216 Hollywood Plames, the 14574 Hollmes, Eldindge 6298 HOMER and JETHAO	Begging For Your Love YALLAR ROSE OF TEXAS, YOU	Alon-9010	d) Group dated wip act new orleans (b) WL PROMO	m- m-	100 10 4
14578 Houle Brothers, Mike & 14575 Houston, Joe	B I Heard the Bluebrd Sing Riverside Rock	Benger 642 RPM-427	Bopper, hot guiter break meroon lebel, script print White grp. Timy stain of	m- vg+	25 8
10296 Huff, Chauncey 5889 Huffman, Donnie 10293 Humcanes, the	Does She Love Me Prix Caddilloc (and a red-head Pistol Pacinn Mama Heare R Comes Vigital Chaft	Fantasy-587 le TAURUS 3542 ¿ King-4817	White grp Timy stain of TEEN ROCKER WLP bio small xol	m vg++	75 75 100
14580 Impenal Gaylords, the 10298 Indegos, the 13959 Ink Spots			Jamacian and, Sit offcnt Group d) date of	M VG++ VQ+	15 10 8
12226 Init Spots, 12224 Ives, the	Memories Of You The Best things In Life Are Fre Come On	Brunswick 55112	dj Group date of dj Group dateo xol	vg++	40
6303 3.8 & H2S HAWKS 6304 3ACKS, THE 11456 Jackson Bros Orch	NOW SHE'S GONE WHY DON'T YOU WRITE HE the Wrone Door (4 = 6 6	CHANCE-1155 KENT-344 Arrow-1003	exact repro	//- // //-	4 8 10
14590 Jades, the 10748 Jaguars, the	Shake Baby, Shake ShipES I Could if I Would (but I am't)	Oxboro-2005 Janet 201 CLARENT-103	great Hinn. Rocker Rockabilly, hot gtr Break!	ug++	100 75
6306 JAMFRSON,BOBBY 13359 James, Etta 13946 Jam & Dean	ALL ALONE That's All We Go Together/ Roslane	Modern-972 Dore-555	black lbl Rocks! first Press	ug++	40 40
14588 Jay Johnny 14585 Jay, Robbie 11458 Jarry and Brad	That's What I Like About Love The Days When I Knew Judy The People Hater		great TEEN R Nelson style Teen Strangel Wip	m	25 15 15
12234 Jimmy and Johnny 12230 Jimmy and Johnny 12237 Jimmy and Johnny	Sweet Singing Daddy Til the End of the World	Decca 29772 Decca-29954 Decca-30416	d) Rockabilly scratch on F d) Bopper dateol d) Rockabilly 2-breaks! D	AB+ AB+	15 8 25
6307 SIVE FIVE, THE 10302 Jones and Danny A. 4 th	What'cha Doin to Me PLEASE BABY PLEASE BI Rats in My Room	UA 936 Swan 4147	d) Roculotty 2-breaks? D wip group Hovelity	vg +	4 20
13373 John, Little Wille 10299 John, Little Wille 13941 John, Lette Wille	Fever Person to Person Tell To Me. Tell To Me.	King-4935 King-5091 King-5108	D) Bio label	νg m	15 15
6424 JOHRRY & DONNA 14586 Johnny & Duane	Fever Person to Person to Person to Person to Person Talk To Ne., Talk To Ne. On: DOWN To Ne. On The Person Talk No. On the Person to Ne. On Talk No. On the Person Talk No. On the Person No. O	King-5091 King-5108 TITANTIC 5006 WLF Hep-2003 Hep-2002 Decca 31289	1.f Kennedy spoof Hinn Cli-W	m	15
14587 Johnny & Duane 12539 Johnny & Jack 6309 JOHNNY & JOE	Uncle John's Bongos JACIC ACROSS THE STA	Hep-2002 Decca 31289 CHESS-1769	dj. about hillbilly becoming dh. blue, Vertical Ibl dj. great TEEN - dateol		25 10
12233 Jonney and Barb 14584 Johnson Brothers, the	At the Prom Roll Over Beathoven	Decca 30663 no label name Atlantic-2002 [nvicta-502]		m vç ₽+ vg•	20 10 5
14582 Johnson, Chuck 14582 Johnson, Chuck 13924 Johnson, Chuck & Jayce	For the Love Of Heaven c Stop Baby / Sweet Baby HR BROWN IS OUT OF TOWN	Invicta-502 Brunswick 55154	No fan on label Swerep belied dj. Teer rocker 2 sider NO FAN	19	50 T0
6312 KHMSON,BETTY 14581 Jones, Charles & Standu- 14589 Jones, Ronnie	S Whoo-one	Sully-108	NO FAN Rocker tape of upboalt Teen	m vg P+ vg	25 10
8418 JONNIE & JEFF 14583 Jordan, Dave & the Sha	TH AFRAID OF LOSING YOU	Mobie 3421 FANTASY-572 Some 1154	dj Minn Teen Rocker	vg+ vg P++	5 20
	Girl Erouge/	emale vecalists			
ID Artest 14783 Accents, the	Two Got Better Things To Do	Charter 1017	description written & arr by Sloan, Barr	cond vg+	M/bed 7
10414 Ad Libs, the 5887 ALLEY, CHRISTY 12965 Ames, April C	He Anth No Angel Heart, Don't List Him Know Love Not Subject to Change / s My Boyfriend's Back The Boy with the Geer Eyes Till / a moment ago YOU'VE GOT YOU MINIO on oth NO WAN TO GO MET URGENER	Blue Cat 134 DEAMOND-194 Sonic-0;	Øh DJ	m m	2 5 8
12968 Angels, the 10946 Angels, the	My Boyfriend's Back. The Boy with the Geen Eyes	Smash 1834 RCA-9612 Caprice-107	nice original ¹ Yellow DJ fabel	m m-	7 8
		RCA 9468 VISTA-450	black fol original d) nice Production SCARCE ONE	m m	8 8 4
10413 Annette 9744 BABY JANE & rock-a byr 9745 BABY JANE 7 rockabyes		SPOKANE-4001 UA 560	bb hole	MD++	5
8432 BAŁZ, JOAN 12970 Barden, Jimmy & Donna	NO EXPECTATIONS (t's Never Easy	VANGUARD-35103 KR-0118 COLONIAL 431	WLP R stones cover great Production! wip sol	E E	5 8 7
12361 Blay Sasters, the 12967 Bianco, Lory	Pretty Baby, Do Ostry			m m	5
6472 BLEVINS, WENDY BOY 5362 BLUE BELLES, THE	Pretty Baby, Do Dazy To Know Him Is To Love Him A GIRL IN HER TEENS WHEN JOHNNY COMES MARCI- Shimmy Shimmy Baby Thant's Me Two Haddy Please / the BJ	IMPERIAL 5516 NEWTOWN-5009	TEEN Sound stam of	10 10 10	4
10416 Buttons, the 11771 Cake, the 12980 Candy & the Koses	Shimmy Shimmy Shimmy Baby *hant's Me Two hanny Pannte / the Bi	Columbia-42618 Decca-32179 Cameo-336	Prok 03 label	m- H	5 5
5363 CARAVELLES, "HE	YOU DON'T HAVE TO BE A BABY Gee What A Guy	SMASH-1852 WLP Domain 1018	CANDY *** TOI 100 173 555 5	n	8
12975 Carroll, Bernadette 5889 CARROLL, ANDREA	Party Get It Hurts To 8e Suiteen	Laurie 3238 BIGTOP-3156	D) d) stamp of	m m	5 5 5
12974 Cher (cherlyn)		RCA-347 Impenal 66081	OJ CEAN'S	3 3 3	. S 12
14 h. s. commonth net	Tonight's the Riight	Laune-3179 Laune-3340 Big Deal-6003	on CHIFFONS first laber of cassac her	vg P+	5 5 25
11766 City, the	That Old Sweet Roll	Ode-119 Chancelor 1113	d) with Carolle King	m- m-	5 10 5
17976 Clark, Claudine 12364 Clark, Petula 14784 Cole, Wendy 10417 Creators, the	Whistim For the Moon The Wiggle Wigle	London Int-1051 Skylerk-S62	WLP early resease dated pop get with group	vg -	5 7 5
17979 Crystals, the	He's Sure the boy I Love	Philles-122 Philles-109	D3 stacker of green label onginal	vij +	8 15 15
17977 Crysta s, the 8435 DEF, JEANIE	Little Boy STAND BY MF	Philes-119 U.A805	WEP	m m	25 5 /
11765 Dee, Ralo 5992 DDEE CUPS, THE 5993 DDEE CUPS, THE 10918 DEECES, THE 5364 DDEEBELLES, THE 9754 EMERIALDS, the 12983 Fabribut, Manance	Another Boy Like Nine You Should Have Seen My Baby	RED BIRD-017 RED BIRD-012	the death	ug+	5
5364 DEXTERELLES, THE 12 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	(down at) Papa Joe's WHY DON'T YOU SET HE FREE DEVIL IN HIS HEART	SOUND 7 STAGE 2517 BRENT-7033	WLP pre Besties version		8 4 100
10420 Fadhfull Martanne	Common Souther	JUBILEE-5474 London-9759 London-9780	wip girl group 03 (orange) or blue lbl blue swel label	m-	7
11764 Feithfull, Hananne 10419 Four Teens	The Sha La La Song The Boy in the First Seat	London-9780 3 H's-225	blue swrf label blue swrf label	m m- vg+	5 7 10
12987 Gartand, Judy	Helio Buehrd	Chilliange-9212 Captol-4938 Decca-23539		E E	10
12988 Garland, Judy 12990 Garland, Judy & Gane Ket 12989 Garland, Judy & L. Minnel	For He and Hy Gal Hallo Liza, Helio Maria	Decca-25115 Capitol-5497	black th' w/star (50s)	M	10 8
14681 Garner, Hertene 14785 Gilbert, Sharon	I'm Never Understood I Wonder What Would Hacoen	Dayco-105 Seven-8-7004	girl with backup group Teen girl w/ back up	E E	5 10 7
14786 Garl from Petiscost Junctio 12992 Garlfrends, the 10422 Gienn, Linda	Wheeling, West Virginia Ny One and Ony, James Boy	Imperial-66346 Coloxx712	DJ WLP xol	" "	5 10
10422 Glenn, Linda 11762 Goodles, the 12376 Goodles, the	s Hupe that it's me Condition Red Hes A Rebel	Gold Arrow 211 Hip-8010 Hip-8016	good girl group great girl group (65LTE	m- H	8 5
12368 Gore, Leske 12984 Gore, Leske L2986 Gore, Leske	Dr. Cotto, Bo Vous	Hercury-72819 Hercury-72270 Hercury-72372	good girl group great girl group dh gold DI label red OJ label	m m	5
12985 Gore, Leste , 1768 Grant, James	Look of Love Sundhine, Lollpops and Rambow Oh Johnny Haybe I Know / the boy I'm go	Marry et a. 72433	girl, Teen, Rocker wip	75* 15*	5 7
14682 Greenwich, Ellie 9757 HAWKINS, JENMELL 10423 Hester, Carolyn Coaldon		AMAZON 708 Metromedia 120	great 2 sider Rocker WLP	7-	10 7 5

JOHNNY & DOWN	OH, ICHWA	TETANTIC SODE WER		m	- 4	
6 Johnny & Duane	Can You John NY	Hep-2003	Hinn Cliff	70 10 0 * *	15	
7 Johnny & Duane 9 Johnny & Jack	Dreaming John Clif	Hep-2002 Decca 31289	d) about hillbilly becoming	70 0	25	
JOHNNY & Jack JOHNNY & JOE	Uncle John's Bongos JACIC ACROSS THE SEA	CHESS-1769	d) about neomy becoming th blue, Vertical Ibi		10	
3 Jonney and Barb	ALROSS THE SLA	Decca 30663	dy great TEEN dateor	-	20	
4 Johnson Brothers, the	Roll Over Beathoven	no label name	rocker w/break	vç ₽+	10	
9 Johnson, Betty	Hoope Hoope	Attantic-2002	No fan on label	vg.	5	
2 Johnson, Chuck	For the Love Of Heaven	Investa-502	Swerrep tuelled	16	10	
4 Johnson, Chuck & Jayce	e Chan Baby / Event Buby	Brunswick 55154	dj Teer rocker 2 sider		20	
KOHNSON, BETTY	MR BROWN IS OUT OF TOWN	ATLANTIC 1193	NO FAN	m		
1 Jones, Charles & Standus		Sully-108	Rocker tape of	vg P+	25	
9 Jones, Ronnie 9 Jones, Ronnie	Little Jezabel	Mobie 3421	upbeat Teen	vg r	10	
JONNIE & JEFF	Little Jezabei	FANTASY-572	Upbalit reen	vg+		
JUNNIE B JEFF	IM AFRAID OF LOSING YOU		dj	va P++	20	
3 Jordan, Dave B the Shac	Maybe Baby	Some 1154	Minn. Teen Rocker	Ad her	20	
	Girl Eroups/F	emale vecalists				
Artrol	Dide	Rebel	description	cond	10/bed	
Accents, the	I've Got Better Things To Do	Charter 1017	written & arr by Sloan, Barr	WQ+	2	
Ad Lbs, the	He Ain't No Angel	Blue Cat 114	dh	vg+	,	
ALLEY CHRISTY	Heart, Don't Let Him Know	DEAMOND-194	0.1	m	,	
Ames, April / c	Love Not Subject to Change / y		55	-		
Annats the . (64)	My Boyfriend's Back	Smash 1834	nice original!	m	2	
Annels the Diffici	The Boy with the Geen Eyes	RCA-9612	Yellow DJ fabel	m-		
Angels, the Angels, the Angels, the	Till / a moment ago	Caprice-107	black bi original	-		
ANN, BEVERLY	YOU'VE GOT YOU MIND on oth	DCA DAGE	d) nice Production	m		
ANNETTE	NO WAY TO GO BU" UP/CRYST	VTS7 8 - 450	SCARCE ONE	45.4		
Annette	Wid Wille	Vista-139	SCHOOLS CHIE	40		
	HECKORY DICKERY DOCK	SPOKANE-4001	black libr	m-	ś	_
BABY IANE 7 rockabyes	HY BOY YOUR	UA 560	BO HORE		4	
BALL TOTAL	MY BOY JOHN	UA 580		₩Ç.e		6
BAEZ, JOAN	NO EXPECTATIONS	VANGUARD-35103 KR-0118	WLP R stones cover	m-	3	
Barden, Jimmy & Donna BATTEN, CECELIA	It's Never Easy MY RIG AROTHER'S ERIEND	COLONIAI 431	great Production!		5 8 7	1
				m-		1
Bey Sisters, the	Pretty Beby, Do	Decra-29960	dh date of	m	5	
Bianco, Lary	Ouzy	Empire 2001	nice Tammy Rae cover dj	Rh .	5	_
Black, Cilla	To Know Him Is To Love Him	Private Stock-45040	nice cvr. Of "Toddy Bears"	m-	8	-17
BLEVINS, WENDY BOY	A GIRL IN HER TEFNS	IMPERIAL 5516	TEEN Sound	40	4	1
BLUE BELLES, THE	WHEN JOHNNY COMES HARCH		stam of	m-	4	
Buttons, the	Shimmy Shimmy Shimmy	Columbia-42618	orange label	wq+	5	
Cake, the	Baby "hant's Me	Decca-32179	Pink 03 label	m	5	- 1
Candy & the Kisses	Two Happy People / the 81	Cameo-336		29	10	1_
CARAVELLES, "HE	YOU DON'T HAVE TO BE A BABY	SNASH-1852 WLP	CANDY and	-	- 6	
Carori, Yvonne & Roulette	Gee What A Guy	Domain 1018	101 101 HISSES	m	8	
CARR, VEKKI	YOUR HEART IS FREE .	LIBERTY-56026	DJ	m	5	
Carroll, Bernadette	Perty Get	Laurie 3238	di stamp ol	m-	5	6
CARROLL ANDREA	It Hurts To Be Suteen	BIGTOP-3156	NO!	rm.	5	(0
CHANTELS, THE	Love Makes All the Difference	RCA-347	70	Dis.	Š	
Cher (cherilyn)	Dream Baby	Imperial 66081	01		12	\sim
Chiffons, the	One Fine Day	Laune-3179	ON CHIFFONS	er.	5	12
Chiffons, the	Sweet Tallon' Guy	Laune-3340	a CHIPTON		5	1
Chiffons, the	Tonight's the Right	Big Deal-6003	first laber of classic her	vg P+	25	
CHIFFORS, the	NOBODY KNOWS WHATS GOIN		to at mode on charger unit.	m-	5	0
City, the	That Old Sweet Roll	Ode-119	ds with Carolle King	vg-		U
City, trie			aj with Carolle King	m vq-	10	
Clark, Claudine Clark, Petula	Party Lights Whistim For the Moon	Chancellor 1113 London Int-1051	WLP early resease dated		5 7	. 1
Cole, Wendy	Whistlin har the Moon	Skylerk-562		vg -		U
Core, wency	The Wiggle Wigle		pop girl with group	vq.	5	
Creators, the	Boy, He's Got II	Philips-40058		100	8	
Crystals, the	All Grown Up	Philles-122	D3 stocker of	v9+	15	17
Crystals, the	He's Sure the boy I Love	Photos: 109	green label ongmal	Nr.	15	1
Crysta s, the	Little Boy	Philles-119	DJ	PB .	25	1
DEF, JEANIE	STAND BY ME	U.A805	WLP	m-	5	_
Doe, Kilo DIXIE CUPS, THE DIXIE CUPS, THE Dixieselles, the DIXIESELLES, THE DOMAYS, THE EMERALDS, the Faithful, Mananne	Patterr.s	Liberty-56030	D1 Greet Production mid	m	1	5
DDDE CUPS, "HE	Another Boy Like Hine	RED BERID-017		ug.	5)
JORGE CUPS, THE	You Should Have Seen My Baby	RED BIRD-012		ug+	5	-
Drooteles, the "2"	(down at) Papa Joe's	SoundStage 7- 2507	wip dj stamp o	M	8	,
DOXIEBELLES, THE 22"	WHY DON'T YOU SET HE FREE	SOUND 7 STAGE 2517		vg+	4	ş
DOMAYS, THE OF	DEVIL IN HIS HEART	BRENT-7033	WLP pre Beetles version	AB+	100	
EMERALDS, the " /	WANNA MAKE HIM MINE	JUBILEE-5474	wip girl group	m-	7	
haithful, Mananne	"his Little Bird	London-9759	D1 (orange) or blue lbl	pm	5	. /
rattruit, mananne	Summer Rights	London-9780	blue swrf label	pp.	5	1/
Fathfull, Hananne	The Sha La La Song	London-9780	blue swyl lebel	dn-	7	V
	The Boy in the First Seat	3 H's-225		V9+	10	
Gatens, the	Beby I do Love You	Challenge-9212		m	8	0
Gartand, Judy	Helio Bluebrd	Capitol-4938		ED.	10	_
Garland, Judy	You'll Never Walk Alone	Decca-23539		-	8	/
Gartend, Judy & Gene Kel	For the and the Cal	Decca-25115	black (b) w/star (50s)		10	
Garland, Judy & L. Hinnel	ror me and my dail	Capitol-5497	DIRECT IO. MUSICAL (203)	Mon	10	
		Danco-106	and with backup one of	Mon	8	A
			garl with backup group	III.		M
	I'm Never Understood	Dayco-105	Teen girl w/ back up		10	,
Gilbert, Sharon	I Wonder What Would Heppen	Seven-B-7004		m.	7	1
Girl from Pettacost Junctio	wneeling, West Virginia		DJ		5	6
Griffrends, the		Colonx712	WLP xol	pr.	10	
Gienn, Linda	I hope that It's He	Gold Arrow 211		m	8	
		Hip-8010	good girl group LESLIE on E	m-	8	
		Hip-8016	great girl group (650	м	5	
	He Give Me Love	Mercury-72819	gold D) whell GO DE	m	5	
Gore, I eske	Its Gotta Be You	MERCURY-1227U	gold D1 label	m	5	
Gore, Leslie	Look of Love	Mercury 72372	red OJ laber	m	5	
	Sunshine, Loflipops and Rainbow		black laber onginal	m-	5	
Grant, Jamie	Oh Johnny	Capnor-113	girl, Teen, Rocher wip	10.0	7	
	Maybe I Know / the boy I'm go	Verve-10719	great 2 sider		10	
	PONEY (that's what I want)	AMA20N 708	Rocker	70-	7	
Hester, Carolyn Coal-tion	Many Man		WLP	-	ś	
comment commodit	control cotto		****		2	

10/stereo mixes	119	5		14787 Tackie and Init
	m	10		9798 JACKSON, JILL
	-	7		14788 Jaye, Mary Four, the
	-	5	_	10425 Jaynetts, the
Med	m	10	5	5893 Jeanne and the Dan
HO!	vg + +		/	11767 Joe, Marcy
AX	vg		C _s	9759 JONES, JANIE
Diamond sleeve		15	7.1	12375 Joy, Gée Gee
bel Rocker	m-	10	~ c	10424 Joy, Victue
R WLP	70	20	- 7	5366 KAY, B G
DID .	- 17	4		10939 Kelley, Karen
VINYL *		- 4		9760 KING, CAROL
ATMAL .	ug +		10	9761 KING, CAROLE
ker dateol		15	1/	12994 King, Carole w/PS
	eg - e		1	12799 KING, CBION W/PS
cker w/gers great	ego ja			12373 LacyBrds, the
ellow lbl, black pro		25		12544 Layne, Shee
	vg -	4 6	n/	12543 Lee, Brenda
WLP	ph-		11	14789 Lee, Brenda
ker dateor	m	15		12542 Lite, Brenda
	MC.	25		5368 LEE-ANNE,DONNA
	m	15	17	5895 LITTLE EVA
nto	m-	7	16	12362 Locke, Ramona
gris	45+	40		9764 LOVE, DARLENE
When danced		10		5369 LULU
ocker dateol ability hot gtr.brk.	-	10	•	9763 1410
away not grr.ces.	Br.	50		5138 LYNN,DONNA
		5	17	
	vg+	10	17	12363 Mann,Rosaler
ncs¹ Rocks	vg =	40	-	6477 MARCH, PEGGY
diability	m.	75		12995 Miller, Jody
	PR	10	5	9768 HURHAIDS the
tabel	Th.	15		5897 Hurmads, the
0	76-	6		14790 Neison Sisters
c slut!	0	10		9770 ORLONS, the
sth of Teen	m		17	12993 Other Side
or detect	m	5 8	B	14791 Patris, Barbara
o detect			ν	12360 Paul, Bursty
	vg · ·	10		12300 Peor, Bursty
r dataol	m	8		10952 Pedrick, Bolity Jr
dateol	-	8		5371 POSEY, SANOY
Spector Wild**	m	75		11781 Powell, Jose
ther wol	vg-	40 -	1	14792 Puddle, the
Dh	10 · ·	15	1	14759 Raparata & the Detro
y unreleased 50s	191-	8	,	117/0 Reasons, the
RED label	m	8	1	17999 Renay, Dane
	m	4	So	11773 Reparata & Delrons
racel not DJ	4600	5	_	9775 REPARATA & DELROI
octor	m-	5		12998 Riveria, Chilla
label	rin-	á	(11772 Robinson, Carol
er, hot gtr.break			p	11772 Hobirson, Carol
OCKER	vg+	15	_	10428 Koman, Herse
BFI, life stacker st	101		. /	ANA MOMETTES "F
		1.0	iV .	10-28 Roman, Namy 97/4 ROMETTES 10429 Romettes, the 12996 Romettes, the 10435 Saunders, Caldry 10954 Scott, Linda
Outr, wild Break! Her 70s		25	/ 1	12996 Ronettes, the 💝 /
	79	5		10435 Saunders, Cathy
nafied/wd 8.69 t	Th.	8		10954 Scott, Linda
	Ph	8		5139 SEASHELLS THE
	Ph.	5		12366 Sherry Sesters, the
ofly on guitar ¹ St	VQ+1	100		9776 SHIRELLES, the
bel	VQ+	75 100		10434 Shirelles, the
St.warp	10-1	100		10433 Shireles, the
bel	m	150		6487 SHIRFLLES, THE
	19++			5373 SINATRA MANOV
F real clean?	sig+	10		5372 SINATRA,NANCY 5099 SPRINGFIELD,DUSTY
A Leas Cross.	m	25		3099 SHIMOTOUKUUSTT
				14794 Steel, Tracy
Ibl date of	vQ++	100		14793 Stewart, Kathy
label dated	m	100		9799 SUGAR & the Spices
label				10436 Teenettes, the
.BL	vq e e	50		5141 THREE GRACES, THE
J LABEL	m	50		10437 Townsend, Sherrell 5374 TOYS, THE
U EABEL Crange Ibi	44 gu	40		5374 TOYS THE
	Mq + + pw			10438 Vernon Girls, the
DLLY-GUITAR dy	vg++	25		6486 WEBB, DOPTS
dateol	m	100		11775 Worth Debtae
dateol ew orleans (b)	m-	10		
0	m	4		14795 Yolanda and the Char
ot guiter break	m-	25		5143 YURO, FIMI
on guilles or table		25 B		
bel,script print	40.	75		ID Artest
Timy stain of	-	75		
XER	279	75		14685 Amazers, the
smell xoll and. Sit offcrit	4g++			14825 Ascots, the
and. Sit official	140	15		1726 BABY RAY
	VG++	10		14824 Belley, Aar on & Famili
	vg+	8		1727 BARBARY, RICHARD
date of	vg++	8		14692 Barnes, J J
debto and	m-	40		1728 BEACHAM BUILD (m

5136 HOFFMAN, EANNIE				
14787 lactive and INI	OPEN END INTERVIEW I Want the Beatles for smas	CAPTIO: COMP 33 USA 791	PR with questions slv m /m 5	
9798 JACKSON, JTU, 14788 Jaye, Mary Four, the	HERE COMES THE MIGHT Wondering Why I can't Stay	REPRISE 362 Some 1423	D3 vintage Beatles Inbute 15	
10425 Jaynetts, the 5893 Jeanne and the Daniel	Extra Extra Read All About It		00 W.P 100 5	
11767 Joe, Marcy 9759 JONES, JAIVIE	ROTTICHES BREW	Robber 110 SMASH 2026	d) stko Lou Christy ebeck vg - 15 C wip wild m 8	
12375 Joy, Cite Cee 10424 Joy, Victue 5366 KAY, B.G	Gotta Give My Teardrops A C Looking For Someone/ means OH HOW 1 CRIED	he War Bros 5343 er t Token 102 REA-COMPACT 33	d) m s I	
10939 Kelley, Karen 9760 KING, CAROL	OH, NEIL CARDE	Sound Stage 7 254 ALPINE 57	14 wtp Girt nice Production in 7 wtp very Rare! vg++ 200	
9761 KING, CAROLE 12994 King, Carole w/PS	ID LIKE TO KNOW YOU BET? It's Too Late	ER ODE-66123 Ode-66015	sticit in 5 C	
12373 LadyBirds, the 12544 Layne, Shee 12543 Lee, Brenda	Lady Bird Sing Out	Atox-6329 Decca-31942	wip xol girl group m 5 d) Folk/rock great! m 8	
14789 Lee, Brenda 12542 Lee, Brenda	Coming On Strong I'm Sorry Time and Time Again	Decca-32018 Decca 31093	d) great Production m 8 60s press m 5	
5368 LEE-ANNE,DONNA 5895 LITTLE EVA	FOUR O'CLOCK Old Smokey Locomotion	Decca 31917 DORE-640 WLP DIMENSON 1011	d) great Production in a TEEN GIRL w/grp d) stp of in 8 *g++ 5	
12362 Locke, Ramona 9764 LOVE, DARLENE	No Pinors Allowed: WALT TREMY BORRY GETS HE	Coral-61967	dh girl pop-Rocker dateoi in 10 5 bhie lbl inr stp cii iyo- 8	
5369 LULU 9763 LULU 5138 LYNN,DONNA	HE DON'T WANT YOUR LOVE I'LL COME RUNNING	DECCA-12169 (FNG PARROT-9714	d) rocker! m 8	
12363 Mann,Rosale 6477 MARCH,PEGGY	MY BOYFRIEND GOT A BEATL POWER HOUSE THIS HEART WASN'T MADE	E CAPITOL-5127 Coral-62149 RCA 9283	d) grl pop-Rocker m 7	
12995 Miller, Jody 9768 MURHAIDS the	HE'S SO FINE HEARTBREAK AHEAD	Epic-10734 OHATTAHOOC-EE-6	#ULP # 4 C 550 636 m- 8	
5897 Murmaids, the 14790 Nelson Sisters	Paper Sun / Song thru Parcept Ebony Eyes	Bo Liberty -56078 Denalu-2759	great girl Payor D) m 15 C cool exotica sound m 5 C	
9770 ORLONS, the 12993 Other Side 14791 Paths, Barbara	The Wah-Watus I Cant See You	Carneo-218 Warlock-6250	m 5 D	
19791 Palmis, Barbara 12360 Paul, Burny 10952 Pedrick, Boliby Jr	I'm Sorry I Met You Buzz Me	Soundex 605 Brunswick 55003	new or eans to m 5 P	
5371 POSEY, SANOY 11781 Powell, Job	White Bucks and Saddle Shoe: WHY DON'T WE GO SOMEWHO	R COL-45596	G/I Rocker, hot guitar tire // // // // WLP mono/stereo // // 4	
14792 Puddle, the 14799 Raparata & the Detrons	Love Makes this World Spin Ar Rad Rover, Red Rover Weather Forecast	Candy Ross 104 Male-12016	grt with group dn m g M.nnesota grif w band m 5 D) m g	
11770 Reasons, the 17999 Renay, Dane	Hey Come Or Kiss Me Sarlor	UA-886 20th Cen-477	WLP girl group nice vg+4 7 irol 3) in 8	
11773 Reparate & Delrons 9275 REPARATA & DELRONS	The Got An Awhii Lot of Losing WHENEVER A TEENAGER CRIT	Kapp-2050 S WORLD ARTISTS 10	WLP great girl group 19+ 8 // 136	
12998 Riveria, Chilla 11772 Robinson, Carol	Blue is a Color Wild Man	Dot-16775 Landa 705	pro By Norman Petty xol 10 8 % with Group vg+ 7 ()	
11772 Robinson, Carol 10428 Roman, New 97/4 RONETTES 10429 Rosettes, the 12996 Rosettes, the	Johnny Will/ let it be me BABY I LOVE YOU	WB-5245 PHELLES-121	d) girl,tien sound m 7 star stp of lite libt wear m 8	
	Do I Love You Walking In the Rain Johnty Be Good	Philles 121 Philles-123 Exit 2002	yellow & red Ibi vg • 5 (red and yellow Ibi m 10 WLP vc • 4	
10954 Scott, Linda 5139 SEASHELLS THE	Am't That Fun (best part of) RREAKTY LIR	Congress-110	WLP vg 5 WLP Jeff Barry bane vg 8 WLP mono/stereo mues vg 1	
17366 Sherry Sisters, the 9776 SHIRELLES, the	Safor Boy DO WHAT YOU'VE A HIND TO	Epic 9693 RCA 0192	d) girl g-p-great Productio m B	
10434 Shirelles, the 10433 Shirelles,the	Thank You Baby	Scepter-12185 Scepter-1278	SHIRELLES : S	
6487 SHIRFLLES, THE 53/2 SINATRA, NANCY 5899 SPRINGFIELD DUSTY	WHAT DOES A GIRL DO? THE LAST OF SECRET AGENTS	S REPRISE-461	m- 4	
14794 Steel, Tracy 14793 Stewart, Kathy	THE LOOK OF LOVE* A Letter To Paul Heavens Lane	Promo EP -cg1 Delaware-1705 Candy Flors-9355	VELLOW WAX + 4 other v 19+ 5 wip Teen gitt about Beed in 15	
9799 SUGAR & the Spices 10436 Teenettes, the	BYE BYE BABY Bye Bye Baby/ let me be	STACY 968 Sendy 250	#+nnesota, female vocal	
5141 THREF GRACES, THE 10437 Townsend, Sherrel	BILLY BOY'S TUNE Summer Days/ I love you	GOLDEN CREST-515: Lette Star 115	WLP rol	
5374 TOYS, THE 10438 Vernon Girls, the	MAY MY HEART BE CAST INTO We Love You Beades		WLP rare Tribute and m 20	
6486 WEBB, DOPTS 11775 Worth, Debtae	I WAS THE LONELY ONE Poor Little Boy	STAR-BURST 121 Transc-5011	m 4 WLP with group teen girl. vith 8	
14795 Yolanda and the Charma 5143 YURO, FIMI	There Oughts Se a Law I MUST HAVE BEEN OUT OF M	Smash 1777 Y LIBERTY-56061 DJ	great Girl Group dh vg++ 15 rr 5	
ID Arbet	Soul & Fu	ink (60s-70s) label	description cond M/led	
14685 Amazers, the 14825 Ascots, the	Without a Warning Miss Heartbreaker	Thomas-1638 MBS 106	good Northern 10 10 fantastic Northern 49 40	
1726 BABY RAY 14824 Belley, Aar on & family a	THE HOUSE ON SOUL HILL. F The Point / Point or 2	IMPERIAL 66216 Kris 8097	DJ n 5 Killer FulliK instrumentalis vg+1 75	
1727 BARBARY,RICHARD 14692 Barnes 11	GET RIGHT	SPRING-701 Groovesville-1006 SCEPTER 1214	D) - 5 - 5	
1728 BEACHAM, RUFUS (mr si 1729 BEAVERS, JACKIE	HEY GIRL	SOUND STAGE 7 26	49 WLP mono/storeo	
14687 Bee, Jamesy 1732 BELL, WILLIAM 14694 Blacknett, Eugene & new	Hot pants- do you waar thew ELOISE/ONE PLUS ONE	Cherry Red 2 STAX 227 Seasde 4111	Funk m to WLP m 5 great FUNK m 5 //	
14693 Bobby & the heavyweign 1734 BOBO HR SOUL	Sou Treir HLEC/ANSWER TO WANT ADS	Mor-soul 004	1968 soul 1964 8	
1735 BRENDA & ALBERT 14686 Brothers Two, the	TALKING ABOUT LOVING YOU BOOGHOD (soul) Party		FUNK 15 15 101 101 15 1	
14689 Brown, James 14690 Brown, James	Bring It Up Let's Make this Xines Mean So	King-6071 m King-6072	Red laber stamp of vo++ 8 Yellow DJ laber in 8	
14688 Brown, James 14691 Brown, James	Out Of Sight The Ovratinas Song	Smash 1919 King-6064	ongrael m 7 White lbt promo dh m 8	
1739 BUSH O' IS 1740 C AND THE SHELLS 48L2 CAPITOLS, THE	SO MUCH LOVE FUNKY TAMBORINE	CHA CHA 778 ZANZEE-106 KAREN 1525	Stamp of 5 5 5 5 5 5 6 5 6 6 6 6 6 6 6 6 6 6 6	
1742 CARTER, CLARENCE 1746 CHANGE OF PACE	ZIG-ZAGGING/I GOT TO STROKON' BRING MY BUDDLES BACK	ICHIBAN 86 STONE LADY-006	GREAT X-RATED LYRICS! IN 5 / GREAT MID TIMPO 199- 5	
1747 CHECK MATE, THE 1748 CHICAGO GANSTERS	HEY MRS JONES GANCSTER LOVE	ARVEE 5030 GOLD PLATE 1950	ROL M. S. FLINK M. S	
14696 Clay County Band 1/51 CLAY,0"15 1752 CLAY,0TIS	University of Ohoboy GOT TO FIND A WAY	Univ of Oxobop-8022 ONE-DERFUL-4850		
14697 Cleveland Wrecking Co.	SHOW PLACE Superfine From Behind Lady	ONE-DERFUL-4848 Glengiennsound 100	11 Not drum break with # 10	
4873 COLAY,BELL 14695 Coffey, Dennis EP 1756 CONQUEST JUNE	GET YOUR LIE STRAIGHT Whole Lotte Love + 3	CRAJON-4820 Sussex SP23	D3 great FUNK vg+ 20	
1756 CONQUEST JUNE 1758 COPAGE, MARC W/PIC S 1759 COUNTS	WHAT'S THIS I SEE WILL IT BE ME PLINK	CURTOM 8543 AVCO 4576	GREAT OHICAGO N SOUL M- 5 SR na NG+/7N 5 FUNK INSTRUMENTA. NG++ 5	
1760 DAUGHERTY EDWIN 1763 DEL RAYS, THE	GRODY MONDAY DON'T YOU KNOW	AWARE-38 SAVERN 105 NEW BREED 713	FUNK INSTRUMENTA, VG++ 5 FUNK INTRO M- 15 VG++ 5	
1764 DEL VIKINGS, THE 4038 DYSANTO, SUGAR PIE	KEEP ON WALKIN' SLIP IN MULES	30 JO-108 CHECKER 107.1 dr	GREAT FUNK IN 25	
1766 DIRECT CURRENT 1767 DOCKETT, JAMY	WHEN ITS LOVE LOVE THING	TEC-764 FLO FFI LE 8000	answer to "High Healed Sn M 10 m 5 MID-TEMPO m 5	
1767 DOCKETT, JMMY 14698 Dolls, Sc & wild magnot 4039 DRIFTERS, "HE	LOVE THING Hands Wanda Pts 1 & 2 HE OUTSIDE WORLD	FLO FFI LE 8000 Cresent City 25 ATLANTIC-2292	### 10 ### 10 ### 10 ### 5 ### 10 ### 5 ### 10 ### 5 ### 5 ### 10 ### 5 ### 10 ####### 10 ########	
1767 DOCKETT, JMMY 14698 Dohs, Bc & wid magnol 4039 DRIFTERS, THE 1769 DYKE & BLAZSIS 1771 DYNAMIC CORVETTES	LOVE THING Hands Wands Pts 1 & 2 HE OUTSIDE WORLD SO SHARP/DONT BUG ME FUNKY MUSIC IS THE THING	FLO FFI LE 8000 Cresent City 25 ATLANTIC-2292 ORG 5ND-69 ABET-9459	answer to "High Healed Sn m 10 m 5 m 5 m 5 m 5 m 5 m 5 m 5 m 5 m 5 m	
1767 DOCKETT, JIMMY 14698 Dobs, Br & with magnob 4039 DRIFFERS, HE 1769 DYKE & BLAZERS 1771 DYNAMIC CORVETTES 1774 ELLISON LORRAINE 1775 ENTERTAINERS	LOVE THING MANDS WANDS POS I B 2 HE OUTSIDE WORLD SO SHARP/DON'T BUG ME FUNKY MUSSE IS THE THING ONLY YOUR LOVE WHY/ PO/ BOY	FLO FFI LE 8000 Cresent City 25 ATLANTIC-2292 ORG 5ND-69 ABET-9459 WB-7302 OVIDE 238	answer to "High Healed Sn m 10 MID-TEMPO	
1767 DODICETT_JIMMY 14698 DoBs, Bc & wild magnol 4039 DRIFTERS, "NE 1769 DYNE & BLAZESS 1771 DYNAMIC CORPETTES 1771 ELISSON JORRAINE 1775 ENTERTAINERS 1776 EPPS_PRESTON & EROS 14700 Evangeline Made 14999 Exception, I've	LOVE THING HANDS WANDS PIS 1 & 2 HE OUTSIDE WORLD. SO SHARP/DON'T BUG HE FUNCY MUSIC IS THE THING ONLY YOUR LOVE WHY/ POY BOY BLOW'HE HY HIND BURN! Flesh GH DOWN.	HLO FFILE 8000 Cresent City 25 ATLANTIC-2292 ORG SND-69 ABET-9459 WB-7302 OVIDE 238 STYLETONE 100 Rivertown-486 Vincent-110	### 10 https://www.min.com/ ##	
1767 DODISETT_JIMPY 14698 DoBs, Br. B. wide magnol 4039 DRIFFERS, THE 1769 DIVER & BUAZERS 1771 DIVAMPIC CORVETTES 1774 ELISON CRRAINE 1775 ENTERTAINERS 1776 EPPS, PRESTON & EROS 14700 Ever-quine Made 14699 Exception, the 1777 ENCITERS 1779 FLAMFING BMBERS	LOVE THING HANDS WANDE PS. I. B. 2 HE OUTSIDE WORLD SO SHARP/DON'T BUG ME FUNCY MUSICS IS THE THING ON, Y YOUR LOVE WHY! POP BOY BLOWGMG HY HIND BURN HESS GET DOWN LIFELOVE AND PEACE BLESS YOU (PM LOVE)	HLO FFILE 8000 Creser City 25 ATLANTIC-2592 ORG 5ND-69 ABET-9459 WB-7302 OVIDE 238 STYLETOME 100 Revertown-486 Vincent-110 ELPP-saket 5 RIC TIC 140	### O Tright realed Sin 10 10 10 10 10 10 10 1	
1767 DOCKETT_JIMYT 4698 Dolls, Se & wet magnel 4039 Dolls, Se & wet magnel 4039 DRIFTERS, "NE 1799 DRIFTERS, "NE 1791 DRIFTERS, "NE 1797 ELISTON, ORBRAINE 1795 ENTERTAINERS 1796 ENTERTAINERS 1796 ENTERTAINERS 1796 ENTERTAINERS 1796 ENTERTAINERS 1797 ENTERS 1797 ENTERS 1797 ENTERS 1798 ENTERS 1	LONE THING HANDS WANDERS I. B. 2 HE OUTSIDE WORLD SO SHAMPOINT BUG ME FURKY MUSSIC IS THE THING ON, Y YORR LOVE WHYN YO'R BOY BURWING HY HIND BURH HESH GET DOWN LIFELOVE AND PEACE BLESS YOU (MY LOVE) BY SO GLAD DONT SHIRE ME ON	HLO FFI LE 8000 Cresent Cely 25 ATLANTIC-2292 ORG 55V3-69 ABE T-9459 WB-2302 OVIDE 238 STYLETONE 100 Rivertown-486 Vincert-110 ELFP-MANT 5 RIC TIC 140 SELECT-0 HITS-007 FOREMOST 785	amount to high realed Sn	
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1967 ODCRETT_JIMPY 1969 DOME, B. Weit magneds 4039 DRITTERS, 19E 4039 DRITTERS, 19E 4039 DRITTERS, 19E 4031 DRITTERS, 19E 4037	LONT THING HAND WINNERS BY 18 2 PR COUTSIDE WORLD. SO SHAMPO, DOTN BLUE HE SO SHAMPO, DOTN BLUE HE SON SHAMPO, DOTN BLUE HE WHYPY POT BOT BLOWNING HY HIND BAMF HE SHOW HAND HAND BAMF HE SHOW HAND BAMF HE SHOW HAND BAMF	1-LO FFI LE BIOD Cresimit City 25 ATUANTIC-2292 (006, 592)-69 (006, 592)-69 (007, 592)	### O Tright realed Sn	
1967 ODCRETT_IMPY 1969 DOME, B. Weit magnets 4039 DRIFFERS, 196 5078 DRIFFERS, 196 5078 DRIFFERS, 196 1778 ELISON CORRADO 1778 ELISON CORRADO 1778 ELISON CORRADO 1778 ELISON CORRADO 1779 ENTIFER AND 1779 ENTIFER 1779 ENTIFER 1770 ENTIFE	LOVE THING HANDS WARNED RELIGION TO STATE OF THE CONTROLLY SO SHAMP DOTH BLUFFE FORWAY FASTE STATE THING WHITE PAST BLUFFE SHAMP SHAMP BLUFFE SHAMP SHAMP BLUFFE SHAMP SHAMP BLUFFE SHAMP SHAMP BLUFFE SHAMP	1-LO FFI LE BIODO CRESHYL DE JAS ATLANTIC-2292 ATLANTIC-2292 ORG, SNJ-0-69	### O Tright realed Sn	
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1967 O DOCETT, JIMPT 6096 DOBE, Dr. & wett magneted 6099 DUTTERS, 148 6099 DUTTERS, 148 1070 DUTTERS, 148 1770 DEPARTED 1771 DEPARTED 1772 ELISON, CRRAINE 1773 ELISON, CRRAINE 1774 ELISON, CRRAINE 1775 ELISON, CRRAINE 1777 ELICITERS 1778 ELISON, CRRAINE 1777 ELICITERS 1778 ELISON, CRRAINE 1779 FLAWNING EMBERS 1781 FLOWER 1782 FLOWER 1783 FRANKE EMBERS 1783 FRANKE 1785 FRANKE 1786 FRANKE 1787 ELISON 1787 CRRAINE 1787 GRENNE 1787 ELISON 1787 ELISON 1787 ELISON 1787 ELISON 1787 ELISON 1787 ELISON 1788 FLOWER 1789 ELISON 1789 FRANKE 1789 ELISON 1789 FRANKE 1789 ELISON 1789 FRANKE 1789 FRA	LOVE THING HAND WHITE AND PARKET BY 1 & 2 HE CONTRIDER WORKED. HE CONTRIDER WORKED. HE CONTRIDER WORKED. HE CONTRIDER WORKED. HE CONTRICT WORKED. HE CO	1-LO FFI LE BIOD Cresims Cby 25 ATUANTIC-2292 COME 1-292 WB -7020 OVIDE 23B 57YLET ONE 100 MB -7020 OVIDE 23B 57YLET ONE 100 MB -7020 WB -	### A Provided Sum 10 10 10 10 10 10 10 10	
1967 O DOCETT, JIMPT 6096 DOBLE, DE West margande 6099 DUTTERS, 148 6099 DUTTERS, 148 1070 DUTTERS, 148 1770 DEPOPUTERS, 148 1770 DECEMBER, 1770 DEPOPUTERS, 1770 1770 PUTERS, 1770 1770 PUTERS, 1770 1770 PUTERS, 1770 1770 DUTTERS, 1770 1770 DUTTE	LOVE THING HAND WITHOUT STATE OF THE AT A 2 HE CONTRIDE WORLD. SEE A 2 HE CONTRIBE WORLD. SEE A 3 HE CONTRIBE SEE A 3 HE CO	1-LO FFI LE BIOD Cresims Cby 25 ATUANTIC-2292 OME 502-96 SUBSTITUTE 100 WB - 7002 OVIDE 2.18 STYLETONE 100 WB - 7002 OVIDE 2.18 STYLETONE 100 SELECT 0 + CTS - 00 SELECT 0 + CTS - 00 SELE	### A Provided Sum 10 10 10 10 10 10 10 10	
1967 O DOCETT, JIMPT 1969 DOME, B. Weit magnet 4039 DUTTERS, THE 1979 ELISON, ORBANIE 1779 ELISON, ORBANIE 1779 ELISON, ORBANIE 1779 ELISON, ORBANIE 1776 ELISON, ORBANIE 1776 ENPS, PRESTON & BROS 14979 Exception, Inv 14970 Exception	LOVE THING HARDS WINNERS BY 1 & 2 HR, OUTSIDE WORLD. SO SHAMP/DOTE THE FIRST SO SHAMP/DOTE THE FERSION WHY FIRST SO SHAMP/DOTE THE FIRST SO SHAMP/DOTE THE FIRST SO SHAMP/DOTE SHAPP BLOWING FOR SHAPP BLOWING SHAPP BLOW SHAPP BL	1-LO FFI LE BIODO CRESSTO-96 ATUANTIC-2292 ATUANTIC-2292 ATUANTIC-2292 ATUANTIC-2292 ATUANTIC-2292 ATUANTIC-2292 ATUANTIC-2292 ATUANTIC-2292 ATUANTIC-3118 A	### A Property of the Property	
1967 O COCKETT_IMPY 6096 DOBLE, DE A wett magneted 6099 DUTTERS, 148 6099 DUTTERS, 148 1770 DITTERS, 178 1780 DEMORST, 178 1790 GEMORST, 178	LOVE THING HAND WINNERS BY 18 2 PR COUTSIDE WORLD SO SHAMP DON'T BLUFFE SO SHAMP DON'T BLUFFE SO SHAMP DON'T BLUFFE SO SHAMP DON'T BLUFFE SON'T SHAMP	1-LO FFI LE BIOD. CRESHYL 69/25 ATUANTIC-2292 ORG, 59/2-69 ORG, 59/2-69 ORG, 59/2-69 OWB-7302 OWJ0-2-28 STYLETOHE 100 STYLETOHE 100 SELECT 0-HTS-00 SELECT 0-H	### A Provided Sum	
1967 OCCEPT_IMPT 6096 DOBLE, DE with enlayed- 6099 DUTTERS, THE 6099 DUTTERS, THE 6099 DUTTERS, THE 1770 ENTIRE COOKETTES 1770 ELISON, CREATINE 1770 ELISON, CREATINE 1770 ELISON, CREATINE 1770 ELISON, CREATINE 1771 ELISON, CREATINE 1772 ELISON, CREATINE 1773 ELISON, THE 1774 ELISON, CREATINE 1775 ELISON, CREATINE 1775 ELISON, CREATINE 1776 ELISON, CREATINE 1777 ELISON, CREATINE 1778 ELISON, CREATINE 1779 ELISON, CREATINE 1770 ELISON, CREATINE 1770 ELISON, CREATINE 1770 ELISON, CREATINE 1771 ELISON, CR	LOVE THING HAND YIMON BY I B 2 P 10 CUTSTILL WOULD SEP 10 CUTSTILL WOULD SEP 10 SHAMP JOINT BLUFFE 11 SHAMP J	1-LO FFI LE BIOD Cresims Cby 25 ATUANTIC-2292 COME 1-292 WB -7302 OVIDE 238 STYLET ONE 100 WB -7302 OVIDE 238 STYLET ONE 100 WB -7302 OVIDE 238 STYLET ONE 100 WB -7302 WB -73	### Dispression 10	
1967 ODCRETT_IMPY 4039 DUTTERS, THE 4030 SACCOOK, J. B. JALCAMERT, 4030 DUTTERS, THE 4030 DUTTER	LOVE THING HAND WITHOUT SELL OF EACH AND WITHOUT SELL OF EACH WITH COMMITTED THE WITH AND WITHOUT SELL OF EACH WITH AND WITHOUT SELL OF EACH AND WITH AND WITH WITH CARE OLD SELL OF EACH AND WITH AND WITH AND WITH AND WITH AND WITH AND WITH A	1-LO FFI LE BIODO CRESSTO PA TLANTIC-2292 ATLANTIC-2292 ATLANTIC-2292 ATLANTIC-2292 ATLANTIC-2292 ATLANTIC-2292 ATLANTIC-2292 ATLANTIC-2292 ATLANTIC-5118 ATLANTIC-518 ATLANTIC-5118 ATL	### A Provided Sum ### 10 ### A Provided Sum ### 10 ### A Provided Sum ### 13 ### A Provided Sum ##	
1967 O COCKETT_IMPT 6096 DOBLE, DE West margande 6099 DUTTERS, THE 6099 DUTTERS, THE 1770 ENTIRE COUNTERS 1770 ENTIRE COUNTERS 1771 DITEMPT 1774 ENTIRE COUNTERS 1775 ENTERT AND ENTIRE 1777 ENTIRE THE COUNTERS 1777 ENTIRE THE COUNTERS 1777 ENTIRE THE COUNTERS 1777 ENTIRE SHEETS 1778 ENTIRE SHEETS 1778 ENTIRE SHEETS 1778 ENTIRE SHEETS 1789 FREENAM, ROOSE 1789 FREENAM, ROOSE 1789 FREENAM, ROOSE 1780 ENTIRE SHEETS 1780 ENTERS 1780 ENTIRE SHEETS 1780 ENTIRE SHEETS 1780 ENTIRE SHEETS	LOVE THING HAND YIMED BY 1 & 2 HE OUTSIDE WORLD. FOR COURSE WORLD. SO SHAMP JOINT DAY SHE SEE SHE SHE SHE SHE SHE SHE SHE SHE	1-LO FFI LE BIOD. CRESHYL 69 (2) 5 ATUANTIC-2292 ATUANTIC-2292 CRES 592-69 (2005 592-69 CRES 592-69 CR	### Dispression of the process of th	
1967 / DOCETT, JIMPT 6090 Date, To, Weet Prepared 6000 DUTTERS, 148 6010 Date, To, Weet Prepared 6000 DUTTERS, 148 1770 DITAMPT, 168 1770 DITAMPT, 168 1770 DITAMPT, 1770 PARTIES, 178 1771 DITAMPT, 1770 PARTIES, 1770 1771 PARTIES, 1770 PARTIES, 1770 1771 PARTIES, 1770 PARTIES, 1770 1770 PARTIES,	LOVE THINGS HAND WITHOUT STATE OF THE AT 2 HE CONTRIDE WITHOUT STATE OF THE AT 3 HE CONTRIDE WITHOUT STATE OF THE AT 3 HE CONTRIVE WITHOUT STATE OF THE AT 3 HE CONTRIVE WITHOUT STATE OF THE AT 3 HE CONTRIDE WITHOUT STATE OF THE AT 3 HE CONTRIVE WITHOUT STATE OF THE AT 3 HE CONTRIVE WITHOUT STATE OF THE AT 3 HE CONTRIVE STATE OF THE WY DOING HEAD OF THE OF THE WY DOING HEAD ONLY WE ADD WY A DOING HEAD ONLY WE AND WY A DOING HEAD WY A DOING HEAD ONLY WE ADD WY A DOING HEAD ONLY WE AND WY A DOING HEAD ONLY WE ADD WY A DOING HEAD ONLY WE ADD WY A DOING HEAD ONLY WY A	1-LO FFI LE BIOD CRESS AT LARTIC 2012 CRESS AT LART	### A Provided Sum	
1967 O COCKETT_IMPT 6096 DOBE, Dr. & well margood 6095 DUTTERS, 148 6095 DUTTERS, 148 6095 DUTTERS, 148 1770 ENTERT CORNETTS 1784 ELISON, CRRAINE 1772 ELISON, CRRAINE 1775 ELISON, CRRAINE 1776 ENTERT HAVE 1777 ELISON, CRRAINE 1777 ELISON, CRRAINE 1777 ELISON 1778 ELISON, CRRAINE 1779 ELISON 1779 FLAMINE EMBERS 1782 FOSTER, BORRY 1787 ELISON 1788 ELISON 1788 ELISON 1788 ELISON 1795 ELISON 1796 ELISON 1797 ELISON 1798 ELISON 1798 ELISON 1798 ELISON 1798 ELISON 1799 FOTO DOCKS, THE 1799 FOTO DOCKS, THE 1799 ELISON 179	LOVE THING HAND WINNERS BY 18 2 PER CUTSIDE WORLD. SO SHAMPODOTE BLUE HE SO SHAMPODOTE BLUE SHAMPODOTE SHAMPODOTE SHAMPODOTE SHOW SHAMPODOTE SHAMPODOTE SHAMPODOTE SHAMPODOTE SHAMPODOTE SHAMPODOTE SHAMPODOTE SHAMPODOTE SHAMPODOTE SHAMPODOTE SHAMPODOTE SHAMPODOTE	1-LO FFI LE BIODO CRESSTO-56 ATUANTIC-2292 ATUANTIC-2392 ATUANTIC-3119 A	### A Properties of the provided on ### 10 #### A Properties of the provided on ### 13 #### A Properties of the provided of	
1967 OCCEPT_HINT 6098 DOBES, BY WHE PROPRIES 6099 DUTTERS, THE WEST PROPRIES 1979 ELISON, CRRAINE 1970 FLANTING EMBERS 1970 FLANTING 1971 JACKS 1971 J	LOVE THING HAND WATCH TO BE A 2 HE OUTSIDE WOULD BE A 2 HE OUTSIDE WOULD BE A 3 HE OUTSIDE WATCH A 3 HE	1-LO FFI LE BIOD CREEKE AND ADDRESS AT MARTIC 2012 CONTROL 2012 CONTRO	### A Provided Sum	
1967 OCCEPT_IMPT 6096 DOBE, B. West mapped 6009 DUTTERS, 148 6019 DUTTERS, 148 6019 DUTTERS, 148 1770 ENTERT CONFETTS 1784 ELISON, CRRAINE 1776 ELISON, CRRAINE 1776 ELISON, CRRAINE 1777 ENTERT HAND 1778 ILMANNE EMBERS 1779 ILMANNE EMBERS 1770 ILMANNE 1771 ILMANN	LOVE THINGS HAND WITHOUT STATE OF THE STATE	1-LO FFI LE BIOD CRESSIVE AND APPLICATION OF THE ADMINISTRATION OF	## ## ## ## ## ## ## ## ## ## ## ## ##	
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1967 O COCKETT, JAMPY 6096 DOME, DS. West margands 6099 DUTTERS, 118 1097 DUTTERS, 118 1798 LISSON, CRRAINE 1797 ELISSON, CRRAINE 1798 LISSON, CRRAINE 1797 ELISSON, CRRAINE 1798 ELISSON, CRRAINE 1798 ELISSON, CRRAINE 1798 FAMINE EMBERS 1799 GERMAN, The 1470 GORNAN, The 1470 GORNAN, THE 1470 ELISSON, THE 1471 EL	LOVE THING HAND YIMONG PS 1 & 2 HE OUTSIDE WORLD. HE OUTSIDE WORLD. SO SHAMP JOINT DAY JOHN JOHN JOHN JOHN JOHN JOHN JOHN JOHN	1-LO FFI LE BIODO CRESSTO-94 ATUANTIC-2292 ATUANTIC-2292 ATUANTIC-2292 ATUANTIC-2292 ATUANTIC-2292 ATUANTIC-2292 ATUANTIC-2292 ATUANTIC-2292 ATUANTIC-2292 ATUANTIC-3118 A	## A Provided Sum	
1967 O COCKETT_IMPY 4079 DUTTERS, 148 4079 DUTTERS, 148 4079 DUTTERS, 148 4079 DUTTERS, 148 1770 DITERS, 158 1781 DITERS, 158 1782 DITERS, 158 1783 PARAMET BUTTERS, 158 1787 DITERS, 158 1788 DITERS, 158 1797 DITERS, 158 1798 HAUBERS, 158 1798 HAUBERS, 158 1799 HOUSE, 1799 1799 1799 HOUSE, 1799 1799	LOVE THING HAND WINNERS THE 2 PER CUTSTILL WINNERS WINNERS THE APPROXIMATION FOR THE THING ON TH	1-LO FFI LE BIODO CRESSIVE 27-2 ATLANTIC-2292 ATLANTIC-229	## ## ## ## ## ## ## ## ## ## ## ## ##	
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LINES OF ACE IS BOTH	MPM DAY	ID ID 182	GREAT PUNC	-	25	
1850 INC AND SELL	ALL I WART IS YOU	ATLANTIC, 2020	WAP RISCE UPBEAT ON B	P	5	
1861 PROXETT, WILSON 1862 PORTER, N.F.	ACCUS CONTROLLED CONTR	L124RD-1010	FANTASTIC UPIEAT SOUL	-	5	
4828 POWELL, BORRY	BUST A MATTER OF TIME/OURS	WHIT 734	WLP rare Philippino wip	77	25	
1854 PROFILES,THE	PHONEY PEOPLE GOT TO BE YOUR LOVER	DUD-7449		VD+	5	-
LASA PUBLIFY JAMES & BORRY	ON OTHER OR	9BLL-700	dh wol	al al	5 5 5	1
		CHESS 2066 Plica-2067	Horthern stud	191	40	J
14731 Ray, Dave & larry glover	Wrong, Wrong Hotele mes	Ray-Var-1426	bhas Punk	-	7	^
14700 Audstrg, Gone a Funk	Treat He Good / do it with love.	Sorbishoon, 3053	White bit grome and	4 to 4 to 40	10 40 25	()
10774 RESSING, CRIS & PARRISON 1095 RESSING, CTTS & CARLA		FINER ARTS-2016	RARE, EARLY RELEASE	m- m-	25	_
1859 REDDBIG,OTTS & CARLA	FONEA DONEA	STAX-244 Kepp-2010	70.7 est	10-	5	11
14758 Reportto and the Detrons 14762 Rest	Son Juan Put Your Gun Down Brother	Hotovin 1318 Hercury 72781	VILP out VILP of Posts VILP 60s Sout	-	- 8	Ц
14757 Investors Soul Bond	Up-Down That's Wrong Pap Your Corn parts I & 2			P.	8.0	1
14755 Revingtons, the 14756 Roberts, John	To the My Girl	Dubo-429	Northern soul DJ	et-	20	
1851 ROBBISCHLALVIN 14730 Roger & the Cypnes	BOTTOM OF MY SOLE	BLUE CAY-113 Seven B-7001	Northern soul DJ MLP GREAT SOUL New Creams. Furthy Institut	10 01-	25	-
14763 Rogers, Lee	Page the Heachet pts 18-2 1 stant You To have Everything 9055 LOVE	D-Town-1035	60s Debroit soul	ps-	13	
1867 ROGERSLEE	BOSS LOVE		FLINK.	Miles Miles	20 15	Ł
1863 ROR and CARDY 1864 RORRIE & RORYN	PLASTIC SITUATION CHARLE OF LOVE/DREAMEN	HBR-409	D) WHETE SOUL DUD	cheen ve	5	ζ.
14754 Busidah Lorn	Bon't Let Them Tell Me	Tri-Phi-1003 T Recti-920	Motoven sound dh dj 70s soul	an Pr	15	
14773 Rudy & Auty 1866 RUPFDI,359997	Baby You Got It BLI SAY POREVER MY LOVE	SOUL 35043		p-	- 5	
14772 Rush, Bobler	Within Up SOOTHE ME	Salem 1006	wsp. Funity	-	7	1
1868 SAM & DAVE 1867 SAM & DAVE	SOUTHE ME SOUL MAN	STAX-218 STAX-231		vg+	5	1
1848 SENAY SPICY	AIMT NO SHIPSHINE	SUSSEX 230	DIEST PURICY	10	5	·
1870 SHAW, TBMY & demote 1871 SHOOP, SHELLY & shaker	TH A LONELY GUY	WAND-146 GRODVE-0066	WLP	801	5	11
1873 SIGLER DAVID & d d she	WE GOT A THING GOING	PHIL INT 3517	WLP	10.0	5	00
1874 SIMS TWINS, THE 1875 SESTERS & BROTHERS	THAPKFULL	OMEN 8 CALLA 175	WEP	m m	5	A/
1875 SISTERS & BROTHERS .893 SOUL PROCEDURES THE	CHAINED CAUTION-CAUTION 11	PIVE 0: 505 Magi: Touch 2002	CODE SOUL DW 1851RO	100-1	5	IV
14732 Soul Senders, the	Sou, Street	Negl Touch 2002 SQUIED GEHS 10	60s Sour Instrumenta	1911	8	1.
18a4 SPICE	SWEET NURPA TONES	Pt 004	Motowr und dr	40	15	K
4 uponets	Lave in gad 1 hund volume for Guts Ar Made for	110	Motown sound Write: abei Prom		70 5	
766 St. Edwin	Get A. Getting Pretty	- 1.8 Male 12019	Write auci Prom dh Northern saul	vç P++	15	
14775 Starr, Johnny 1885 STARR,EDWIN	Don't Block the Road BALK STREET	BIC TIC 107		70	10	
		TASK 20116	northern low/ black screen	vg P++	10	
14735 Stores, Cole & stores drive	the first vocal/ steep in public pla The first vocal/ rest.	R 1515	HID BOODHOO, DISCUSSION	19.4	15	
1886 STRIDELLS, THE	MIX IT TINA BENEMBER YMY?	CDM (Cho. Lho.)			15	
14767 Strong, Barrett	Yes, No. Playbe So	Anna 1116 Newtonoton-101	rice original Sweet soul	up P+	5	
14733 Suger Hill 14755 Sundey	Thet's Love Ain't Got No Problems	Chesp-2074 HQT*CWH-1094	Northern Soul DJ	upa m-	25 15	
14765 Sunday 1888 SUPREMES, THE	HES ALL I GOT	Camen-863	SCARCE ONE! DJ Northern soul 18k of	- 60	15	
14768 Sweet Three, the 14739 Taurus and Leo	I Would If I Could Gost out the World Sectioners	Velvet Sound-367	wip Rorthern soul	80-	10	
14240 Taxoniers, the	Do the Weshington	Poverty-noif Chacker 1135	Furthy	E1-	10	
14738 Taylor, Ko Ko 14741 Taylor, Ted	Weing Derny Doodle Somebodys Getting' It	Allerto 117	DJ	10*	5	
1000 TAYLOR LETTLE JOHNSON		WALL AND DEED	WLP Borthern stuf	age o	5 8	
14753 Tempests, the 4831 TEMPESTS, THE	P DRIVING WHEEL What You Gonna Do CANT GET YOU OUT OF MY MI	5M66P-212B \$MASH-2126	WLP GREAT UPBEAT HO	101	- 5	
	ON, Mother of Mark WHERES MY PUSSYCAT		clean original	101	25 5	
1892 TENRY & THE TOPICS 4632 TELLIDE	WHERES MY PUSSYCAT YOU NEED HE, BABY/BABY BE	CORAL 62509 G DEAL-4086	DJ WLP	epr s	5	
4832 TEILJOE 1895 THOMAS,CARLA	SEPERATION	STAX-210	H	m-	5	
1893 THOMAS, CARLA	SOMETHING GOOD	STAX-207		vg+	5	_
1894 THOMAS, CARLA	STOP THEEF	STAX-222	Fatamp of 60s Soul Instro. Dh	100	5	1
14737 Toddin Taxm Sounds 14736 Tucker, Tohrmy	It's Your Thing (instrumental) Thint's How Huch	Toddin Youn 121 Festival-704	great Motown sound wip	10*	10	,
1899 YURNER, DIE & TRNA		MIMIT-12087	GREAT STONES COVER	vq-	. S	0
14777 Turners, Net Rebellion 1901 UNIOSSPUTED TRUTH	Love,Peace and Understanding WHAT IT IS	Philly Groove-164 GDRDY-7114	wip great 70s soul WLP s/f	40-	5	
14752 Ustowners, the	Charle Milmo	Movt - 1306.7	60s Soul Upbest & Sweet Soul 70s	19	5 7	U
14743 Veldons, the 14778 Van Dyless, the	All Day Long/ love ma, leave me You're Shekin' He Uo	Twn Oly Hovement-1 Plate-549	Upbest & Sweet Soul 70s Northern soul dh	19 19 2++	5	,
14742 Votces of East Herlers	Curlord Town / sit yourself down	Balare-45753	wlp	100	7	
14/46 Wagner, Denny & Kindre	Harton Shuffle Whatever Turns You On	Imparel-66327 Femg-91001	(I) Funity 140	m m	8 5	Į.
14744 Wernmack, Travis 1902 WARWSCK, DEE DEE	POOLISH FOOL/THANK GOD	MERCURY-72880	WLP	-	5	÷
14769 Weekington, Gino	Doing the Pop Com	Attac-181	wip xol FURK D1	49	10	Ė
14762 Weekington, Jerry 14780 Weekington, Jerry	In My Life Tire Loved You Oughto See My Beby	Excelo-2327 Back Beet-549 REPOREE-728	nuce 60s soul (1)	46	7	,
1903 WATERS, FREDOY & from 1904 WEAVER, DONNUE	THES IS THE LIPE	REPOREE-728	marky 70s HBD-TEHPO	1011	5	6
1904 WEAVER, DORNUE 4834 WESSER, LEE	SPEAK TO HE/SAD SAD SAM PARTY TIME/GOOD DAY.	ABC-11262 CHESS-2056 q	WLP UPBEAT SOUL	m-	5 5	1
14770 Weston, Non & Johnny h 4835 WHEELS, THE	We Try Hender DANCING IN THE STREET	Benven Tree-1001	WAP was 60s and	101	- 5	11
4835 WHEELS, THE 1906 WHISPERS	DANCING IN THE STREET CAN'T HELP BUT LOVE YOU	194PACT - 1029 144RUS - 174 WA P	mono/st	40.0	5	V
1907 WHITE JUDY	Setulecton Guaranteed Beby, I Need Your Love	BLODNH-79		m-	5	1/
14745 Williams, Bobby 14781 Williams, Japonitie	Beloy, E Need Your Love	Sure Shot-5025 Bock Boot-556	great 60s Soul 48 Reithern soul (U)	m- op-1	30 B	1V
14791 Williams, Japonitie 14779 Williams, Haurice	You Dign't Kingor Then Being Willhout You	Donn302	Inorthern, Great* Shirt	101	25	1
14779 Williams, Maurice 14748 Williams, Torony	Being Willhauf You Going Chery (over you)	Buck Best 561	Rorthern soul DJ GREAT PEICH SOUL	Tipe of	20 29	1
1908 WILLIAMS, JUANITA 14790 Wills, Berrico	BABY BOY Confidence	GOLDEN WORLD-18 Ohen-7335	WLP 60s Soul	m-		
4837 WILLS VIOLA	DON'T KISS HE HELLO .	BRONCO-3057	GREAT	Ph-		
1909 WRIGHT SPECIALS 14749 Weeth, Sendre	99 &1/2 WORT DO Gette See Hv Bally	DEVEN(TY 99005 Cordi-762559	early Hotours label DJ Horthern soul	10°	25 10	
£4753 Veyle, Popcom	Punky Rubber Bend	Soul-35087	wite Funk	-	10	
1914 YOUNG HEARTS 14747 Zechery, Joenn	The Got Love For My Belly Down To Earth / I want to com	HERET 3204	Mice MID-TEMPO Funity 70s	100	10	
17/7/ CECNERY, JOHN	norm to trans to make an cour	5004 F-1004				_
	Back A A.	d: (79a-99a)				
ID Artest	100	at (700-000) labor	description	come	-	
11017 towards the		Delli 13	many 1977 Burst common		65	-7

14749 Winghl, Sandra	Gotto See Hy Bally	Cor91-762559	DJ Horthern soul	10-	10	
14751 Vryke, Popcom	Funky Rubber Bend	Soul-35087	wilp Funk	100	10	
1914 YOUNG HEARTS	Tive Got Love For My Belly	HERET 3204	MICE MID-TEMPO	an-	5	
14747 Zachery, Joenn	Down To Earth / I want to com-	Zack's-1001	Funity 70s	101	1.0	
			-			
	Reds & Puri	(79s-00s)				
ID Artist	wite	baleer	description	comd	10000	
11017 Agverts, the	One Chard Wonders	9bW-13	super 1977 Punk compe	m-	15	/
13608 Adverts, the HVPS	Televerons Over	RCA-5128 (england)	Punk	m-/m-	10	/
14797 Aurosmith - ut of F	Train Kept A Rollin 196	Columbia 10034	white label promo micho/s	191	25	1
14797 Aerosmith ACROSELT I 14797 Aerosmith ACROSELT I 14678 Aerosmith ACROSELT I	Train Kest A Rollin' / spaced	Columbia-10034	Rare stock label	m-	40	U
12916 Allmon Bros	Holom / blue sky	Cagatoom-0007		No.	10	5
12957 Allmon Bros.	One Way Out	Capricom-0014		PB	10	
11039 Allman Brothers, the	Ain't Wasten' Time No Hore	Cagnicom-0003		Str.	10	n
11015 findlends	Joszwah Tree	Wind/Stone-1313	Early 70s hard rock, Break	ug-	20	Н
14800 Beactes (wence)	Give Ireland Back to the Irely	Apple-1847	green clovers labor	III*	10	-
11014 plack Flag vs/P5	So Pack of NCIC and	SST-005	1981	m-/m-	15	0
12947 Block Sappath	Iron Han DE CARRETH	West Bross-7530	green lebel	m	20	1
11870 Black Sabbath	Iron Man BLACK CARBOTH Peranod We	W6-7437	white label promo	10-	25	-
12476 Bowle, David w/PS	1980 Floor Show ap	Mainman-pro-73	banne live, 1980 4 songs	m /m-	10	H
13590 Boys, the WPS	Kamhaar	Sefen-21 (england)	Power Pop 1979	ha-lab-	10	* (
10439 Buclengham Hicks W/SS	Crying 3n the Right	Polydor-14428	q, mono/st. Rare PS nv	Alb/an-	25	1.
12453 Bush, Kate: rs/pt	Running Up that HIII	FH1-6265		m-/m	5	š
10440 Bush, Kate: W/ps	Set in Your Lap KINTE		England, 1981 sm tos, re-	All/or	20	
12451 Bush, Kate w/PS	EP- On Stage /17		English EP	m-/m-	15	P
12452 Bush, Kate w/P5	The Big Sloy BUSH	EH1-8327	non LP track	70-/10-	5	ľ
13615 Corpottos W/ps	I Don't Hosn It	Boggars Banquet-27 (c	1979 punk	29 /99	10	11
11032 Chapton, Eric	After Hidright	Acco-6784		100	10	щ
13595 Clapton, Enc	Ball Bottors Blues / Little Wing	Polydor-15056		m-	10	N
14801 Cleavettes, the	She'd Ruther Be With the	Sackwar-001	Turtles song,b/ new weve	B-	- 5	
12945 Cooper, Alice	Be Ply Lover	War.Bros-7568	green lebel	70-	15	K

12944	-						
	Cooper, Alice Cooper, Alice Cooper, Alice Cooper, Alice vel ⁵ 5	Espesson / Book ALSCE Hollo Harrisy Coo PER Under My Wheels Coo PER	War Bros-7449 W6-7673	grean St. Pirst release of grean label orly. green label	-	15	
12946	Cooper, Alice	Under Ny Wheels Coo PCIC	War.Bros-7529	green lebel	90-	15	
11031	Cooper, Allos w/PS	Teeneds Pronkenstein	MCA-1113	English Press well W. Promo Brit relesse	Bullings o	10 20	
11072	Cooper, rescue	Yellow Daving	Amoret-134	in amerit stock sleeve	10-		
13606	Deed Boys Deed Boys w/PS Deed Boys w/PS	Toll He DEND	Sire-1029 Sire-1029	DJ mens/stereo mines stock lekel	20 10 - 1/01	10	
11874	Dood Boys w/PS	Sorec Reducer 8045	Sire-1004	stow (3) mona/stareo : super 70s Punk!	10-1/0-	25 20	
12445	Deadhelts WP5		Dangarhouse-29	super 70s Punk!	P-/D-	40 8	
12444	Dame Purcle	Hugh Kentucky Women	Tetragrammaton-150 Tetragrammaton-1508	white label promo	-	12	
13500	Demo Purcle	Kentucky Woman			G -		
1480E	Deep Purple Deep Purple So on/ PC	Highe Just Take Your Life Burn	Wer.Bros-Rp 259	WLP mono/stereo mines with Julie stres. Mice! dj one sided rare pre-D. white Ibi.promo mono/site	10° 20'/40 40' 40' 40' 40' 40'	15	
11016	Deep Purple (epitode 5) Derek & Dominess		Company-7007	d) one sided rare pre-D.	-	25	
12954	Durek & Dominees Darak & the Dominos	Self Sottom Share Park Layle Trans 1805		white bi-promo archo/site white bi-promo mono/site	P-	25 50	
13601	Darek and the Daminos Dranas, the EP	Inda July			sq.		
13614	Drones, the EP E.S. Grit		OHPL_S-L (ongland) Stg Ltr-42473 Mack folial	no ps 70s Rock: Not guiltir Fantado: Punit: \$980 with Dio	m m	10	
13580	Eddle & the Subtition	Tired Of You gailet + American Society Sea Hitles Hoodste Keochie Ledy Hoodste Michigan 1987	black label	Fantastic Punk 1980	No-/III-	150	
11027	64	Hoochie Koodwe Ledy			ma var/m	10	
13613	Eraserhood vs/PS	Live at the Rhib Foot 1982 The Focus Lockgow, Pinel Wenning, polson of Numbers, X-Certs, Joe Public, 48 Wast Your Time / Radon Rhyth	Plick tedfo-215 flow-0 (one)	England press 4 sond at	rm-lm-	7	
13604	Faces, the CP ve/ps Fetal Erection CP v/a	Locigon,Pinel Warning,polson Id	Get Drunk-5	Portland Ore bends 1985	m-	10	
13612	Pour Alternatives EP w/ Prosted Fishes w/P5	Numbers, X-Certs, Joe Public, 48	Heart Best-4 (england	1979 punts proto 60s Punk great!	in An mile	15 10	
14803	Fuee - LICC	Hound Doo	Epic-10519		migra Mir	15	
L2478	Gan x FUSE	the Damo Yapes Perfect Into Ant It Just Life A Women/ all.	GI-1	your gaverstoot/ ready sta	60+ 61-/60-	10 15	
11012	Geordie Glob, stan & Synthetics	They Call it a Revolution	Balaphor-18167 (gar Pland Medie-101	rare Electronic 1989	40 * *	75	
12499	Golden Earring w/ps Golden Earring w/ps				40-700-	15	
12455	Golden Earring w/ps Golden Earring w/ps	She Piles On Strange Wings Rader Love/ just like	Polydor 2001 518 (06) Polydor-237 (UK) Polydor-2121 335 (ger Polydor-2001 518 (ge Cantol 3095	GOLDEN	n-Ayg»	5	
12458	Golden Earring w/ps	Englant Poetry/ from heaven	Polydor-2001 518 (ge	CARRENG	ug a Am-	1.2	
12957	Grand Funk Rafroad	Feeter Airight Feetstompin Husic GRANP	Captol 3095	red target for original custom laber	e e	10	
17050		Footstomon Music Nothing is the Same FUVIC Save the Land	Capitol-2816	red target lbl. original	m	10	
12962	Grand Funk Raymad			red target (b) original	m	10	
10441	Grass Roots w.ps Grandul Devic	Their 16 Greatest Hts Sharedow Street	ABC pro 4001 Arreta 0410 (canada	Quad julin ep in lemps Canadian press	100	25	
12353	Graceful Dead	Liebe Willeber	\V B105-7464	green lauri			
1 950	Granet - Devid (bobby B	Uncle to Band DEAD Too Harry costers DEAD	6105 4 Ansta-0640	gr in all in di masoritetto			
12420	Gentalia Sweet (manna)	Let It Rock	Rairoad 4504	D3 mone/stereo	45.4	5	
12951	Grateful Dead (garcis) Grateful Dead (garcis)	Sugaree	War Bros 7569	green sabel	m m	15	
12952	Grateful Dead (garcin) Grateful Dead, the	Sugaree Dupree's Diemond Blues	War Bros-7569 War Bros-7324	green states white labes promo white labes promo white labes promo mo pic year no pic early 88lly load all years strong covers sit ray toll labes 1977 Punks W.P. 1977 Punks	f m	2C	
13569	Hemoton Destry & wolfs (Paradiae Anosis of Hadness + 2	2'Rop-001	no ps 133 mg	en-	200	
10443	Heeses, the Hell, Richard & Voidoids	Great Balls of Fire	UA-50586 Sins-1003	early Billy Joel of JELLY	m/m-	10 20	
11679	Hes, rechard is volucios Hesserr w/P5 EP	Action Woman, Hey Joe + 2	Bogus-7913	strong covers sit no tol	m pm	15	
13587	Hyperr W/PS EP Jerus N/PS JERUS Jerus Tul	Action Woman, Hey Joe + 2 Get Your Wooling Dog Off INE	Underground-L (UK)	folior 1977: Punk	ton-late-	75 10	
13611	Jothro Tull Jol,the w/PS	Locomotive Breath / wind up You've So Cold	Repree-1054 Polydor-2058 (eng)			15	
		Flerreng Youth	Casablance-658	rore PS	um /m-	25	
			Vertigo-203 Attentic 2986	At another material	er-	40	
11801	THE SECTION OF A SECTION	Popularies Foot in the Rain Good Yimes, Bed Times/comm. Immegrant Song	Swen Sone-71003	Q3 long/short versions st Q3 long/short sit werp n	er.	20	
12549	Led Zeopean 1697	Good Times, Bad Times/comm.	Attantoc-2613	0.3	101	40	
		Immerant Song Rock and Reli	Atlantic-2613 Atlantic-2777 Atlantic-2635	(3) mono/stereo dete stp (3) mono/stereo monti.	10°	40	
13992	Led Zeppelin	Whole Lotte Love Houses of the Holy	Atlantic 3690	CJ lossg/short sol	· ·	40	
10445	Led Zeppehn EP Levion Busserds	Houses of the Holy 19 and med/ villen ,youthense	Attentic-7255 Small Wonder- (eng)	with Julie strip stain obc suppr 1978 Punt.	4848 4848	25	
14814	Heson Proffit	Second / Money	Ampair-13048 War Bros PRO-531		m,	5	
14813	Heen Profit	Radio Spot for "Heson Proffit"		with nerration & music Ra- great 1979 Punk	ug	20 25	
19524	Herece w/PS Herers w/PS	Pinel Viryl She Smiled West/ Sharley	Hearther-105	Pere Ulpu related	m-/m-	40	-/
13602	Honises (stersho)	Inhony S. Goods as and MEE .	Lmr-132				/
T5448		1000	Thomas A 2004	wip mono/stereo	vg+	40	
	Hoody Blust	Question/ candle of Shear	Threshold-67004 Threshold-7030	dh di mane/stereo	70-	5 5	1
L2950	Hoody Blust	Question/ candle of 1983 ** High Above Ply Head By Tonighty I can show you ho	Threshold-67004 Threshold-7030 CBS-3741 (england)	d) mone/stereo	101 101	5 5	0:
11883 14819	Hoody Blust	She Shield Well Shielpy Johnny B.Goode is all ILES Question/ candle of	Threshold-67004 Threshold-7030 CBS-3741 (england) Codage-1001 BCA-9-11937	dh at mane/stereo leav Wave 1979	Me/ur Alls an	5 5 5 8	0;
11882 14819 10446 61882	Hoody Bluss (r.thornes): Hoody bluss (r.thornes): Hot (the hoopits): Hr. Cleen: w/ PS: How York Dolls (s.sylveir): Hillson:	Sick Of You Every Boy and Every Girl Thus is All	RCA-9-11937	dh qi monoyekeren tepu Wave 1979 qi monoyekeren ameli hole 01	Mo/w Ab.	5 5 5 8 8	O's
14019 14019 10446 61883 13579	Hoody Bluss (r.thornes) Hoody bluss (r.thornes) Holt (the hoopie) Hr. Cleen w/PS How York Dalle (s.spheir Housen Ho Albrestvic w/PS	Sick Of You Every Boy and Every Girl Thus is All	RCA-9-11937	ch on mone/stereo seev Wave 1979 of mone/stereo smell hole 03 1980 CA Punk Will hole 1977 hole Will	to the state of th	5 5 5 8 8	0;
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SARAH BRIGHTMAN Classics Angel Records (33257 2 5)

Despite the fact that she has achieved tremendous crossover success between the world of pop, musical theater and classical music, soprano Sarah Brightman has not always been well-received by some members of the classical establishment. Not because she isn't talented, but it seems that classical purists do not easily embrace change. Or perhaps they simply do not like outsiders attempting to work their way into their world.

It should simply boil down to a question of talent, and Brightman's Classics certainly proves that the singer can tackle time-honored melodies with verve and skill. While the willowy voice that has enchanted her fans in the pop and Broadway realms surfaces on this album, more often we get to hear her operatic voice, and it is beautiful.

Like her previous studio album La Luna, Classics features predominately soothing music among the 16 compositions selected, including Brightman's interpretations of Franz Schubert's "Ave Maria," Ludwig von Beethoven's "Figlio Perduto," Giacomo Puccini's "O Mio Babbino Caro" and Sergei Rachmaninov's "How Fair This Place." Most are classical pieces, and two ("Alhambra" and "Dans La Nuit") feature new lyrics. Producer Frank Petersen adapts most of the material here, and Paul Bateman conducts and orchestrates all of the songs except one. On many of the songs, Brightman is accompanied by the Royal Philharmonic Orchestra - on others, the London Symphony Orchestra, English National Orchestra, and Prague Symphony Orchestra.

While Classics is a compilation with selections from her last two albums, Eden and La Luna, seven of these recordings are new, and a solo version of "Time To Say Goodbye," Brightman's huge hit with Andrea Bocelli, is also included.

The whole package possesses a cohesiveness akin to her recent albums, and the results are equally as lush and inviting. Brightman fans will certainly be pleased, and she should convert more followers in the process.

- Bryan Reesman

MICHAEL HEARNE Sight & Sound Valley Entertainment (VE 15154)

Michael Hearne's genre-busting new Sight & Sound will be a pleasant surprise for Hearne's longtime fans and will most likely win him a large number of new ones. It is a unique concept album. Each song is written about a piece of art by



Courtesy of Angel records/by Ellen Von Unweith

Sarah Brightman

some of Northern New Mexico's most well-known painters and sculptors. The beautiful packaging alone is almost worth the price by itself. It includes a booklet with a full-page reproduction of each piece of art opposite its lyrics, along with comments by the artists and information about the original piece of art.

This is not the South By Southwest (SXSW) westernswing dance band Michael Hearne nor the solo acoustic singer/songwriter Michael Hearne whom fans are used to hearing. Sight & Sound represents a new incarnation that incorporates virtually all of his accumulated musical influences, including folk, The Beatles, hard rock, country and

Hearne, from Taos, N.M., cowrote all of the songs with veteran Nashville session guitarist, songwriter, producer and engineer Andy Byrd. Byrd's production credits include Steve Earle and Asleep At The Wheel, among others. Hearne and Byrd share writing credits on two songs with Mentor Williams and on one with Northern New Mexico music stalwart Jimmy Stadler. Williams wrote the song "Drift Away," a huge #5 hit in 1973 for Dobie Gray and has written songs for Randy Travis, among others.

Hearne and Byrd coproduced the album, which was recorded in Taos. Byrd engineered the sessions, and his presence on the production side of the operation gives Sight & Sound as polished a sound as anything produced in the major

recording centers.

The first tune on the disc, "Rio Grande Rendezvous," is based on Alyce Frank's "The River And The Candy Mountains." Upbeat yet laid-back, the insistent fiddle on this track gives it the feel of a 21st century hoe-down, like the Grateful Dead playing a square dance.

The next number, "The Songwriter," is a truly lovely ballad based on Ed Sandoval's painting "The Songwriter." It's perhaps the strongest song on a strong album. Williams joined Hearne and Byrd in writing this one. Featuring Hearne on lead acoustic guitar with backing vocals by Hearne's uncle-and-aunt Texas music legends Bill and Bonnie Hearne and a heartbreaking mandolin played by Don Richmond, the lyrics and melody can bring listeners to tears. This song would be nearly perfect if it weren't marred by a synthesizer, which gives it a new-age feel and sucks a lot of the life out of it. The pedal-steel guitar that Carmen Acciaiolli plays on this track could, and should, have easily filled in everywhere the synthesizer was used.

"Christina" is based on a Miguel Martinez painting by the same name. It's a pretty love song but not a standout on this album overflowing with such abundance.

Following that is the bluesy, R&B sounding "The Sting Of Desire," based on Claudia Eve Kleefeld's "Girl Drinking." Featuring Byrd on the Hammond B-3 organ, Stadler on piano, and Dan Daily on tenor and alto sax, "The Sting Of Desire" will surprise and delight longtime Hearne fans.

"First Flight" is written about Santa Fe's Michael Henington's bronze statue of a horse with a baby bird perched on its back. This is a fine tune with fine musicianship, but it's the lyrics paired with the picture of the bronze that makes this one special.

"Let The Horses Run," written about Star L. York's "Mares Of The Ice Age" painting, is the first rocker. It features some mighty fine lead guitar work by Dimi Desanti that should please any aficionado of blazing rock guitar.

"Dancing Into The Light" is a nicely done pop tune written about Chloe Bren Price's watercolor. The classic pop-rock instrumental lineup of lead guitar, rhythm guitar, bass and drums, coupled with some catchy pop hooks, make this one radio-ready.

With "My Good Friend" Hearne tips his hat to The Beatles. Written about Dan Vigil's painting, the song wouldn't sound out of place on The White Album. Written about William Acheff's "She Said Yes," this one leans country with Hearne on 12-string electric and acoustic guitars, Byrd on electric and acoustic and some nice runs on steel guitar by Acciaiolli. It's another great song with catchy musical and lyrical hooks — this has hit potential. "Fading Light" is about Ann Huston's pastel. On a lesser album this would be one of the stronger songs. On this one, it's not. Once again, it's a case of too much synthesizer.

(Please see New Releases page 50)







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The final track is "Come On Sunrise" about Ouray Meyers' "Come Sunrise" painting. This is the last and biggest surprise of all — Bob Marley meets Gram Parsons. It's an utter delight.

Sight & Sound will easily be one of the best albums released in 2002. A vastly original concept, strong songwriting and superlative musicianship are as much as anyone could ask for.

- Fetzer Mills

JEAN-LUC PONTY Life Enigma J.L.P. Productions (JLP-001)

Sometime during the last two decades, so-called new age music seemed to morph into other more-established genres such as world beat and jazz. At the forefront of this movement has been pioneering French electric violinist Jean-Luc Ponty, who began his career as a jazz violinist in the '60s, experimented with the electric violin in the '70s, became consumed by synthesizers and sequencers in the '80s and embraced West African rhythms in the '90s.

Life Enigma, Ponty's first solo studio album of original material since 1993's *No Absolute Time*, hearkens back to the musician's early days with a decidedly jazz-rock sound that also somehow manages to encapsulate the ambience of his latter work.

Life Enigma relies more heavily on Ponty's soft-tempo jazz leanings than on his rock tendencies, and it presents a rich and layered tapestry of music that is as comforting as it is complex. Of the album's 10 tracks, three — the crystalline opener "Two Thousand-One Years Ago," the melancholic "Lonely Among All" and the almost free-form "Pizzy Cat" — are solo pieces that feature only Ponty on five-string electric violin, keyboards and electronic percussion. The remaining tracks spotlight longtime Ponty band members William Lecomte on keyboards, Guy Nsangue Akwa on bass, Thierry Arpino on drums, and Moustapha Cisse on percussion.

Boasting the most pristine sound of Ponty's 38-year career, *Life Enigma* is the violinist's first 24-bit digital recording. Composed and produced entirely by Ponty, who turns 60 this year, the album also marks the first time he has released his own music independently, on his J.L.P. Productions label. That strategy allowed Ponty to retain complete creative control of the project, which is destined to become one of the man's most quintessential recordings.

- Michael Popke

THE CHEMICAL BROTHERS Come With Us Astralwerks (11682)

The Chemical Brothers' trip has been neither particularly long nor all that strange. In fact, each of the duo's four albums (including the new *Come With Us*) since 1995's *Exit Planet*



Courtesy of Chipster Entertainment/byA varo Yane:

Jean-Luc Ponty

Dust has been an extension and logical progression of its predecessor. From the electro-rock extravaganza of the commercial breakthrough Dig Your Own Hole to the psychedelic mind-trappings of Surrender. Tom Rowlands and Ed Simons have played each album as a calculated move in a not-so-chancy game of cards in which they hold winning hands.

So it should come as little surprise that there are plenty of big beats on *Come With Us.* Attempting to lift itself from the techno gutter it helped construct (must every single car commercial play out over raging electronica these days?), *Surrender* is spacey, spotty and somber — not necessarily a bad thing, but spacey, spotty and somber nonetheless.

On *Come With Us* they dive back in, overjoyed, euphoric and intoxicated by the prospects. There are some "down" cuts here (as well as a couple of pointless vocal tracks featuring frequent collaborator Beth Orton and the mopey Richard Ashcroft, whose performance on "The Test" is supposed to be all dreamy but actually comes closer to being tiresome), but this is mostly about the beat.

What beats they are! The loopy "It Began In Afrika" is driven by the most natural percussion the guys have ever used. "Star Guitar" unfolds over a crescendoing rhythm that makes it sound a bit Daft Punk—y in its open-armed embrace of disco

VARIOUS ARTISTS
O Sister! The Women's Bluegrass Collection
Rounder Records (610499)

Here's a case of opportunistic capitalism with an altruistic goal. The new Rounder release, O Sister! The Woman's Bluegrass Collection, is an undeniable bratty sibling to the successful soundtrack O Brother Where Art Thou! — right down to its dusty cover art and traditionallettering font. Though one might initially feel that Rounder is simply trying to cash in on brothers Joel and Ethan Coen's multi-Grammy* Award-winning sound-track, O Sister!'s thrust is grounded in simply displaying important past and current contributions made by women in bluegrass.

O Sister!'s 19 tracks highlight an eclectic mix of fast-paced, buck-dancing favorites and weeping Southern ballads. Artists such as Hazel Dickens and Alice Gerrard, women who've seen the days when female bluegrass wasn't acceptable, shine along side newer pioneers such as Alison Krauss, Lynn Morris, and Claire Lynch.

Stand-out tracks include Wilma Lee Cooper's relentless "You Tried To Ruin My Name," where one can almost hear her chest heave as she wishes her unfaithful lover ill will, and Krauss' soul-choking yet hopeful "Every Time You Say Goodbye."

That said, it is *O Brother* alumni The Cox Family who take the blue ribbon with "Pardon Me" and "Will There Be Any Stars?" Suzanne Cox's lead vocals have the strength and purity of classic "Coat Of Many Colors"—era Dolly Parton.

Although *O Sister!* is coming in on coattails, it is important to realize that Rounder Records has always shown a certain dedication to preserving traditional music. So at a time where an insatiable appetite for bluegrass exists among the general public, we should just be thankful that quality is still on the agenda.

- Jeremy Rush

culture. They are two fine moments on an album that sets itself up as the new-sound Chemical Brothers. But it's a similar story in the end. Same Tom and Ed. Same block-rockin' beats.

— Michael Gallucci

JOSEPH LO DUCA Brotherhood Of The Wolf Soundtracks Virgin Records (11248 2 6)

The French film *Brotherhood Of The Wolf* has recently been gaining noteriety because of its visceral blend of horror, martial arts and period costume drama. In the movie, two warriors investigating an 18th century French village that is terrorized by a giant beast uncover its dark secrets. Joseph LoDuca's sound-track appropriately emphasizes the film's multifaceted plotline, capturing the suspense, romance and horror of the story.

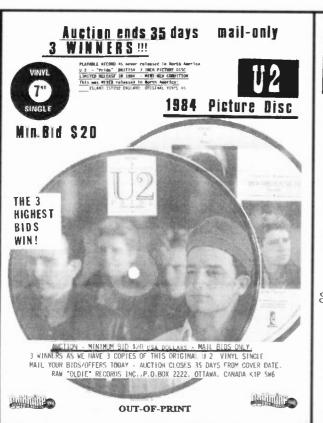
This veteran composer — who scored all three Evil Dead movies and the Hercules and Xena: The Warrior Princess television series — meshes together numerous musical styles into a haunting and original mélange. The combinations are impressively diverse. An intense percussion tapestry underscores the battle between "Mani And The Gypsies"; quietly discordant strings and brass act as a prelude to the tribal symphonic music for "Hunting The Beast"; tabla, hand drums and dulcimer dance together in "Dances With Knives"; a fife-and-drum marching corp signals when "Beauterne Arrives"; and dramatic synthesizers underscore the lamenting Spanish guitar of "Ignoble Death."

At certain moments throughout the film, high-pitched flutes, droning dark-ambient synths and a solo female voice are used to generate creepy undercurrents. During key action sequences, bombastic brass and pounding percussion get one's blood racing.

The score's symbiotic union of orchestral and ethnic instruments brings to mind Ennio Morricone's memorable score to *The Mission*, not in content but in sensibility. It's refreshing to hear tribal drumming, symphony orchestra and electric guitar coalescing within the same piece. But when he needs to, LoDuca returns to convention; to tug at our heartstrings with his dramatic "Epilogue," he composes a beautiful symphonic elegy.

Brotherhood Of The Wolf is the kind of innovative soundtrack that Hollywood movies could use more often.

– Bryan Reesman







Courtesy of W.A.R./by Ron Holtz

David Wilcox

DAVID WILCOX Live Songs & Stories What Are Records? (W.A.R.?) (no catalog #)

David Wilcox wants to get intimate with you. Wait a minute... it's not what you think! Still, his new collection, the telling Live Songs & Stories, shows he's nothing if not up-close and personal. While Wilcox stresses repeatedly that he's only a messenger for the music, his wit and wisdom radiate throughout this set, creating a warm glow that informs and embraces each offering.

Recorded in concert at some undisclosed but presumably accommodating location (as opposed to "The Terminal Tavern," one of those dead-end roadhouses he rips so wickedly at the beginning of his set), these insightful tunes and tales are bare-boned affairs.

The spotlight falls on Wilcox's rich, resonating vocals and solo guitar, with musician Jack Amerding supplying some spare backup on fiddle, mandolin and harmony vocals. The songs pretty much cover the standard folk fare, from sad, sweet ballads such as "Show The Way" and "No Far Away," to the jaunty, James Taylor-like "Start With The Ending" and the wry, whimsical "Moe," a particularly peculiar anecdote about one dad's Three Stooges-style haircut.

The music aside, however, the narratives between the songs best reveal his outlook, and while he borrows liberally from others' prose - Robert Frost, his late friend and fellow songwriter Gamble Rogers, and even Sting — it's probably his best-expressed work to date. With nine previous albums to his credit, Live Songs & Stories ought to finally get Wilcox the hearing he deserves.

– Lec Zimmerman

THE X-ECUTIONERS **Built From Scratch** Loud (86410)

Four years in the making, the X-ecutioners' Built From Scratch is the turntablists' call to arms, an anthem on the way it is and the ...while [David Wilcox] borrows liberally from others' prose — Robert Frost, his late friend and fellow songwriter Gamble Rogers, and even Sting — it's probably his best-expressed work to date.

way it should be. Despite some modern concessions — hip-hop cameos, a RZA-style jam - Built From Scratch is an apt title. Nearly every sound on the album is constructed from the wikka-wikka, backand-forth sound of needle touching vinyl, making old-school sound fresh again.

The crew, led by Rob Swift, also manages to make tossed-off noises sound like montages of deck-fueled beauty. This is audio art, an extension of hand on the machine, manual/electronic manipulation. The glory of it is the sheer joy the group finds in making new sounds from old ones. Sure, the remake of Tom Tom Club's "Genius Of Love" (with Tina Weymouth reprising her original role) is kind of pointless, and the raps and rhymes of Kool G Rap, Everlast, and Linkin Park are obvious commercial bids. But it's hard to resist the muscular and twisting rhythms.

Built from scratchy, worn platters no doubt scoured from used-record stores, Built From Scratch finds solace in the grooves, a sort of Zen by way of musty LPs. There's plenty of homage here (from indirect Public Enemy props to more direct ones, e.g., "Xecutioners Scratch"'s reworking of "Marley Scratch") and plenty of modern-music nods (Large Professor's appearance on "XL" and Linkin Park's on "It's Goin' Down" are surely the driving forces, commercially speaking) But it's deep in the heart of the groove that the beats come - and keep on coming.

– Michael Gallucci

SEAWORTHY The Ride Jetset Records (TWA39CD)

Those who found the hybridized Javanese/alternative rock sound of Macha interesting may find The Ride, the new album by an obscure group called Seaworthy, worth seeking out. Seaworthy is the new solo project by Joshua MacKay, frontman, multi-instrumentalist and main songwriter of Macha. Though promoted as "non-Macha" material, one can't fail to notice the McKay touch throughout The Ride.

The sound of the clanging hammered dulcimer on the opening tracks unmistakably reveals McKay as the man behind Seaworthy's music. It's a blessing of a release for any Macha fan who still awaits a follow-up to 1999's brilliant See It Another Way.

Seaworthy isolates the strong sense of quirky yet graceful songwriting that underlines Macha's songs. The Ride reveals that the awesome sounds of Macha come from more than its incomparable blending of Javanese music into an alt-rock format. As Seaworthy, McKay and several guest musicians (including brother Mischo, who also participates in Macha) continue to push songs to their limits with experimental sounds and interesting instrumentation.

The songs on the first half of The Ride glide along seamlessly, meshing with one another like one giant medley that maintains a dark, soothing, if not spooky, atmosphere throughout. "Open The Gates" is an orchestra of swirling sounds that stems from the loud hum of a tremolo fuzz-bass riding the crescendos and diminuendos of a ringing hammered dulcimer. When the music subsides to reveal an electronic drone underneath, "I Met Her In A Candy Store" kicks in, building on top of the drone with more affected electric bass. The song's electronic drones echo and swell and then withdraw to a slow, steady rhythm, while McKay sings barely intelligible, hushed vocals.

The hammered dulcimer returns, beating out a quivering melody that phases between speakers, only to get drowned out by the reemergence of the bass line, coated with a sheen of sampled sighing vocals that fade in and out, slowly and steadily. "Sea Manta" follows, offering some quiet atmospherics until "Lone Star Samba" kicks in on a quiet, echoing samba rhythm and reverberating bass hook.

The Ride takes its time flowing from track to track, pulling listeners into an eerie atmosphere. It creates a feeling of being on the deck of a giant ship as it rides large, dark ebbing waves in the black of night. It's no doubt a conscious effect by the band, who stand as testament to their moniker. The Ride is an ingenious masterpiece of dynamic, peculiar ambience. (Jetset Records, 67 Vestery Street, New York NY 10013).

— Hans Morgenstern

DREAM THEATER Six Degrees Of Inner Turbulence Elektra Records (62742-2) (Two discs)

Many progressive-metal bands have used the distinct sound of Dream Theater - one of the genre's most successful American acts, thanks to major-label support for much of its thanks to major-label support for much of its 14-year career — as a model for their own music. As if to eschew that endless emulations and the property of the support for much of its 14-year career — as a model for their own music. As if to eschew that endless emulations are support for much of its 15-year career. tion, though, Dream Theater continues to evolve at a fast pace.

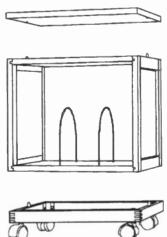
Witness 1999's complex Scenes From A Memory concept album and last year's mammoth three-CD Live Scenes From New York. But neither of those records captures Dream Theater's sheer beauty and brutality, its light and dark extremes, that are at the essence of Six Degrees Of Inner Turbulence — a stunning two-disc set that defies categorization and offers new revelations with each listen.

Disc one (which clocks in at about 54 minutes and contains only five songs) kicks off with "The Glass Prison," an exploration of addiction bundled into an amalgam of distorted vocals, speed-metal riffs and syncopated rhythms. Elsewhere, "The Great Debate" seethes with overtly political commentary about stem-cell research, a rousing chorus and a cacophony of news-coverage sound bites.

"Blind Faith" is perhaps the first disc's most typical Dream Theater song, featuring a vocal performance by James LaBrie that runs from the pleasant to the extreme, complemented by multiple time changes and some extensive heavy grooving courtesy of guitarist

(Please see New Releases page 55)

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sound and/or attitude (Sonny And Cher's "I Got You Babe," Barry McGuire's "Eye Of Destruction").

Meanwhile, the success of Motown, particularly The Supremes, The Four Fops, and The Iemptations, continued. On the LP side, movie musical soundtracks still succeeded, notably Mary Poppins and The Sound Of Music, but the only original Broadway cast album to place in the Top 10 was Fiddler On The Roof.

This was the last year that such records, and albums by middle-of-the-road singers performing standards, enjoyed extensive popularity.

"Between 1960 and 1965," writes historian Robert C. Toll, "the list of the Top Fen LPs contained twice as many Tin Pan Alley albums as the total of all the folk, rock, rhythm and blues, soul, and country and western albums combined." Then everything changed "...[1]he record industry... sold more rock albums between 1966 and 1971 than all other major categories of music combined." For the year 1965, sales were up more than 13.5 percent, to \$862 million.

The American counterattack against the British Invasion gathered steam in 1966. The Beatles ruled for a third year, spending 17 weeks at the top of the LP chart and also being the top pop singles act. The Rolling Stones, Herman's Hermits, Clark, and The Animals were all among the top 20 acts. But The Lovin' Spoonful, The Mamas And The Papas, and Simon And Garfunkel — all folk-rock acts — were also in the mix, along with veterans such as The Beach Boys and, at the end of the year, "the pre-lab four," TV's The Monkees.

The Supremes, The Temptations, and Wonder continued to fill Motown's coffers. Several acts of an earlier generation — Presley, Sinatra, and Charles — enjoyed upticks of popularity but Herb Alpert And The Tijuana Brass, who had two #1 albums during the year, dominated easy-listening music, selling 13 million albums, which placed them second only to The Beatles in LP sales.

With revenues of \$959 million, the record industry grew more than 11 percent and stood tantalizingly close to being a billion-dollar business. Starting to provide support were two new delivery formats, both involving tape. The industry had tried introducing prerecorded reel-to-reel tapes in the 1950s, but consumers weren't interested. In 1966 came eight-track tape cartridges, primarily for use in cars, and the smaller cassette tape.

Yet the argument could be made that, despite this success, the major labels hadn't really accepted the second rock revolution yet. Columbia Records had Dylan, Paul Revere And The Raiders, The Byrds, and Simon And Garfunkel; RCA had Presley; Capitol had The Beatles and The Beach Boys; Warner Bros., which had ascended to major-label status by buying Reprise Records from Sinatra in 1963, had Clark and The Kinks; and Decca had The Rolling Stones through its London subsidiary. But however profitable these acts might be, they were largely tokens. The majors hadn't committed to rock, but they finally would in 1967, due to the next new musical trend, the San Francisco Sound.

RCA had gotten in on the ground floor of the psychedelic San Francisco dance-band trend by signing Jefferson Airplane in 1966, but the group didn't really gel until it acquired a new female lead singer in Grace Slick, who brought in the breakout hit "Somebody To Love." The song peaked in the Top 10 in mid-June 1967, coincident with that watershed '60s event, the Monterey Pop Festival. Gradually, the youth movement had become identifiable as a long-haired, anti-war, drug-taking community that used rock music as an active part of its lifestyle. Its heroes were, perhaps, no more palatable to record company executives than the early rock 'n' rollers or the British Invasion mop tops had been, but successive waves must have broken down resistance, and the size of the audience had become impossible to ignore.

The record business' double-digit sales increases were coming from young rock fans, and the time had come to get on the bandwagon. Accordingly, the psychedelic bands who played





Motown and Tamla Records had hits during the '60s by some fabulous vocal groups.

at Monterey were either recent signees of major labels (the Grateful Dead, whose Warner Bros. debut had come out two months earlier) or were about to be snapped up (Big Brother And The Holding Company by Columbia, The Jimi Hendrix Experience by Reprise.) Meanwhile, The Beatles had metamorphosed into their own version of the psychedelic sound with their "Penny Lane"/"Strawberry Fields Forever" single and Sgt. Pepper's Lonely Hearts Club Band. The Monkees sold more records in the U.S. in 1967 than anyone else, but The Beatles were a close second, and they made a transition that enabled them to retain their position as pop music pioneers.

The effect of the music's evolution and its close association with the youth culture produced obvious benefits to the industry. The magical \$1 billion figure was reached and exceeded, with sales of \$1.173 billion in 1967, more than a 22 percent increase in one year. No wonder the majors were moving in. (The size of the increase was affected by a price increase. Since the 1950s, LPs had sold for about \$4, and the price had even dipped slightly in the mid-60s when the government eliminated an excise tax. Stereo records, introduced in 1958, sold for a dollar more. In May 1967, Columbia and RCA equalized the price of mono and stereo albums at about \$5, which led to the demise of the former.)

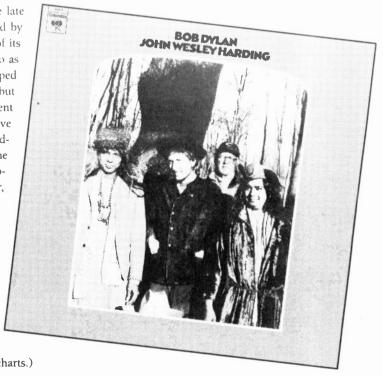
In commercial terms, the psychedelic and San Francisco bands generated more light than heat in the late '60s. Jefferson Airplane's *Surrealistic Pillow*, spurred by two Top 10 singles, went gold within six months of its release, but the band's subsequent releases didn't do as well. Big Brother And The Holding Company topped the charts in October 1968 with their Columbia debut *Cheap Thrills*, after which lead singer Janis Joplin went solo. The Grateful Dead quickly went into massive debt to Warner Bros. as they spent freely on recordings that achieved only modest sales. The rest of the San Francisco bands performed even more disappointingly. (The Jimi Hendrix Experience, however, achieved tremendous commercial success.)

But for the record companies, these groups afforded a transition to a new, bigger music scene. As FM radio began to be programmed independently from the AM stations to which it had previously been shackled, DJs took to playing the longer tracks the new rock bands were recording on their albums without much concern for scoring hit singles, and LPs sold well on their own. (Hendrix and Big Brother never got into the Top 10 in the singles charts, but they did in the album charts.)

Coming into the traumatic year of 1968, the pop psychedelia gave way on the one hand to a heavier rock sound and on the other to a much lighter one. On the hard-rock side, Hendrix and Big Brother were joined at the top of the charts by the apocalyptic Doors and the extended blues-rook improvisations of Cream, led by Eric Clapton. On the lighter side, Dylan, who had been sidelined for much of 1966 and 1967 by a motorcycle accident, returned with the quiet, allusive John Wesley Harding and took it into the Top 10. The commercial phenomenon of the spring of 1968 was Simon And Garfunkel, with their fourth album, Bookends, and their participation in the soundtrack to The Graduate, which in turn re-stimulated their third album, Parsley, Sage, Rosemary And Thyme, giving them three Top 10 albums at the same time. Black music had meanwhile become harder-edged, particularly in the soulful sounds of Aretha Franklin and James Brown, and more socially conscious, with even Motown turning out hits such as The Supremes' "Love Child," about the fear of illegitimate pregnancy.

Though their releases were coming less frequently. The Beatles continued to set the pace, absorbing trends and start-

(Please see The 1960s page 56)



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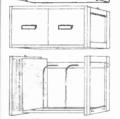
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(New Releases from page 51)

John Petrucci, bassist John Myung, drummer Mike Portnoy and keyboard player Jordan Rudess. The remaining two tracks on the first CD, "Misunderstood" and "Disappear," showcase elements of Dream Theater's more atmospheric side.

Then comes disc two, which consists solely of the 42minute title track, divided into eight titled parts that explore the tragedy of mental illness through the minds of six individuals, hence, the name of the album. Dream Theater last broached this touchy topic on 1994's Awake but certainly not to this extent. "Overture" boasts classical music influences reminiscent of Trans-Siberian Orchestra, while "About To Crash" and "Solitary Shell" flow with melodic quirkiness. "War Inside My Head" and "The Test That Stumped Them All" rank among the album's most intense and heavy, with LaBrie spewing vitriol. The disc concludes with a sweeping finale that doesn't outlast its welcome.

As they did with Scenes From A Memory, Petrucci and Portnoy have proven as adept at producing as they are at playing, making Six Degrees Of Inner Turbulence that much more thrilling. This is the sound of a band just now reaching its creative zenith; this is Dream Theater's finest hour.

Michael Ponke

GILBY CLARKE Spitfire (15183)

Former Guns N' Roses guitarist Gilby Clarke is both refreshing and exhausting in his love for old-fashioned rock 'n' roll. There's absolutely nothing on Swag, his fourth solo album, to indicate he's aware of,



or even cares about, developments that have reached rock music in recent years. Swag is meaty, chunky rock 'n' roll, with winking nods to The Rolling Stones and those who followed in their musical footsteps.

It also swims in the clichés attached to such hero-worshipping. There's a dusty blues song, an ode to a car and at least one tune that comes way too close to commercial pop (plus, a cover of David Bowie's "Diamond Dogs" is tacked on for no good reason). But Clarke seems genuine in his appreciation of rock 'n' roll and everything attached to that tag. There's a swaggering confidence to the 11 songs, a near-celebration of past decadence and future conquests.

But the dude's outlook doesn't look so bright. There isn't much here - besides a smattering of self-assurance and a handful of riffs - to make Swag any more relevant or interesting than anything any of the GNR guys has done since their detonation trick. Then again, Axl Rose is prima donna prancing around the band's reputation, Slash is hanging out with celebrities, and who really cares what any of the others are doing? So maybe Clarke — maybe not the most ambitious former GNR member but certainly the most levelheaded about sustaining a career - is the closest band legacy we have. It sure beats Slash's listless snakes and Rose's tedious game of musical chairs.

— Michael Gallucci

SUPERSUCKERS Must've Been Live Mid-Fi Recordings (no catalog number)

The rock 'n' roll rednecks inhabiting today's seemingly surplus supply of alt-country combos define the prototypical punk ethic for the future. They're rough, rowdy and unfazed by their lack of political correctness. They champion an unapologetic unconventional approach that has little use for subtlety or other niceties.

Take, for example, Must've Been Live, a good-natured live offering from Supersuckers, sometime associates of Steve Earle and one of the first roots-rock ensembles to find a home in the alternative/indie universe. In true punk tradition, the album features a prodigious set list tipping the scales with 19 songs, a boisterous blend of Suckers standards and wellchosen covers from a few respected forebears (i.e., The Flying Burrito Brothers' "Image Of Me" sitting side-by-side with Wilco's "Must've Been High"). There is also ample evidence of the club's live ambiance, echoed by the band's off-handed stage patter and the beer-fueled shouts of a revved-up crowd.

However, the true measure of the music's mettle is in the performances, heartfelt, good-natured cowpunk serenades braced by a cushion of harmonica and steel guitar. The tunes are driven by self-effacing satire, tongue-in-cheek observations, some well-fired barbs and a proxy who replaces a drummer too drunk to turn up for the performance. The songs that result, the autobiographical tunes "Dead In The Water" and "The Captain," as well as the descriptively titled "Good Livin" (a spin on Joe Walsh's "Life's Been Good" that becomes an ode to indulgence), reveal a mantra that says as much about attitude as it does about aptitude.

– Lee Zimmerman

DVD Review

ELTON JOHN One Night Only Universal (DVD 440-060-885-9)

This project, now nearly a year and a half old, is gathering more interest (if not momentum) with each phase of release: TV special, CD, VHS and now finally, DVD. Whereas longtime fans were initially disappointed with this outing, due largely to inadequate and unlikely duet pairings of Elton John with Mary J. Blige and Ronan Keating of all people, One Night Only was dismissed as a one to be taken on the chin.

Upon the original airing (November 2000) of the TV concert — which consisted of only nine songs — mainly casual fans were targeted with the usual round of John fare: "Crocodile Rock," "I Guess That's Why They Call It The Blues," "Your Song," etc. Despite that, the show still won praise and was named "Musical Event Of The Year" by TV Guide.

The accompanying expanded CD held 17 tracks, but again it was marred for core fans because of mismatched duet partners such as Anastasia and Bryan Adams, among the absence of anything special as far as song selections. Yet it was a gold record. The 12-track, VHS-only version (a gross miscalculation in marketing by Universal, who must

...the One Night Only DVD is power-packed with a complete take of side one from the 1973 classic Goodbye Yellow Brick Road album in the original running order and other popular absentees such as "Blue Eyes," "Tiny Dancer," "Sacrifice" and more...

have felt John fans were too old to own a DVD player) was of little significance by the time of its eventual release because: a) most fans interested were holding out for the DVD version instead b) everyone else by this time was just looking toward the release of a fresh product.

Which leads us one long year later down the road to this DVD release. With the One Night Only DVD, suddenly the project takes a new shape and scope; 27 digital tracks are here - 10 more than the CD and 15 more than the VHS version, and they prove worthy. Rarely performed John gems such as "Little Jeanie," "Club At The End Of The Street" and a most excellent performance of "Someone Saved My Life Tonight" shine brightly. The highlight showstopper is an unexpected cover of The Beatles' "Come Together," featuring some more-than-complimentary, downright eerie piano work from the maestro.

Noticeable too from a visual standpoint is the dramatic difference in pacing compared to the edits made for television. The songs are placed in a more rightful order, as well as being captured by slightly different camera angles at a more even pace than the TV special, which is frantic with cuts and zoom-ins, zoom-outs and zoom everything in between. I supposed they just wanted it to "zoom" a little more for the attention-deficit-disordered TV viewers the medium has spawned in recent years.

At any rate, the One Night Only DVD is power-packed with a complete take of side one from the 1973 classic Goodbye Yellow Brick Road album in the original running order and other popular absentees such as "Blue Eyes," "Tiny Dancer," "Sacrifice" and more. There's even a couple of DVD extras - the cool video of "I Want Love" featuring Robert Downey Jr. and a separate track with end credits playing over the complete studio version of the 1978 instrumental hit "Song For Guy." Very classy.

Reviewer's footnote: At the time of writing, Eltonjohn.com has also made available to members a new limited-edition VHS The Making Of One Night Only. The 30-minute featurette contains interviews with John and guests (including Blige citing John's influence on her as being mainly clothes, studs and glasses, oh boy) and film snippets (including of the lovely and genuine Anastasia, who is a true fan of John's music from the word go). It's a collectible for the die-hard John fan.

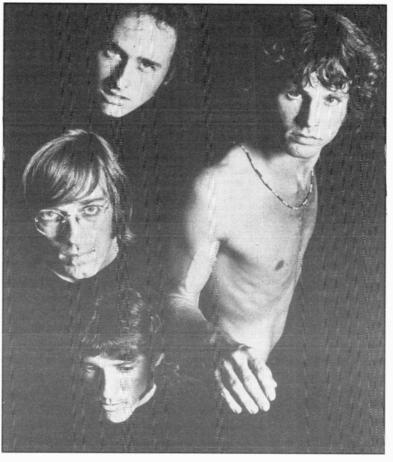
— C. Brian Jasper

ing new ones. They began the year at the top of the LP charts with Magical Mystery Tour and ended it in the same place with their double-length "White Album," The Beatles, in between scoring the year's biggest hit single with "Hey Jude." Taken together, 1968's revenues came to \$1.358 billion, another big increase of more than 15.5 percent.

In 1969, the most successful single and album of the year came from a Broadway musical, but it was music utterly unlike that of The Sound Of Music, Rodgers And Hammerstein's last show, which had dominated the sales of 1959-60. The single was The 5th Dimension's "Aquarius/Let The Sunshine In (The Flesh Failures)," and the album was the original Broadway cast recording of Hair, which spent 13 weeks atop the Billboard chart in the spring and summer.

Hair merged Broadway with what was now known as the counterculture, and it merged show music with elements of folk, rock and soul. It was emblematic of the growing diversity in popular music, which was now able to accept everything from the hard rock of The Rolling Stones' "Honky Tonk Women" to the bubblegum pop of the fictional cartoon-series group The Archies' "Sugar, Sugar," and from The Temptations' furious R&B stomp "I Can't Get Next To You" to Henry Mancini's tranquil "Love Theme From Romeo & Juliet" and even, on the comeback trail, Presley with "Suspicious Minds." All these songs hit #1 during the year.

Much was made of the yin-yang quality of 1969's two famous rock festivals, the ecstatic Woodstock and the disastrous Altamont, but for the record business, the spirit of such gatherings was less significant than their sheer size and what it said about the importance of popular music to a mass audience. Perhaps as one result, a business that had not risked a price



Courtesy of Elektra/by Joel Brodsky

increase for more than a decade between 1953-1967 went for another one only two years later, earning the wrath of Beatles fans by charging about \$6 for Abbey Road in the fall of 1969 and discovering that it didn't matter. For the fifth straight year, revenues increased by double digits, more than 16.5 percent, in fact, to more than one-and-a-half billion dollars.

The enormous growth in the record industry that had begun with the emergence of rock 'n' roll in 1955 paused in the relatively fallow years of the early 1960s but resumed with the breakthrough of The Beatles in 1964. By 1969, what was now just called "rock" was an entertainment medium that pervaded the culture, not just the counterculture.

In the last week of the year, Led Zeppelin II, a hard-rock album in a style that was coming to be known as heavy metal, took over the top of the charts. Also in the Top 10 was Crosby, Stills & Nash, the latest development in folk-rock. Rock-influenced pop acts Tom Jones and Three Dog Night were also near the top of the charts, as were the horn arrangements of Blood, Sweat & Tears. The Top 10 was filled out by the latest albums by The Beatles, the Stones, and The Temptations. It was a diverse list, but it all answered to the term "rock," and it was selling better than any music in history.

The swing era and the "sing" era that followed it each flourished for about 10 years. By the end of the 1960s, rock was still going strong after 15. It had, in effect, become popular music. In doing so, it had absorbed much of what had gone before, and its definition had become so broad as to become vague. It had also begun to lose its inherent air of rebellion and to become a central part of a modified culture rather than simply the voice of youth.

Though it would continue to grow as an entertainment medium in the coming years, the end of

the '60s musically, as politically, would prove to have been a high-water mark of a sort, and that would become apparent as early as the start of the 1970s. But the music business would be able to draw upon the talents of the musicians who emerged in the '60s and the lessons it had learned about how to do husiness for decades to come



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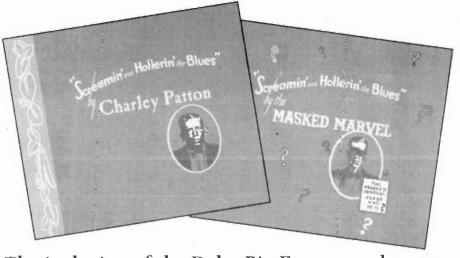
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March 1932. With this remastering listeners can now actually make out some of the lyrics to rare recordings such as "I'm Goin' Home," "Magnolia Blues" and "Prayer Of Death, Part 1 And 2

The booklet included in this box set details a vision of what life must have been for Patton during his 43 years. In these exhaustive notes, there is a 28-page updated version of David Evans' 1987 Liege essay that contains everything known of Patton, gathered from interviews with contemporaries, neighbors and friends (CD seven is made up of reminiscences by Howlin' Wolf, Booker Miller, H. C. Speir, and Roebuck "Pops" Staples). A highly personal artist, Patton was not the easiest performer to comprehend, but given the lyrical transcriptions (by Dick Spottswood), we can now understand and appreciate his words. A rough and commanding singer, there are times when listeners feel that Patton is not only singing to himself, but also responding!

Because he was such an inspirational orator, two of his early Paramount recordings were gospel; they were issued under the names Charley Peters ("Lord, I'm Discouraged") and Elder J. J. Hadley ("Prayer Of Death"). His finest recordings include the original versions of "Down The Dirt Road Blues," "Elder Greene Blues," "Going To Move To Alabama," "High Water Everywhere," "Moon Going Down," "Pea Vine Blues," "Pony Blues," "Screamin' And Hollerin' The Blues," "Shake And Break It," "A Spoonful Of Blues," "Stone Pony Blues" and many others. As an accompanist (to Willie Brown, Henry "Son"



The inclusion of the Delta Big Four gospel quartet recordings may seem odd when considering [Charley] Patton's music, but once listeners hear the lead singing of Wheeler Ford, they'll appreciate the importance of gospel quartet singing on country blues performances by Patton (and [Son] House).

Sims, and Bertha Lee) he never takes over he propels the music. His guitar playing is truly remarkable, as it is clearly heard on these new transfers

As for Patton's 1929-1934 recording sessionmates, CDs one through five include 38 selections by Brown, Delta Big Four, Walter "Buddy Boy" Hawkins, Son House, Edith North Johnson, Louise Johnson, Lee, Sims, and the quaint 1930 "newspaper headline" reading

by talent scout Speir. The inclusion of the Delta Big Four gospel quartet recordings may seem odd when considering Patton's music, but once listeners hear the lead singing of Wheeler Ford, they'll appreciate the importance of gospel quartet singing on country blues performances by Patton (and House).

Pops Staples & The Staple Singers' live recording of the gospel-blues standard "Too Close" (on CD six) (originally written and recorded in 1953 by Alabama-born "Professor" Alex Bradford) just lends more credence to Patton's influence on Staples' gospel blues. Also, there is evidence that Wheeler Ford drove Brown, Patton, House, and Johnson to their monumental June 1930 recording session in Grafton, Wis. - Patton's last Paramount recording session and the first for Brown, House, and Johnson. Considered one of the most important recording sessions in all of blues, Ed Komara's detailed analysis of this session conveys its importance and influence on Delta blues.

Displaying the popularity and influence of Patton's music, CD six includes 24 selective recordings by his orbit of friends, including Kid Bailey, Brown, William Harris, House, Howlin' Wolf, Tommy Johnson, Charley Jordan, Rube Lacey, Furry Lewis, Poor Boy Lofton, Mississippi Sheiks, Ma Rainey, Blind Joe Reynolds (one side of a recently discovered 78), Walter Rhodes, Staples, Bukka White, Big Joe Williams and others.

The 128-page documentation is extensive, including various indexes, comments, discographical studies, essays and lyrical transcriptions. The researchers include Evans, Fahey, Komara, Paul Mitchell, Spottswood, and Gayle Dean Wardlow A reprint of Fahey's 1970 book based on his 1964 University Of California at Los Angeles master's thesis on Patton is included in this definitive treatment of the life and work of the great bluesman. In addition, the set includes full-size reproductions of 1929 Paramount Record ads and a complete 78 rpm sticker set.

This is the definitive study of Patton, the

(Please see Reissues page 66)

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Record Shows

Please call ahead before you travel. All information listed herein is provided by the show promoters, is subject to change and is not independently verified by the Goldmine staff. Show promoters who wish to have their record and CD shows listed should mail all pertinent information at least two months in advance of the show to: Goldmine Show Calendar, 700 E. State Street, Iola, WI 54990 or

Mar 22-24 NC, Hickory. Records, Comic Book, Sports Cards, Toys, Beanie Babies & More Show, Valley Hills Mall. 1-40
Ext 126, SH: Fri.-Sat. 10am-9pm, Sun. 1pm-6pm, T. 75, F-\$85, A free Mike Dentino, 820 15th Ave. Cir. SE, Hickory, NC 28602. PH: 828-328-1029.
Mar 23. NH, Concord. Record & CD Fair, Holiday Inn. Downtown, SH: 10am-4pm, T. 8', F. \$30., A. \$1. Sound Garden, PH. 603-753-0122.
Mar 23-24 NJ, Atlantic City Atlantique City Spring Festival, Convention Cir. One Ocean Way, SH: Sat. 10am-7pm, Sun. 10am-5pm, 1.600 booths. Atlantique City Show, PO Box 1800. Ocean City, NJ. 08226. PH. 800-526-2724
Mar 24 CA, Buena Park, Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave. SH: 10am-3pm, T: 10-8', F. \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH. 626-963-9717.
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.
Mar 24 NM, Albuquerque. Record Convention, Marriott Hotel Ballroom. 1-40 & Louisiana, SH: 9am-5pm, T: 8', F: \$50. Mike or Jackie Walsh, PH: 505-292-2196 days or 292-1741 eves.
Mar 24 NY, Massapequa. LI Record & CD Lovers Expo, Ameri-

Mike or Jackie Walsh, PH: 505-292-2196 days or 292-1741 eves.

Mar 24 NY, Massapequa. L1 Record & CD Lovers Expo, American Legion. Broadway & Veterans Blvd., SH: 10am-3pm, T: 70. A: \$5., under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Mar 24 WA, Seattle. Record & CD Collectors Show, Seattle Ctr. Snoqualmie Room. SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-3537.

Apr 5-7 NJ, Secaucus. Super Mega Show, Meadowlands Expo Center. 355 Plaza Dr. K&S Promos., 1020 Artington Rd., New Milford, NJ 07646. PH: 201-261-4982 or 261-8803.

Apr 6 CA, West Hollywood. Los Angeles Doors Fest 2002. Hyatt Hotel. 8401 Sunset Blvd., SH: 9am-4pm, T: 6', F: \$210. TDM Inc., Box 1441, Orem, UT 84059. PH: 800-891-1736 or FAX: 801-224-5723.

Apr 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.

Apr 6 NY, New York, Musical Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.

Apr 6-7 PA, Allentown. 7th Annual 45-78 RPM Record Expo,

Merchants Square. 12th & Vultee Sts., SH: 10am-?, T: 8', A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743

day of show.

Apr 6 TN, Nashville. Music Collectors' Convention, Day's InnAirport. Briley Pkwy., SH: 10am-3pm, F \$30. if paid one
week in advance, F: \$40. thereafter, A. \$2. with discount
coupon, \$3. without, under 12 free with adult. Alpha
Records & Music, Gerald Ruark, POB 17575, Indianapolis,

week in advánce, F: \$40. thereafter, A. \$2. with discount coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH. 317-882-3378.

r 6 WI, Milwaukee, WMSE Music Melidown, 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.

r 7 CT, North Haven. Record Convention with WPLR, Holiday Inn. 1-91, 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.

r 7 MI, Southgate, Record Show, Civic Ctr. Dix-Toledo (N. of Eureka), SH: 10am-4pm, T: 60-8', F: \$35., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090, PH: 586-759-5133 eves.

bell, PO Box 277, Warren, MI 48090. PH: 586-759-5133 eves.

Apr 7 NE, Omaha. Music & Collector's Show, Belvedere Bingo. 7803 Military (lower level), SH: 10am-4pm, F: \$30.-\$35., A: \$2. Tim, PH: 712-328-8731 or 328-2504.

Apr 7 PA, Allentown. Spring 2002 Lehigh Valley Music Expo. Merchants Square. 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. before Mar 30, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

Apr 13 AZ, Tucson. Semi Annual Record & CD Show, Eagles Lodge #180. 1530 N. Stone, SH: 9am-4pm, T: 6', F: \$30. A: \$3. Bob " Pepe" Galvez, 516 W. 17th St., Tucson, AZ 85701. PH: 520-628-8075 or 907-3370 cell.

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

Apr 13 MI, Ann Arbor. Monster Record & CD Show, Best Western. 2900 Jackson Rd., Exit 172 of II-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.

Apr 13 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 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.

Apr 13 TN, Memphis. CD & Record Show, Agricenter International. 7777 Walmut Grove Rd., SH: 10am-4pm, T: 40-6', F: \$50., A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

Apr 13 WI, West Allis. Milwaukee Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., I-94 to Hawley Rd. S., SH: 10am-4pm, T: 8', Fi \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.

Apr 13 PQ, Montreal. 13th Record Show, Delta Montreal Hotel. 475 President Kennedy, SH: 10am-3pm, A: \$3. Peter Phelps, FAX: 416-282-5174.

Apr 14 CA, San Francisco, Rock in Swap, University of San Francisco, McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

Apr 14 IL, Rockford, Record, Toy, Comic & Sports Collectibles Show, Tebala Shrine Ctr. 7910 Newburg Rd., SH: 9:30am-3pm, T: 75-8', F: \$32., A: \$2. Donald McCauley, PH: 815-262-7250.

3pm, T: 75-8', F: \$32., A: \$2. Donald McCauley, PH: 815-262-7250
Apr 14 IL, Tinley Park. Record & CD Show, Holiday Inn & Convention Ctr. 18501 S. Harlem Ave., just N. of I-80, SH: 10am-4pm, F: \$40, A: \$3. Bil, PH: 847-459-0137.
Apr 14 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.
Apr 14 MO, Springfield. Record Show, Quality Inn. I-44, Exit 80B, SH: 10am-4pm, T: 8', F: \$35., A: \$2. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or 417-887-9280

Main St., Highland, IL 62249, PH: 018-034-3049 of 417-887-9280

Apr 14 NY, Ithaca. WVBR NY CD & Record Fair, Holiday Inn 222 S. Cayuga St., SH. 10am-5pm. T. 40-8; A; \$4 Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Apr 14 PA, Lancaster, Pennsylvania Music Expo, Catholic H S. Cafeteria. 650 Juliette Ave., 1 mi. S. of US 30, just off Rts., 222-501. SH 9am-3pm. Keystone Record Collectors. PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

Apr 14 TN, Nashville. CD & Record Show, Holiday Inn Select. 2613 W. End Ave., SH: 10am-4pm. T: 40-6", F: 550., A: 52. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

Apr 14 ON. Ottawa. 12th Record Show, Carlton University's

937-548-8364.

Apr 14 ON, Ottawa. 12th Record Show, Carlton University's Fenn Lounge. 1125 Colonel By Drive, SH: 10am-4pm, A: \$3. Peter Phelps, FAX: 416-282-5174.

Apr 20 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., blw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk. PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

773-6067.

Apr 20 NY, New York City. Collector's Fest, The Holy Cross School. 332 W. 43rd St., SH: 10am-4pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.

Apr 21 CT, Danbury. Record & CD Expo. Exit 8 off I-84, SH: 10am-4pm. Trash American Style, PH: 203-792-1630.

Apr 21 GA, Atlanta. Record & CD Show, Ramada Inn. I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. PH: 770-946-5050.

Apr 21 MD, Arbutus Record & CD Show, Fire Hall. 5200 South-western Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

Apr 21 NY, Utica. WOUR NY CO & 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.

Apr 21 NY, New York. Super Soul the NY City Record Convention, Gramercy Park Hotel. 2 Lexington Ave. at 21st St., SH: 10am-5pm. Record King, PH: 917-701-7089 or 506-

1772.

Apr 21 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.

Apr 21 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 or Lawrence Pulsic, PH: 888-717-0379 voice mail.

Apr 21 VA, Richmond. Record & CD Show, Holiday Inn Hotel. 2000 Staples Mill Rd., SH: 11am-4-30pm, T: 6', F: \$35. in advance, \$45. after Apr 10, A \$2.50 Stand Still Music, 5918 Derrymore Ct., Richmond, VA 23225, PH 804-422-6772.

6772.

Apr 21 ON, Windsor 6th Record Show, Cleary International Centre. 201 Riverside Dr. W., SH: 10am-4pm, A: \$3. Peter Phelps, FAX: 416-282-5174.

Apr 21 BC, Vancouver. 44th Record & CD Show, Croatian Cultural Centre. 3250 Commercial Dr., SH: 11am-5pm, A: \$2. Neptoon Records, Chuck DeMean, 5750 Fraser St., Vancouver, BC VSW 225, PH: 604-324-1229.

Apr 27 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110. SH: 10am-3pm, A: \$3. PH: 603-888-0294.

0294.

Apr 28 CA, Buena Park Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F' \$50. for 1, \$95. for 2, A' \$3. Steve Brunner, PH: 626-963-9717.

Apr 28 CT, Waterbury, Record Collectors Convention, Marriott Hotel, 63 Grand St., Courtyard by Marriott, SH: 9 30am-4pm, T: 6' & 9', F \$45.-\$65, A \$4 Gorman, PH: 203-287-9923.

Hotel. 63 Grand St., Courtyard by Marriott, SH: 9 30amdpm, T; 6' & 9', F \$45.-\$65, A \$4 Gorman, PH: 203-2878923.

Apr 28 IN, South Bend Record Show, University Area Holiday
Inn 515 N. US 931 (1 m., N. of Notre Dame Indiana Toll
Rd. Exit), SH: 11am-5pm, T: 40-6', F: \$40, A' free Blain
PH: 616-323-7262

Apr 28 KY, Louisville Music Collectors' Convention, Exec. Inn.
Watterson Expwy & Fairgrounds, 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

Apr 28 NJ, Edison. Vinyl Only Record Show, Convention &
Expo Center. At Raritan Ctr., SH. 10am-?, T. 4' & 8', F.
\$40.-\$65.. A: \$6. Groovy Prods., PH: 732-257-3888 or
FAX: 732-257-2366.

Apr 28 NJ, Hackensack. 16th Annual NY KISS Expo, Rothman
Ctr. 100 University Plaza Dr., SH: 11am-10pm, A: \$16. in
advance, \$18. at the door, PH: 201-398-0150.

Apr 28 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.

Apr 28 NY, Buffalo. Record & CD Show, Leonard VPW Post.
2450 Walden Ave., SH: 9am-4; Spm, F: \$56.. A:
\$3. Record Baron, PH: 716-871-8722.

Apr 28 AB, Edmonton. Record, CD, Comic & Toy Fair, Aviation
Heritage Centre, 11410 Kingsway, SH: 10am-4pm, Fred
Kazakoff, PH: 780-487-3195.

May 4 FL, Tampa. Record & CD Show, Holiday Inn Express.

243.
May 4 FL, Tampa. Record & CD Show, Holiday Inn Express.
4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$30., A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780.
PH: 727-520-8766.
May 4 LA, Shreveport. Record & Music Show, Historic Municipal Auditorium. SH: 10am-4:30pm, T: 8', F: \$30., A: free. Arch Cunningham, PH: 318-742-9528 or Alton Warwick,

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western Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418. Jun 23 CA, San Francisco. Rock 'n Swap, University of San Francisco. McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873. Jun 23 It., Rockford, Record, Toy, Comic & Sports Collectibles Show, Tebala Shrine Ctr. 7910 Newburg Rd., SH: 9:30am-3pm, T: 75-8', F: \$32., A: \$2. Donald McCauley, PH: 815-262-7250. at 1st light, .5 mi. on R.), SH: 10am-5pm, T: 70-8', F: \$60.. A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

May 19 PA, Phila. Philadelphia Record Convention, Holiday Inn. 400 Arch St., SH: 11am-6pm. MaxMichaels Productions, PH: 215-514-6323.

May 19 WI, Appleton. Fox Valley Record Show, Best Western Midway Hotel. 3033 W. College Ave., SH: 9am-3pm, T: 6' & 8', F: \$30.-\$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.

5076.

May 26 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

May 26 MD, Arbutus. Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

Ouigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

Jun 1 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.

Jun 1 NY, New York City. Collector's Fest, The Holy Cross School. 332 W. 43rd St., SH: 10am-4pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.

Jun 1-2 ITALY, Milano. "Vinlimania" International Record & CD Fair, Parco Esposizioni Novegro (Milano Linate Airport). Dario Maffioli, Corso Buenos Aires 43, 20124 Milano Italy, FAX: 39-029510638.

Jun 2 MA, Ashland. Groovy Productions Vinyl Only, Gamewell Firemans Hall. SH: 10am-4pm, F: \$50. A: \$5. far Freund, 742 Rt. 18, E. Brunswick, NJ 08816. PH: 732-257-3888 or FAX: 732-257-2366.

Jun 2 WI, Miliwaukee. Record Fest, Serb Hall. 5101 W. Oklahoma Ave., SH: 10am-3pm, F: \$45-\$55., A: \$4. Gary Mason, PH: 414-442-6060 (Mon.-Fri. 12noon-6pm, Sat. 12noon-4pm).

Mason, P.H. 414-442-6060 (Mon.-Fri. 12noon-6pm, Saf. 12noon-4pm).

Jun 5-8 IN, Indianapolis. 10th Annual Rockabilly Rebel Weekend, Fountain Square Theatre. P.H. 765-948-3326.

Jun 8 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 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. P.H. 973-773-6067.

Jun 8 NY, New York, Musical Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th floor, S.H. 10am-2pm, A: free. PH: 212-579-0689 weekdays.

Jun 9 NJ, Springfield. Greater NJ Record & CD Show, Holiday Inn. Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5., \$3. seniors, under 12 free. Greater NJ Record Shows, PH: 908-925-9667.

under 12 tree. Greater NJ Necord Shows, Prt. 908-9259667.

Jun 9 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S.
Cafeteria. 650 Juliette Ave., 1 mi. S. of US 30, just off Rts.
222-501. SH: 9am-3pm. Keystone Record Collectors, PO
Box 1516, Lancaster, PA 17608. PH: 717-898-1246.

Jun 9 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.

Jun 9 WI, West Allis. Milwaukee Vinyl Record Show, Burnham
Bowl. 6016 W. Burnham St., I-94 to Hawley Rd. S., SH:
10am-4pm, T: 8', F: \$35., A: \$2. Yesterdays Music, Jim, PH:
920-733-5076.

Jun 15-16 CA, San Mateo. Bay Area Music Collectors' Expo,
Expo Ctr. 2495 S. Delsware St., SH: Sat. 9am-6pm, Sun.
10am-5pm, A: \$5., \$4. seniors & children. PH: 707-9425079.

Jun 23 IL., Rockford, Record, Toy, Comic & Sports Collectibles Show, Tebala Shrine Ctr. 7910 Newburg Rd., SH: 9:30am-3pm. T: 75-8', F: \$32., A: \$2. Donald McCauley, PH: 815-262-7250.

Jun 23 PA, Allentown. Summer 2002 Lehigh Valley Music Expo, Merchants Square. 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. before Jun 15, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.

Jun 26-29 IN, Indianapolis. 9th Annual Rockabilly Rebel Weekend. PH: 765-948-3326 or FAX: 765-948-3389.

Jun 30 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

Jul 7 WA, Seattle. Record & CD Collectors Show, Seattle Ctr. Snoqualimic Room. SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-3537.

Jul 13 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

Jul 13 NY, New York City, Collector's Fest, The Holy Cross School, 332 W. 43rd St., SH: 10am-4pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.

Jul 13 NY, New York City, Collector's Fest, The Holy Cross School, 332 W. 43rd St., SH: 10am-4pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.

Jul 13 TN, New York Musical Memorabilia Show, Tip Top Shoe Bidg, 155 W. 72nd St., 4th floor, SH: 10am-4pm, T: 50-6', F: \$45., A: \$3. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

Jul 14 Hl, Roseville. Metro Detroit Record Show, VFW Hall. 255-71 Gratiot (N. of 10 Mille Rd.), SH: 10am-4pm, T: 72-8', F: \$40., for 1, \$150. for 3, A: \$3. FL Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928.

Jul 14 MQ, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, T: 65-8', F: \$40., for 1, \$150. for

\$3. Kevin Folkeith, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
Jul 14 ON, Toronto. Musical Collectables Show, Capitol Banquet Centre. 6435 Dixle Rd. Lorne VanSinclair, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.
Jul 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 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
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.
Jul 28 CA, Buena Park. Greater Orange County Monthly

Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 100-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

Aug 3 FL, Tampa. Record & CD Show, Holiday Inn Express. 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$30., A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.

Aug 3 MN, Minnaapolis Record Show VFW 2916 Lyndale Ave.

Richard Rounds, PO Box 2716, Pinelias Park, PL 33780.

PH: 727-520-8766.

Aug 3 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.

Aug 10 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5. under 12 free. F. Falk, PO Box 649, Highland Lakes, NJ 07422. PH: 973-773-6067.

Aug 11 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. Sh: 9am-3pm. Keystone Record Collectors, PO Box 151.6, Lancaster, PA 17608. PH: 717-898-1246.

Aug 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 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

773-6067.

Aug 18 MD, Arbutus. Record & CD Show, Fire Hall. 5200
Southwestern Blvd., SH: 10am-4pm, T: 120, A: free. Ray
Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-4550418.

0418.

Aug 25 CA, San Francisco. Rock 'n Swap, University of San Francisco. McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.

Sep 7 NY, New York City. Collector's Fest, The Holy Cross School. 332 W. 43rd St., SH: 10am-4pm, T: 8', F: \$40. for 1, \$70. for 2, A: \$3. Gary, PH: 718-972-3872.

Thanks, Northeast for making all the previous shows sellouts!

APRIL 27, 2002 (SATURDAY) NEW! 10:00 AM TO 3:00 PM CHELMSFORD ELKS LODGE RT. 110, CHELMSFORD, MA * SPECIAL GIVEAWAY - DVD PLAYER *

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Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

May 19 CA, Los Attos Hills, KFJC Record Convention, Foothill College Campus Ctr. 12345 El Monte Rd. (off 280), SH: 9:00am-4pm, T: 60, F: \$40. aisle, \$45. wall, A: \$2. PH: 650-949-7260, Tommy, PH: 650-368-2814 Rsrv.

May 19 FL, Orlando, Record & CD Show, Central FL Fairgrounds, 4603 W. Colonial Dr., SH: 10am-4pm, T: 72-8', F: \$60., for 1, \$150. for 3, A: \$3. FL Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928.

May 19 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.

May 19 MI, Roseville. Metro Detroit Record Show, VFW Hall. 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40. A: \$3. Al Campbell, PO Box 277, Warren, MI 480930, PH: 586-759-5133 eves.

May 19 NY, Binghamton, WAAL, NY CD & Record Fair, Heritage Country Club, 4301 Watson Blvd. (Rt. 17 W., Exit 70 N., L. 5079.

Jun 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 849, Highland Lakes, NJ 07422. PH: 973-773-6067 Jun 16 MD, Arbutus. Record & CD Show, Fire Hall. 5200 South

PH: 318-227-9110.

May 4 ME, Portland. 7th Annual WMPG Record Show, University of Southern Maine. Sulfivan Gym, Portland Campus, Falmouth St., SH: 10am-4pm, F: \$30., A: \$1. PH: 207-780-

Falmouth St., SH: 10am-4pm, F: \$30., A: \$1. PH: 207-780-4424.

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 5 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, PH: 314-821-9121.

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

May 5 NY, Rochester. Bop Shop Record Show, Village Gate Square. SH: 10am-4pm, A: free. Tom Kohn, PH: 716-271-3354.

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May 5 WI, West Allis. Milwaukee Vinyl Record Show, Burnham Bowl. 6016 W. Burnham St., I-94 to Hawley Rd. S., SH: 10am-4pm, T: 8', F: \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
May 10 KY, Covington. CD & Record Show, Holiday Inn Riverfront. 600 W. 3rd St., Cincinnati. OH, SH: 4pm-10pm, T: 30-6', F: \$45., A: \$3. Rock & Roll Shop, Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
May 10 OH, Cincinnati. CD & Record Show, Holiday Inn Riverfront. 600 W. 3rd St., Covington, KY, SH: 4pm-10pm, T: 30-6', F: \$45., A: \$3. Rock & Roll Shop, Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
May 11 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
May 11 NY, New York. Musical Memorabilia Show, Tip Top Shoe Bldg. 155 W. 72nd St., 4th floor, SH: 10am-2pm, A: free. PH: 212-579-0689 weekdays.
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 12 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., 1 mi. S. of US 30, just off Rts. 222-501. SH: 9am-3pm. Keystone Record Collectors Expo, Holiday Inn. (Formerly Days Inn) 40 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
May 18 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 40 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
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THE SYMPHONIES SCHUBERT NEVER HEARD by Peter Gutmann

"ho was the greatest classical composer of all? Beethoven? Bach? Perhaps the best case can be made for Franz Schubert.

Schubert was born in 1797 and died in 1828. With the possible exception of Mozart, had any other of the great composers lived so briefly, he would be barely remembered, and then only as little more than a sadly unfulfilled promise.

Take Beethoven, for instance. Had he died at Schubert's tender age, he would have written only his first symphony, his first two piano concertos and his earliest solo and chamber music - all pleasant enough but barely distinguishable from the works of contemporaries. No Eroica, Fifth, Pastorale or Choral symphonies, no Appassionata or Hammerklavier piano sonatas, no Archduke trio, no Knutzer violin sonata, no Emperor piano concerto, no violin concerto, no late quartets, no Fidelio opera - none of the works that revolutionized their genres and changed the course of Western music.

In his incredibly short life, Schubert produced nearly 1,000 works, ranging from songs to operas, with lots of sonatas, chamber music, religious works and symphonies in between. Nowadays a very substantial number are revered as masterworks. Yet, Schubert never tasted even a hint of his current fame and died an abject failure. There had been only a single public concert of his works, and only a few songs had been published. While those wonderful songs had begun to attract attention (largely through handwritten copies) and while a circle of friends enjoyed reading through his chamber music in private gatherings, nearly his entire output was ignored and unknown. Schubert himself would have been astounded to learn that he now often is mentioned in the same breath as his idol Beethoven (near whose grave Schubert was buried, in accordance with his death-bed wish).

While others of far less talent achieved far greater and immediate fame, Schubert's lifetime obscurity was a product of his lifestyle and personality. He shunned nobility in an age when royal patronage was still the key to exposure. He rarely lived in the same place for more than a few months in a time when domestic stability was required to establish a local reputation. He loved drinking and carousing and had no interest in leading a respectable life. He earned little income and was so poor that he never even owned a piano until his final year. His mind was so fertile that he paid no attention whatever to marketing a finished composition, always moving immediately on to another project. Throughout his 20s, when he should have developed his career, much of his energy was sapped by the syphilis that eventually killed him. Above all, he was the very first great composer who was not also an established performer and thus unable to use public visibility and box-office clout to promote his own work.

Schubert would be especially amazed to learn that he has come to be regarded as a great symphonist. Of all the genres in which he excelled, the symphonies fared the worst during his life. His first two were written for his school orchestra and the next four for an amateur group he was able to assemble, intended to be heard once and then forever forgotten. Written in his teens, they gleam with dewy innocence, reminiscent of Mozart's juvenilia, with only the barest hint of an incursion of strife. The most popular is the Fifth, a buoyant package of joy, but even the minorkey Fourth (the so-called "Tragic" Symphony) is consistently playful and hardly the deep plunge into soul-stirring despair suggested by its title. Each is graced with wonderful touches paving the way toward the masterworks to come. The melodies are spontaneous but memorable, effortless harmonies constantly take daring yet logical turns, and many of the finales are based on mesmerizing repetition of a short rhythmic motif, an innovative device that would later fuel his magnificent Ninth Symphony.

While Schubert hoped (in vain) that his two mature symphonies would be performed by one of the great orchestras of his time, he had no such illusions for the first six. Their modern recognition is due in no small part to the advocacy of Sir Thomas Beecham, whose final recordings (on EMI CD 66999) delightfully combine relaxed geniality and elegant grace. Yet, despite many full-blown renditions, the early symphonies seem best served on record by original-instrument ensembles, which come closest to conveying the works' modest scale and recapturing their original conception. Wonderfully clear and spirited performances by The Hanover Band are in a ridiculously inexpensive Nimbus box (11 CDs for less than \$30!) that includes quartets, piano sonatas and song cycles. Nicely small-scaled performances by Michael Halasz and the Slovak Philharmonic and Failoni Chamber Orchestras are on individual Naxos budget CDs.

At least Schubert got to hear his early symphonies. The two that ultimately would cement his fame were never performed during his life and remained buried long after his demise. His brother Ferdinand, with whom he had lived in his final months, sold many of Schubert's manuscripts to publishers and thus fueled a posthumous reputation that had eluded Schubert during his short, impoverished life. Robert Schumann, remembered nowadays as a composer but better known in his time as an influential music critic, visited Ferdinand in 1839 to examine the remaining scores and was amazed to discover an extraordinary complete symphony in C major (which became known as the 'Great" so as to distinguish it from the "Little" Sixth Symphony in the same kev). Schumann brought it to the attention of his friend Felix Mendelssohn, also now famed for his compositions but celebrated then as the conductor of the finest orchestra in Europe, the Leipzig Gewandhaus. Fired with enthusiasm, Mendelssohn gave the world premiere (albeit heavily cut) and championed further performances, in spite of resistance from his musicians who, despite their eminence, protested the length and complexity of the work and openly scorned it.

The score was dated March 1828, when Schubert had sent it to the prestigious Vienna Society Of Friends Of Music in hope of a performance, but it was returned with a terse comment that it was too difficult and pompous for their taste. At first, typical of the Romantic outlook, the tendency was to think of the symphony --- presumably written only months before Schubert's death — as his elegiac farewell to life. and indeed many older performances invest it with weight and profundity. More recent scholarship suggests that the work was written three years earlier while Schubert was on vacation in Gastein, Germany. In fact it may have been the legendary symphony Schubert was known to have written there but that has never surfaced. Consistent with the modern view of its origins, many newer renditions animate the work by treating it as a joyous, youthful frolic.

Fortunately, there's no need to invest in full-priced CDs to get a variety of fine performances of the Schubert Ninth. Budget editions include a swift, sharp and hugely exciting reading of the Boston Symphony conducted by Charles Munch (on RCA 60792), the luminous precision of the Cleveland Orchestra under George Szell (Sony 48268) and the novel retro original-instrument sounds of The Hanover Band in that amazing Naxos bargain box. For a few dollars more, mid-priced CDs expand the choices to include a wealth of fabulous interpretations: the sweet warmth and tenderness of Bruno

Walter and the Columbia Symphony (Sony 64478), the deliberate but surprising delicacy of Otto Klemperer And The Philharmonia (EMI 63854), the rhythmic acuity and extroversion of Leonard Bernstein And The New York Philharmonic (Sony 47610), the lean, classic molding of any of the three strikingly



similar recordings by Arturo Toscanini (of which the last, BMG 60290. has superior sound) or the architectural splendor of Wilhelm Furtwängler And The Berlin Philharmonic in concert (Music And Arts 795) or in the studio (DG 427 405).

The most popular of Schubert's works, Symphony #8 ("Unfinished"), had the longest hibernation. Schubert gave the manuscript in 1823 to the president of a Granz music society, who never bothered to deliver it to his members but instead kept it for himself for more than 40 years. Schubert, typically, forgot it.

What exactly is unfinished about it? It lacks the final two movements that, beginning with Haydn, symphonic convention requires - after an opening in sonata form and a slow movement, there's invariably a scherzo to lighten the mood in 34 dance rhythm (but often with a sardonic twist) and then an affirmative finale of significant emotional weight, ranging from triumph (Beethoven's Fifth, Mendelssohn's "Italian") to despair (Tchaikovsky's "Pathetique," Mahler's Ninth). (Of course, there were exceptions to this pattern, including with Haydn himself.)

Commentators have waxed poetic describing the splendor of the two movements Schubert completed. Anthony Burton saw the first as a "perfect juxtaposition of dramatic tension and lyrical ease" and the second "full of restless wandering and turmoil, coming to rest in other-worldly serenity." William Mann perceived "the storm and stress of life contrasted with the serenity of eternal bliss in which violence and turbulence are but distant memories." The late conductor Guiseppi Sinopoli regarded the work as a deeply mystical dreamstate of tragedy and lost memories. But attempts to consider the torso an entirely satisfying unified entity may be a Romantic indulgence and the mere rationalization of having to accept the portion we have. Schubert most likely would have raised a foaming stein and laughed at such pretension — he left extensive sketches for a third movement and even had begun to orchestrate it

Why did Schubert stop? Speculation abounds. Some claim that he probably did finish the work but, typical of his haphazard ways, lost the second half. Others believe that he reworked the remainder into other pieces. Still others suggest that he changed course to suppress the painful memory of the syphilis he had just contracted. But perhaps the most likely explanation, albeit the most prosaic, is that he simply lost interest. Had Schubert lived to a ripe old age, when his phenomenal inspiration flagged he might have gone back to develop ideas and fragments of the past. (In fact, he left sketches for other symphonies, one of which, now labeled the Seventh, abounds in fine ideas.)

But as a young man he was so full of music that new works kept pouring out as fast as he could write them down. (Indeed, friends recalled how Schubert would read a poem he liked, rush off to his room and emerge with a masterful song in final form.) Consistent with his fertile and prolific approach he rarely reworked or recycled material; rather, he just moved forward and wrote a new piece.

In any event, the two movements of the "Unfinished" exert a powerful spell. The previously noted bargain Ninths of Munch, Szell, Walter, Klemperer, Bernstein, Toscanini, and The Hanover Band are all paired with equally fine Eighths (although Klemperer left an even finer concert version on EMI 66868). But if one does splurge for a full-priced CD, it's hard to beat Willem Mengelberg And The Amsterdam Concertgebouw (Biddulph 039). Bursting with inspiration and magnificent playing, its richly blended sensuous sound reaches back from our era to Schubert's through an age when artists considered themselves innovative interpreters rather than dutiful performers. Beyond forming a collaborative bond with the past, it conveys the passionate feelings and sheer humanity of expression that Schubert poured into his work but never lived to hear.

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

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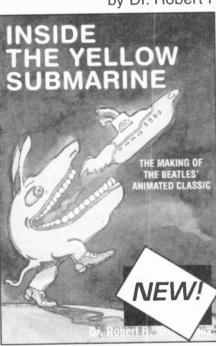
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A Broad Abroad

T. REX DOESN'T NEED A SEQUEL BUT GETS ONE ANYWAY

by Jo-Ann Greene -

have done much to reawaken interest in other avenues of that band's career, particularly those to which the major-label concerns have paid less attention. The appearance of a John Bundrick solo album (reviewed last month) is one case in point; now here comes another, Crawler's Live — Agora Club, 1978 (Angel Air, U.K., www.angelair.co.uk).

Crawler, of course, was formed from the wreckage of Back Street Crawler, the band launched by Paul Kossoff when Free broke up, but was curtailed by his death in March 1976. Regrouping in 1977 but abbreviating their name to point out the fresh start, the group slipped neatly into those odd musical corners that the advent of punk rock had failed to smother — funky, sophisticated, soulful rock, with guitars that burned and a vocalist who howled. Their debut album sold 250,000 units in America, they scored a #65 hit with "Stone Cold Sober," and their live show

album sold 250,000 units in America, they scored a #65 hit with "Stone Cold Sober," and their live show verged on the legendary. And here's why. Live... is a terrific album, a hot show, a loyal crowd and an excellent set — 12 slabs of searing rock, with new guitarist Geoff Whitehorn effortlessly filling the boots that his predecessor had left at the door.

There's more vaguely Free-related trivia to be found in another sterling Angel Air release, Maggie Bell's Live At The Rainbow 1974 (Angel Air, U.K.). The aforementioned Whitehorn was, of course, a former member of Bell's own band (although here, the duties are performed by Brian Breeze), while an early highlight of the 74-minute show is Bell's own version of Free's "Wishing Well," a song that rumor insists was written about Kossoff.

Built around her forthcoming Suicide Sal solo debut but with plenty of room to maneuver around that, Live... captures one of Britain's finest ever blues-rocker singers moving between a haunting version of The Sutherland Brothers' "I Was In Chains" to a hard-rockin' take on Free's "Wishing Well," a truly balls-out soul medley and a beautiful, unaccompanied version of the traditional "Aileem Mochree." So many highlights, so many great performances. According to the liner notes, Bell now lives in Rotterdam and writes music for TV. If that's true, it might be worth switching the thing on occasionally.

Amid all the Country Joe McDonald reissues that have recently appeared via Vanguard and Comet, *The Rag Buby EPs* has long been a conspicuous absentee — indeed, have they ever appeared on CD? Answers on a postcard please. They're with us now, however, wrapped up in packaging that you just have to see to believe.

Issued in 1965, a year or so before Vanguard picked the band up for mainstream dissemination, *The Rag Baby EPs* (Akarma, Italy, www.cometrecords.com) comprises 10 tracks, eight by McDonald and the Fish, two more by guitarist Pete Krug. All were originally issued as installments of the privately produced *Rag Baby* magazine. While the music itself is contained in one CD, the box set–sized packaging features reproductions of the original envelope-sized bags in which two of the EPs were released, plus the picture sleeve that accompanied the third.

Seven pages of lyrics, sheet music and writings reproducing the printed contents of the magazine and an eight-panel digipack

CD case pad out the set, while the music — of course — catches the group at its most naively ragged. The version of the landmark "I Feel Like I'm Fixin' To Die Rag" is vastly superior to the better-known LP version, while "Superbird," "Kiss My Ass" and the anti-President Richard Nixon "Tricky Dicky" all burn with the righteous rage that was once the group's loudest calling card. It's a magnificent package and a reminder of the real motivations behind the then-burgeoning psychedelic movement.

Skipping ahead a few years, Barry Melton's post–Country Joe career is picked up with reissues of his solo debut, 1970's Bright Sun Is Shining (Comet, Italy), and the sole eponymous album by his next full band, Melton, Levy & The Dey Brothers (Acadia, U.K., www.evangeline.co.uk). Also featuring Jay Levy and Rick and Tony Dey and an image that apparently finds

Also featuring Jay Levy and Rick and Tony Dey and an image that apparently finds them uncertain whether they're a barbershop quartet or a bunch of gangsters, *Melton, Levy & The Dey Brothers* is a folky-blues treasure trove, and it's great to have it back.

them uncertain whether they're a barbershop quartet or a bunch of gangsters, *Melton*, *Levy & The Dey Brothers* is a folkyblues treasure trove, and it's great to have it back.

It's not often that one gets to hear an Icelandic rock band that doesn't have something to do with Björk, but Thor's Hammer, as we English-speakers knew '60s beat-merchants Hljomar ("The Sound") are a welcome exception to that rule. Anyone who picked up Rhino's Nuggets II box last year will already have fallen in love with "My Life," and that track alone justifies why, at home in Keflavik, they were nicknamed the Icelandic Beatles. The opening hum is pure "Shes A Woman," after all. But listening to With Love (Big Beat, U.K., www.ace records.com), one quickly realizes that a penchant for Fab Four-ing is only part of the group's appeal.

"Show Me You Like Me," the group's sole U.S. release (on Columbia in 1967) is a crashing slice of Troggs-ish mayhem, but the opening "If You Knew," from 1966, leads into a sequence of tracks that are indeed incredibly Beatles-esque, and the fact that the band was signed to Parlophone only adds to that impression. But elsewhere, glimpses of The Who, The Birds, and The Creation are on show — indeed, whatever people's favorite freakbeat poison might be, Thor's Hammer will become their brand-new best friend.

With excellent liner notes to tell the band's story and the disc highlighting the group's activities between 1965-67, With Love is British-style beat par excellence. This is the sound for which so many American garage bands of the same era were aiming but that few ever managed to catch. Strong melodies, smart lyrics (the band recorded in both English and Icelandic) and excellent musicianship are the hallmarks of the band, not only the ballads, but also on the handful of real gut-bucket

rockers that were part of their arsenal.

There's more unrepentant beat-bashing, albeit of a more late-60s psychedelic nature, to be found among Yesterday's Children and a reissue of their self-titled 1969 debut album (Akarma). The band fronted by Dennis and Richard Croce packs a ferocious sound, dominated by Reggie Wright's wild guitars. Had the wind only blown in a different direction, Yesterday's Children could easily have stepped straight into the blues-metal movement then building around the likes of Led Zeppelin and Black Sabbath. Their version of Larry Weiss' "Evil Woman" is as churning as either of those bands ever were, while Dennis' straining falsetto approaches lan Gillan–esque peaks in places.

Finally, as we saw at the start of this column, death has snuffed out many careers, but it doesn't always snuff out entire bands, even in those cases where the deceased is the most famous member of them all. Back Street Crawler responded to their private tragedy by starting afresh with a nearly new name. Other people, however, have not made the same distinction. Over the last few years, we've seen the Sensational Alex Harvey Band without the sensational Alex, Sweet without Brian Connelly, and Thin Lizzy without Phil Lynott. Now we greet T. Rex without Marc Bolan, and we can already hear the Boppin' Elf's believers gnashing their teeth at the prospect.

Mickey Finn's T. Rex is, of course, the creation of Mickey Finn. The bongo-flailing half of Tyrannosaurus Rex as Bolan prepared for the electric dawn of the 1970s, Finn remained the singer/songwriter/guitarist's visual foil throughout his most

successful years. If the group had to be reanimated, he's as much right as any to lead it and, besides, it's not as if this is the first time T. Rex has come back to life. There was one in *Jurassic Park* as well. But, just as that film did not really need a sequel, neither does the band.

Renaissance (Angel Air, U.K.) is, at least, honest about itself. Finn's name appears right above the band's; Bolan's can be found only in the songwriting credits. All 13 songs re-create past T. Rex classics, from "Ride A White Swan" on, with latter-day band member Paul Fenton in on drums and the rest of the

lineup featuring one former member of Smokey, a would-be Eurovision Song Contest entrant, a white reggae bassist and an unknown 26-year-old on vocals. All of which is very impressive and, in concert, the group are probably great. Singer Rob Benson does a passable Bolan impression, and the band is certainly tight and musicianly. But on CD, one regrets to say, that's all it is — passable, tight, musicianly; plus, there's enough "real" Bolan in the record racks right now. Do we really need a tribute to him? Probably, sadly, not.

Best of the rest

BLACK SUN ENSEMBLE: Hymn Of The Master (Camera Obscura, Australia, www.cameraobscura.com.au). More unsettling madness from Arizona's answer to, among others, a gritty, grungy Sun Ra.

LARRY CORYELL: Offering and The Real Great Escape (Universe, Italy). Straight reissues for two of jazz virtuoso Coryell's more expansive albums — Offering is just six tracks long but includes the epics "Meditation Of November 8th" and "Scotland I"; Escape includes the follow-through "Scotland II," plus a couple of great Jimmy Webb tunes — "All My Love's Laughter" and "P.E. Sloan."

FUZZY DUCK: Fuzzy Duck (Akarma, Italy). With its delightful cover illustration of, of course, a fuzzy duck, this is one of the great lost albums of early '70s British rock. Originally released on MAM in 1971 but misplaced in the excitement surrounding labelmate Gilbert O'Sullivan, Fuzzy Duck is keyboard-driven rock in a funky jamming vein — Skin Alley if they'd really wanted to be signed to Stax, for example. Four bonus tracks round out the treat.

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(Reissues from page 57)

Father Of Delta Blues, and should be in everyone's serious blues collection. On Nov. 16, 1980, he was inducted into the W. C. Handy Blues Hall Of Fame. Just recently, Telarc Records issued a tribute CD Down The Dirt Road: The Songs Of Charley Patton featuring Kid Bangham, Guy Davis, Corey Harris, Steve James, Charlie Musselwhite, Graham Parker, Snooky Pryor, Annie Raines, Paul Rishell, Dave Van Ronk, Colleen Sexton, and Joe Louis Walker.

If there is justice in the world, Patton will soon be inducted into The Rock And Roll Hall Of Fame. (http://revenant records.com)

- Eric S. LeBlanc

THE SHAZAM The Shazam Not Lame (N:A-008)

There's power pop and then there's power pop. Taking their cue from Brit rock's best - i.e., The Beatles, The Who, The Move — The Shazam bolster their approach through relentless refrains, effusive choruses and infectious melodies that tap their '60s sensibilities. While these Anglophile archetypes hail not from Newcastle but from Nashville, their die-hard devotion clearly comes across on their self-titled album.

While The Shazam's two most recent albums have fueled their reputation, it was this self-titled debut, originally released in 1997, that laid the foundation for their signature sound. Like Cheap Trick and the Raspberries, two bands with whom they share an obvious affinity, The Shazam approach classic retro-rock formula. So while songs such as "Let's Away," "Oh No!," "Hooray For Me" and "Cynic" find them turning up the energy meter to at least an 11, the hooks and the harmonies are precise and exuberant but respectful of pop traditions.

As the album works its way through its 13 original tracks and four surprisingly strong bonus cuts, listeners are inevitably drawn into a game of "name the influence," with several songs straying precipitously close to the original blueprints

"Engine Red" and "C'mon Girl" retrace the wide-eyed sincerity that marked the best of Badfinger. The brash swag-

ger of "Florida" recalls Mott The Hoople with all their posturing. "Rollercoaster" plays off The Beatles' "Helter Skelter" with bluster and abandon, even nicking a lyric in the process ("... coming down fast!")

While it's sometimes difficult to separate the emulating from the imitating, the group's performances are consistently credible and engaging. Lest anyone think otherwise, The Shazam are not a sham.

- Lee Zimmerman

OLIVIA NEWTON-JOHN The Best Of Olivia Newton-John: The Millennium Collection

Universal (314-585-412-2)

The Millennium Series as a whole is careful not to mention the one word we're looking for these days: remastered. As I reviewed the limited edition Blind Faith reissue last year (not part of the series), I pointed out the same strange absence of that word; for "mastered by so-n-so" does not mean digitally remastered with the use of noise shapers, prisms and other technologies so ready available at these record companies' hands. (After the Goldmine review, subsequent pressings bore a "remastered" sticker on the shrink wrap.)

At any rate, the Millennium collection CDs are designed apparently to give the average fan the average collection on a specific artist, and in shooting for that, they come out about average. Case in classic point is this release of Olivia Newton-John material. As one of the Top 5 female recording artists of the '70s and '80s, what Universal should do is give us a comprehensive, remastered box set of this fine diva, who did much to erase the boundaries of pop/rock/country/AC. That box set is way overdue.

Newton-John charted 39 Hot 100 hits between 1971-1996. We get a scant 12 of those on The Best Of Olivia Newton-John: The Millennium Collection, and that does not include her platinum single, "You're The One That I Want," nor her gold singles "Summer Nights," "Make A Move On Me" and "Xanadu" — even though there was plenty of room for them and more.

That leads us back to the problem that still dogs this Millennium Series: 43 minutes is not enough music on a CD these days - we all know better! Still, to be fair, what's included

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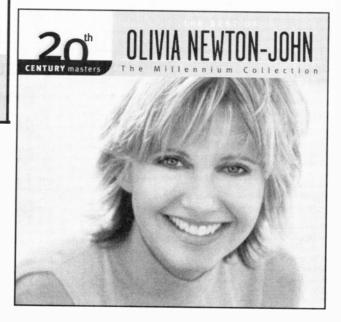
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here are 12 dazzling tracks, and that will serve the purpose of whetting listeners appetites for more. But again I say, to what end? There are neither remastered reissues from Newton-John's catalog to buy in our country nor a box set (hint, hint).

"Physical" was the biggest single of the 1980s, spending 10 straight weeks at #1. It's here along with the very biggest hits from the '70s and '80s — the usual suspects if you will and they're all fine cuts. Still, they're the same ones we've seen time and again on Newton-John compilations, and frankly she deserves to be heard in a fuller light.

– C. Brian Jasper

IKE TURNER & HIS KINGS OF RHYTHM Ike's Instrumentals Ace (CHCHD 782) (U.K.)

If Tina Turner's lawyer had had his act together, he would have simply played the tracks off Ike's Instrumentals for the jury and let the music make his case for him. Quite simply, Ike Turner plays like a man possessed. Turner's music is so consistently aggressive, it's hard to imagine the rage that fuels it.

What makes many of the tracks on Ike's Instrumentals so effective is the contrast between Turner's lead guitar and the mild-mannered riffing behind it. The formula is an undistinguished-sounding rhythm section playing routine changes, above which Turner howls his stingin' rage into the night. If the band sounded like Turner, or if Turner sounded like the

(Please see Reissues page 70)

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(Reissues from page 66)

rest of the band, these tracks would be mundane at best.

Actually, Ihe's Instrumentals presents more variety than this suggests. The earliest tracks (singles from 1954) hardly show what Turner would evolve into. In fact, their sound is not that far removed from what Turner was recording during the same period for Sun (see Varèse Sarabande 302 066 232).

By 1959, Turner had caught fire and his basic sound had been forged. Twelve tracks included here from a 1962 Sue Records LP are fairly pedestrian. Their biggest problem is the shadow of The Twist looming large over everything. The 1965 single "The New Breed" is, likewise, locked in a time warp. As soon as one hears that Tommy Tucker riff behind Turner, it's obvious that this is a mid-60s jam. Turner screams, the band honks — in several of these cases it clearly took longer to name the tracks than to "write" them.

There are some noteworthy exceptions. Turner's country side, anomalous as it may seem, comes up for air twice, once in his take on "Steel Guitar Rag" and once on the original tune "Going Home," which begins and ends with a line ripped off from Hank Williams' "Long Gone Blues.

'Katanga," which dates from the 1962 Sue LP, is the only track that sounds like it required a written arrangement. The band actually plays some unusual changes and, as a consequence, the track stands out. These musicians were obviously capable of being more than three-chord straight-men for Turner's primal screams.

Perhaps the highlight here is the final track, which is a nearly nine-minute medley of blues tunes - Turner's homage to the masters. It begins amazingly with two Little Junior Parker Sun Records tracks, goes on to vintage B.B. King, makes its way through John Lee Hooker, Elmore James, Muddy Waters, and then doubles back to vintage King. It's clear this, too, was hastily cobbled together, and why not? It first appeared on a 99-cent Crown LP in 1963 - made on the cheap for the cheap. But it bristles with energy that's worth the price of admission.

In many ways Ike's Instrumentals is an important release. Its shortcomings are with the original music and the culture that shaped it. This project, including engaging notes by Goldmine contributor Bill Dahl, are respectful, knowledgeable and collector-oriented.

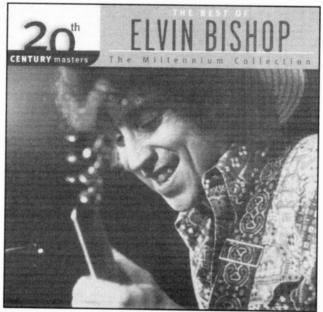
ROCK N ROLL COTTON THROW BLANKETS

- Hank Davis

20th Century Masters The Millennium Collection Mercury (314-589-529-2)

A much more worthy artist than his "one-hit-wonder" status would indicate, Elvin Bishop is funky, funny, earnest, rockin' and down-home all at the same time. Imagine putting Dr. Hook's, The Band's, The Allman Brothers Band's, Eric Clapton's, and Sly & The Family Stone's sounds into a stew; that's what's on this CD.

It's great to see Bishop's work get some recognition in recent months, not only from this release but through other catalog titles, as well as the January release of his King Biscuit Flower Hour show on CD. Three numbers into Elvin Bishop 20th Century Masters The Millennium Collection compilation, the listener will be convinced of Bishop's wide-ranging



prowess, from the good-timey, gospel-y rock opener "Let It Flow," the slide guitar funk-er "Ground Hog" and the Jim Stafford-ish "Stealin' Watermelons."

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Three out of four of Bishop's lower-echelon Hot 100 hits are here: the toe-tapping blues-rocker "Travelin' Shoes" (#81, 1974), the poppy "Sure Feels Good" (#83, 1975) and the concert raver "Struttin' My Stuff" (#68, 1976). Also, his signature song "Fooled Around And Fell In Love," a gold single from 1976 hitting #3, is an authentic rock classic - the only song on the album on which Bishop does not actually sing lead vocal on. The lead vocal of "Fooled" actually come from a very young Mickey Thomas, a future lead vocalist of Starship.

How much relevance does Bishop and his good 'ol funky rock 'n' roll have in 2002? Both sadly and gladly, not much. It's a shame. There's such a huge absence of spiritual, feelgood rock music like this being made anymore, as evident by all the filth and drek on the charts these days. Bishop once said in a interview years ago, "People think if you don't have a hit record, you're just dead. But it's not the case. I play and write and always will and still make a living at it."

A big thank you from this reviewer on behalf of music fans everywhere to Mercury Records for not letting Bishop slip through the cracks.

- C. Brian Jasper

VARIOUS ARTISTS Buckwheat Zydeco & Company Tomorrow (70006)

Considering the Tomorrow label has just four contemporary releases in its catalog, it's pretty ambitious (though perhaps unwise) to assemble a full-length anthology from such a small body of material.

Co-owner Buckwheat Zydeco opens the vault here with two get-up-and-go tracks from his Tomorrow debut, Trouble - "Put It In The Pocket" and "Hard Chargin'." Up-andcomers Sean Ardoin & Zydekool jump in with four tracks, the best perhaps being "Old School/New School," an odd hybrid of Boozoo Chavis and Chuck Berry. Lil' Brian & The Zydeco Travelers sound very much like a younger version of Buckwheat Zydeco, except on the aptly titled "Jackin' This Song," which has Chavis stamped all over it. Buckwheat returns with a live version of "Trouble," probably the best track on the CD, and an awful (previously unreleased) 13minute version of "Hey Joe."

Record companies release samplers to draw attention to their catalog. I fear Tomorrow might well have actually done the opposite. They've included so much material from each of their CDs here that many buyers may think, "Well, I've got four tracks here from Buckwheat and Sean Ardoin. Why do I need to buy their individual CDs?"

— Jeff Hannusch

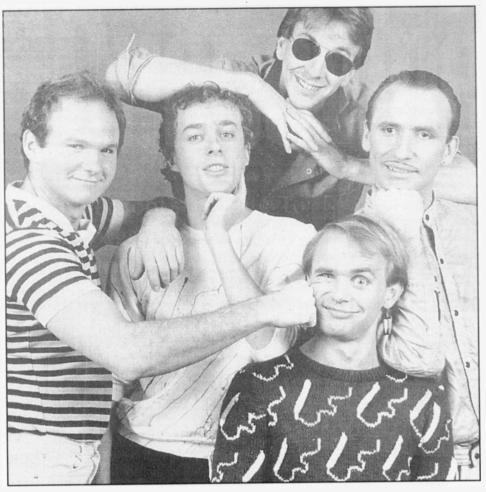
VARIOUS ARTISTS Hit Me With Your 80's Box Hip-O (314 585 379-2) (Three discs)

Few decades have been so ruthlessly stereotyped as the '80s. It was an era in which a world of weird things happened, from the introduction of the compact disc to the fall of Soviet Communism. But mention "the '80s' to anyone who lived them, and what are the first things that come to mind? Duran Duran's videos, Nena Luftballon's armpits and Howard Jones' dancer. There's a conundrum - of all the skeletons that could live in one's closet, could any grin more ghastly than that? "I was Howard Jones' dancer."

On Hit Me With Your 80's Box, Jones is here, of course, a little into the third disc of three, sandwiched between Glenn Frey and Simply Red. "Money is no longer too tight to mention," a wise man once wrote about that latter band, shortly after the hit of almost the same name, "but follow-up material certainly is. Poor dears, they really are doomed.'

Over the next 15 years, until the end of the century, ginger geezer Red Hucknall scored 30 more U.K. hits. He has, indeed, been "Holding Back The Years." But most everyone else on this box is just stuck in them, from heartthrob Rick Springfield — whose "Jessie's Girl" now sounds more like Phil Lynott than it ever did; to Men At Work, whose still-enduring "Down Under" is even better with the bass boost turned up full. Shame they never had that in the early '80s, isn't it?

One is not going to love every track on this album - 42 songs span 10 years of change and a bunch of scary genre shifts too. Technotronic and The Commodores, Twisted Sister and Spandau Ballet, Billy Ocean and Billy Idol ("Rebel Yell"! terrific!), The Waitresses and a flock of weird haircuts, Men Without Hats but no men without hits. Even the cuts that we all hoped would be forgotten - Mr. Mister's "Broken Wings," Hall & Oates' "Maneater" and Jan Hammer's "Miami Vice" — are lurking in your brainpan somewhere, while the songs for which one still has a soft spot sound better than ever.



Courtesy of Columbia Records/by Laura Levine

Men At Work

Step this way, then, for the revitalized vitality of... Peter Schilling's "Major Tom," in his synthesizer-stuffed tin can; Bananarama's "Cruel Summer," all about the beast that dumped you way back when; Adam Ant's "Goody Two Shoes" - what did he do in the end? And, of course, Jones and his dancer. The name of the song is "No One Is To Blame." The name of the decade could be much the same.

Can't wait to see what Hip-O makes of the '90s.

— Dave Thompson

IOHNNIE RAY Johnnie Ray In Las Vegas/Til Morning Collectables (COL-CD-7437)

Some people feel that Johnnie Ray set the stage for Elvis Presley. As Ray's biographer Jonny Whiteside writes in Cry (Barricade Books, 1994), "The mix of black-ballad phrasing, untrammeled emotion and his ingenuous, wide-eyed rural outlook created an astonishing, individuated pop music

style." Despite 1951's double-sided break- 71 through "Cry"/"The Little White Cloud That Cried" and '56's "Just Walking In The Rain," Columbia A&R head Mitch Miller often didn't know what to do with The Prince Of Wails. Fortunately, two 1958 LPs - the live In Las Vegas and (with jazz pianist Billy Taylor's drums/bass/guitar trio) Til Morning - present him free from Miller's hit-or-miss

Combining standards and hits, Vegas finds The Cry Guy good-naturedly working his crowd like a champ despite a deaf ear. When he says the moral of "Ain't Misbehavin'" is "see, hear and speak no evil," is he asking them to ignore gossip about his sexuality and prodigious drinking capacity? Comparing "Little White Cloud" (which Whiteside suspects Ray penned as an autobiography) to his last Top 20 hit, 1957's rather silly "Yes, Tonight Josephine," we wonder if a decline in pop songsmithing was as much a factor as mid-50s rock in his disappearance from the charts.

Til Morning's standards ("Day By Day," "It All Depends On You") let him stretch out and relax, lagging behind the beat like his inspiration, Billie Holiday, on songs worthy of his skills. We hear his intimate late-night quiet side instead of the histrionics of "Cry."

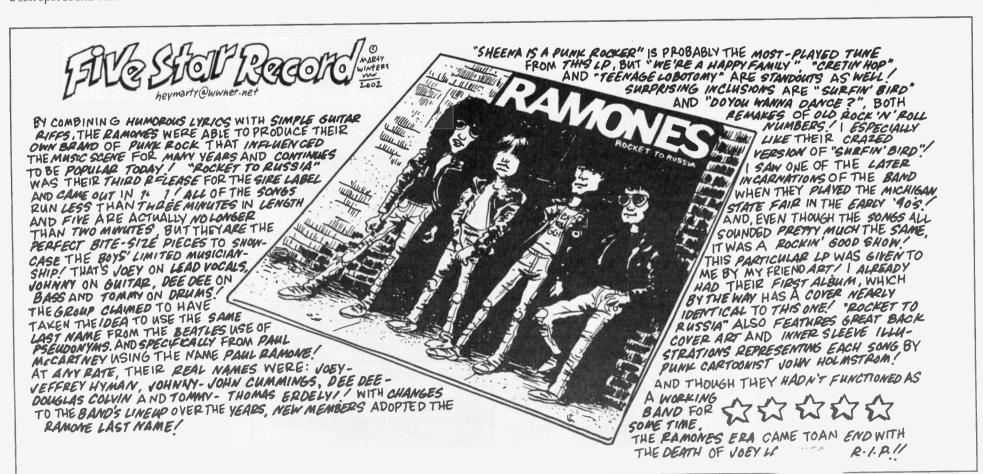
Ray is largely overlooked today, but this 24-track CD shows his unique skills during pop music's transitional '50s. (Due imminently from Collectables are two more Ray CDs, each combining two '50s LPs: The Big Beat/I Cry For You and Johnnie Ray/On The Trail.)

- Bruce Sylvester

GARY STEWART Best Of The HighTone Years HighTone (HCD8141)

Things never seemed to go as well they could have for Gary Stewart. No ordinary country crooner, he never quite fit in with the outlaw rat pack, the gang led by the likes of Waylon Jennings, Willie Nelson, Johnny

(Please see Reissues page 76)



L 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 Roy Head Dion and the Belmonts

Straight Up Roy Head and the Traits Where or When

LP 45

Apple SW3387 **TNT 101** 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.

WANT LIST Order Form

MAIL TO: GOLDMINE WANT LISTS • 700 E. State St., Iola, WI 54990-0001 715/445-2214 Fax: 715/445-4087 **PAYMENT:**

Address_ City_

☐ Check ☐ Money Order ☐ MasterCard ☐ VISA ☐ American Express ☐ Novus Credit Card # __ Signature

Exp. Date:

State Zip Phone E-mail address_

Flat Fee **\$1.00** + ____ items @ 50¢ per listing = **TOTAL \$___**

ARTIST

RECORDING

This line is optional and can be used to describe the condition of the items you are looking for.

FORMAT

LABEL & CATALOG NUMBER

Item #1 __ Item #2_

Item #3 __ Item #4

Use additional sheets of paper if needed. Please type or print clearly.

Note: Due to tremendous response, Want List Ads will appear in the order they are received. Because of space limitations it may take several issues for your ad to appear.

GOLDMINE WANT LISTS

Looking for a particular recording? Advertise it in the Goldmine Want List section. The cost is \$1.00 flat fee, plus 50c per item. Use the form at the beginning of this section to list your wants. Mail the form, along with payment, to: GOLDMINE Want List, 700 E. State Street, Iola, WI 54990.

JAY POLERSTOCK

- 7 Peachtree Lane
- . Huntington Station, NY 11746
- Phone: 631-421-1805

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

THE CLINGER SISTERS - Puppet, Golly Mon, 45, Tollie 9035 STEVE LAWRENCE - The Lady Wants To Twist, Tell Her I Said Hello, 45,

STEVE LAWRENCE - The Sounds Of Summer, Millions Of Roses, 45. Columbia 43362 DORIS DAY - Great Movie Hits, Album, Harmony 7392 or 11192

THE HUNG JURY - Let the Good times In, 45, Colgems 1010

JACK JONES - I Can't Believe I'm losing You, The Race Is On, 45, Kapp SHAUN CASSIDY - Born Late, Album, Warner 3126

PAULA ABDUL - Greatest Hits, Cassette only, Virgin 48980
ANNETTE - Video tapes wanted of her performances on American Bandstand and The Dick Clark Show JAMES DARREN - Video tape wanted of him singing Good Bye Cruel

World, on the Donna Reed Show episode "One Starry Night" PAUL PETERSON - Video Tape Wanted Of Him Singing She Can't Find Her Keys on The Donna Reed Show Episode "To Angle With Love"

AL BOROSKI

- 26621 Wadsworth
- · Redford, MI 48239
- E-mail: heavymetalal@aol.com "Kristin Ren E-mail me back"

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

SEDUCE - (Detroit Local Band) Live recordings, video or audio HALLOWEEN - (Detroit Local Band) Live recordings, video or audio HAVANNA - Black, Live recordings, video or audio JUDAS PRIEST - (2002 Show From Detroit) Live video or audio

BRIAN BOROSKI

- 32608 Hively Ave
- · Westland, MI 48186
- widetank2@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

NEIL DIAMOND - Live recordings, 2000-02, video or audio MIDNIGHT OIL - Live recordings, 2001-02, video or audio C.S.N.Y. - Live recordings, 2001-02, video or audio THE WHO - Live recordings, 2000 tour, video or audio

CHRISTINE YOUNG

- 232 Harner Dr
- Orange VA 22960
- · E-mail: kathoirlchris@aol.com

CDs wanted preferablySS-01 opened, EX condition

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER TERRY KATH - (Chicago) - Magazines, photos, 45's with PS, songbooks,

tourbooks - anything!

CHICAGO - "Anthology", CD, Dressed to Kill label, U.K. pressing

CHICAGO - "Beginnings", CD, import

CHICAGO - "Sessions Presents Chicago", 2 CD set, Sony Music Special Products

CHICAGO - Japanese import CDs, with OBI, Teichiku Records DAVID GATES - "First", songbook, and any other songbooks for his solo albums, excellent condition

ROBERT WARNER

- 7 Amber Lane
- Lafavette, CA 94549

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BOB DYLAN - Live concert recordings on CD or CDR GRATEFUL DEAD - Live concert recordings on CDR, trades only LED ZEPPELIN - Any rare items, any format MAGMA - Any rare items, any format

MICHAEL P. MAHON

- 41 Gleason St.
- Framingham, MA 01701-3504
- Phone: 508-877-0191
- E-Mail: alouettes25@hotmail.com

I'm looking for THE VENTURES on JAPANESE CD's only. No replica CD's or No cassettes. THE REAL THING! Featuring Bel Age with The Ventures on 3 inch mini CD's on a 3-part series. Any Japanese Record Dealers, or a fan of The Ventures in Japan, or USA. New or Used. Please let me

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

THE VENTURES - Bel Age With The Ventures Vol. 1 (Panam) Mari Hemi: CRDP-43 (3" mini disc)

THE VENTURES - Bel Age With The Ventures Vo. 2 (Panam) LILIKO/Emy Jackson: CRDP - 44 (3" mini disc)

THE VENTURES - Bel Age With The Ventures Vol. 3 (Panam) Olive/Reina CRDP - 45 (3" mini disc)

JUDY HARTZOG

- 114 Travelers Rest Blvd.
- . Summerville, SC 29485
- Phone: 843-875-2514
- E-mail: Kylestevejudy@msn.com

I would love the following in playable (no skips please) condition.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

MICHELLE SHOCKED - Artist Make Lousy Slaves, CD ROY BUCHANAN - A Street Called Straight, CD, Japan Import or other CONCRETE BLONDE - Nu Rock (Radio Show) Concert, CD, or any

PINK FLOYD - Games for May - Box set w/booklet, CD, Bedrock or other

MICHELLE SHOCKED - Dub Natural, CD, any KATIE WEBSTER - Many Faces Of, CD, import

MICHELLE SHOCKED - E-Town or House of Blues, CD, radio shows BEATLES - Artifacts III Box Set, CD, any

JOHN SIGNORE

- 922 Store Rd. Harleysville, PA 19438
- Phone: 610-584-9868
- E-mail: signore01@agl.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER DEBBIE GIBSON - You Belong to Me OLIVIA NEWTON-JOHN - Have You Never Been Mellow - Dance Version

From Sony Playstation Game - Dance, Dance - Revolution TIFFANY - Flies Like an Angel, Was it good for you (Movie - Thin Pink

NEW KIDS - Dirty Dancing French Maxi CD* 5, Honey, Don't Ya Leave Me Tonight, Love Me or Love Me Not, Nightmare, On a Wing of a Prayer FOUR TOPS - Dance version - "When She Was My Girl" LOOKING FOR - Game Time Wrist Watch-Casio; Girl-song - movie -August 15, 2000; Judge Judy - Tuesday, August 1, 2000; Kim - worked at Union National Bank - Kulpsville, PA - 1996

SHARON HAMMONS

- P.O. Box 193
- Newton, IA 50208
- · Phone: 641-791-7246

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

CASH COWS - Various artists, LP, Virgin import THE CHURCH - Priest = Aura, CD FINGERPRINTZ - Distinguishing Marks, LP, Virgin

SPLIT ENZ - History Never Repeats, VHS

- **BROOKS** • 191 Main St. Apt. #3
- Philmont, NY 12565

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

GREAT WHITE - 'Live' video from '82-'85 GREAT WHITE - Call It Rock n' Roll (in original box) video

GREAT WHITE - Singles on cassette/CD

GREAT WHITE - Album reviews GREAT WHITE - Articles post-'91 from mags like Metal Edge, RIP, Hit

Parades & Others GREAT WHITE - Self-titled album cover (black) poster GREAT WHITE - Let It Rock album cover poster

MEAN STREAK - 'Live' video from late '80s/early '90s of the N.Y.C. allfemale metal/hard rock band

BITCH - Damnation Alley, EP, cass/CD BITCH - Be My Slave, cass/CD

BITCH - A Rose By Any Other Name, cass/CD Anything with BETSY - cass/CD/video

METAL MASSACRE #1 w/various artists inc. BITCH - cass/CD

THE RUNAWAYS - Anything with Cherie Currie, cass/CD/video LEE AARON - cass/CD/video PHANTOM BLUE - cass/CD WARLOCK/DORO - cass/CD/video

ROCK GODDESS - cass/CD/video SAMANTHA FOX - Late '80s posters

KICK AXE - Vices, cassette

UFO - Misdemeaner Live (in original box) video
THE ADVENTURES OF FORD FAIRLANE - Soundtrack cass/CD

JUSTIN E. CRAFTON

- 822 Warren Ave.
 - Wakeeney, KS 67672-1955
 - · Phone: 785-743-5822

• E-mail: richie_kotzen_musicfan@hotmail.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER RICHIE KOTZEN - (Items from Poison, Vertu, Mr. Big, Arthur's Museum and Solo Days)

STEVIE SALAS - (Anything from CD's, Guitar Picks, Articles, Etc.) POISON - Circa 1992 through 1995 with Richie Kotzen and Blues Saraceno

BLUES SARACENO - (Anything from days w/Jack Bruce, Poison, Transmission OK, solo)

GOLDMINE WANT LISTS

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VINCE KIKEL

- 2886 Mason Ave
- Port Huron, MI 48060 F-Mail: vkmk@earthlink.net
- ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BEATLES - Butcher Cover paste over any condition LYNYRD SKYNYRD - 45s, LPs, imports, shirts, anything! BACKSTAGE PASSES - and crew shirts SEALED & QUAD 3-TRACKS - any condition

MICHAEL DRUCAS

- 17 Phillips Beach Ave.
- Swampscott, MA 01907
- Phone: 781-598-3936
- E-Mail: michaeldrucas@hotmail.com

Average White Band wanted, 1972-1982. Serious collector seeks items listed. If you can help, pelase call or write. High prices paid.

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER AVERAGE WHITE BAND - 1972-1982 Audience tapes. Will pay \$100 a

show AVERAGE WHITE BAND - 1972-1982 Concert Posters

AVERAGE WHITE BAND - 1972-1982 Flyers, Handbills AVERAGE WHITE BAND - 1972-1982 Tickets, Passes AVERAGE WHITE BAND - 1972-1982 Anyone who may have taken pho-

tos onstage, offstage AVERAGE WHITE BAND - 1972-1982 Video filmed from the audience AVERAGE WHITE BAND - 1972-1982 Concert Reviews from newspapers

TROY GROLLER

- 5461 San Vicente Blvd. #12
- . Los Anneles, CA 90019

E-Mail: dreemer01@earthlink.net
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BUDDY GUY - on PBS. Doing Beatle covers. VHS. 1991?? MARC BONILLA - Middle Of A Dream, Live, 2 CDR set. 1/15/98. Sar

N. STONES - A Stones Throw Away - 2 CDR set 2/9/99. Anaheim LITTLE VILLAGE - Solar Sex Panel, #PLR 9232? live CD USA 1992 or

S.F. 1991.
KINKS - Up Gose 1990. Radio show. (Not edited out)
SRV - Int. - W/J. Ladd on Vinyl or tape
BEARS - Oh Me - Wots Up Mate. Is this a live boot w/A. Belew??
Live CD or Show - ETTA JAMES - w/Joe Walsh on Guitar. Heard this on 95.5 KLOS, 8/94 ofr 8/95?

T. RABIN - On Mark & Brain 8/91??

FRANK CONTI

- 712 8th St.
- Secaucus, NJ 07094
- Phone: 201-330-9409

• E-Mail: marylee711@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER TEDDY RANDAZZO - Big Wide World, LP, Colpix CP445M CSP495S

GARY C. HUESTED

- 1131 Piedmont Ave. NE
- Palm Bay, FL 32907 Phone: 321-984-2144
- E-Mail: ghuested@cfl.rr.com

Serious R.E.M. collector seeking VG++ or better music and memorabilia ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER Dead Letter Office advance promo cassette US or UK
Documenting REM: 1983-1987 IRS 14U Canada cassette
Fables of the Reconstruction UK CD (w/*Green Grow The RushED")

Murmur US cassette ("There She Goes Again" on insert) REM Singles Collected PTS 2039 Japan cassette

Orange Crush 3" German CD in 5" slimiline jewel case w/adaptor Stand German CD Warner Bros. 7577CD

Chronic Town 12" EP Canada (gargoyle label) Green 12" LP Japan (w/obi) Dead Letter Office 12" LP Japan (w/obi)

TOM BERTRAND

- 235 East 13th ST. 4M
- New York City, NY 10003
- Phone: 212-673-6568

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

DIANA ROSS - Everything Is Everything, CD, Cassette, Vinyl, N Records
DIANA ROSS - Music/Videos/Interviews, CD, Cassette, Video

ALEX ZAMBRA

- 5644 Lawndale Houston, TX 77023-3840
- Fax: 713-921-5082

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER.

GILBERT B'ECAUD - Degonfle, any format but Mint. CDR ok.
GILBERT B'ECAUD - La Repetition, any format but Mint. CDR ok. GILBERT B'ECAUD - La Saison du de'samour, any format but Mint. CDR

GILBERT B'ECAUD - L' Enfant du Ciel, any format but Mint. CDR ok. GILBERT B'ECAUD - Je t'aime mon frire, any format but Mint. CDR ok.
GILBERT B'ECAUD - On a tous un coin sur la terre, ary format but Mint

GILBERT B'ECAUD - On a toda official soft to terre, any format but Mint. CDR ok.
GILBERT B'ECAUD - My Emotion, any format but Mint. CDR ok.
GILBERT B'ECAUD - Quand j serai plus la, any format but Mint. CDR ok.
GILBERT B'ECAUD - Heureux comme un poisson dans l'eau, any format

Am a very serious -GILBERT B'ECAUD - collector, always looking for Mint LP's, EP's, & 45's & some CD also. Many items & CDR's available exchange. Need the songs above to have all his songs.

• 2919 Brinkey Wy #18

 Louisville, KY 40218 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

REDBONE - Message From A Drum, cassette, Epic ET30815 GENE PITNEY - Country Side Of, 8-Track, Musicor I.T.C.C. M8-3104 PAT BOONE - Originals, Double Play, 8-Track, ABC/IGRT 8022-301 H SHIRELLES - Very Best Of, 8-Track, Scepter Citation Series 1802 BOB CREWE GENERATION - Music to Watch Girls By, 8-Track, DynoVoice PV8-9003

ROGER MILLER - Whistle Step, 45, Buena Vista 493 LOUIS ARMSTRONG - When You Wish Upon A Star, 45, Buena Vista 489 CAMARATA ORCHESTRA - What Does He Want Of Me, 45, Buena Vista

BOBBY GOLDSBORO - These Are The Best Times, 45, Buena Vists 561

ROLAND EDGER

- P O Box 7003
- HSV, AL 35807
- · Phone: 256-653-2952
- · F-Mail: redger@hiwaav.net

ds 1993-1998 - All items wanted! ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BROTHER CANE - Videos, all, Virgin Records BROTHER CANE - Promos. all, Contact me with your list BROTHER CANE - Compilations, Japan/UK and USA BROTHER CANE - All Releases, All, Any

TROY GROLLER

- 5461 San Vicente Blvd. #12
- Los Angeles, CA 90019

• E-Mail: dreemer01@earthlink.net

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER DAVID BAERWALD - Bedrime Stories, CD, A&M Rec. #215-289 DAVID BAERWALD - Dance, Promo video

DAVID BAERWALD - Live from the Bottom Line. NYC. 6/19/90/ Radio

P FRAMPTON - Moon's Train, CD, Ger, Imp, Inakustik/Inak Records

STONES - R. Starr/& The Kings - What's It All About, 7" w/B. Huie. Red

Ladei JAGGER - Wandering Spirit, EPK & Story Of, UK Vd. TRAFFIC - 5/1/94 Pre. of Far Away From Home, on tape THE LAW - (Rodgers/K. Jones) - CD 5 Sgl - Laying Down The Law, Tough love, etc. 1990. UK/Ger/Jpn. Atlantic Rec. #A-7781. LEGENDS OF ROCK - Radio show-on, Yes, Stones, Hendrix??

MICHAEL TURNER

- 7 Rosewood Avenue Burnham-On-Sea, Somerset TA8 1HD England
- Phone: +44 (0) 1278 783519
 E-Mail: Mturner217@aol.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER NEIL SEDAKA WANTS 45s (*radio adverts)

435 (*T8010 80Verts)

*Christmas & New Year Greetings From RCA, RCA SP-45-128

*Find Yourself A Star, Rad 72-1

*Giving's Not So Hard To Do, United Way

*US Air Force promotion

Don't Go/Come Back Jo (with the Tokens), Melba 1956 Amour Perdu/oui, Nous Serons Des Copains, French Canada, Atlantic

Singing in German

Sedaka compositions not recorded by Neil and also written by his pseudonym Grossman

LPs

Nora, Foreign Legions, Worldwide Lyric Search, Sedaka one of several judges, NY Music NYM-5

Faithful Our Love/Classical Rock N Roll (Jamie & Jane duets) Decca 30934 1959

Run, Run Roadrunner (Musicor promo, stereo) Mus1474 1968 LPs

It's Country Time Again (with George Jones, stereo, Black Label) Musicor

She's A Hearthreaker (promo, stereo) Musicor 1968 Vintage Gold Pack of Hits, Vol. 1, 3, 4 (various artists, att. Versions of: Darlin' Corey, Ain't Ya Comin', Silver Bracelets, Run, Run, Roadrunner,

Rags to Riches) Vintage
Pitney compositions not recorded by Gene, for example: Buzz Clifford,
Magic Circle, Columbia 42290, 45 same # for 33 1962 Nobells? Searchin'
For My Love/Crying Over You, Mar 101 1962
If possible, records to be in at least EX condition.

JOSEPH P. GIANGUZZO

- 5031 N. Barton Road
- · Lyndhurst, OH 44124

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER SOUND OF THE 70'S - TV Themes, Time Life #R840-2 MAJOR LEAGUE CURB - #CRBD-10402

TOM (BONES) NALONE - Eastern Standard Time Amazing AMCD-1037

JOHN D. COUCH

- 240 Route 9, Apt. J-8
 West Creek, NJ 08092
- · Phone: 609 597-3038

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

THE BEATLES - Introducing the Beatles, CD, VJ, Japanese ERIC CLAPTON - Kind Of The Blues, 2 CD, Mid Valley, Japanese RONNIF LANE - The Arms Concert, 2 CD, Heart Breaker, Japanese BOB DYLAN - Infinity On Trial, 2 CD, Wanted Man

- 20a Purley Bury Close, Purley
- · Surrey, CR8 1HU, England
- E-Mail: 106174.451@compuserve.com

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

BOWIE CONCERT TICKET - Santa Monica Civic Auditorium 10/20-21/72 BOWIE CONCERT TICKET - San Francisco Winterland Auditorium 10/27-

BOWIE CONCERT TICKET - Los Angeles Hollywood Palladium 3/11-12/73 BOWIE CONCERT TICKET - Los Angeles Universal Amphitheatre 9/2-8/74 BOWIE CONCERT TICKET - San Diego Sport Arena 9/13/74

BOWIE CONCERT TICKET - Anaheim Convention Centre 9/16-17/74 BOWIE CONCERT TICKET - San Francisco Cow Palace 2/6/76 BOWIE CONCERT TICKET - Los Angeles Forum 2/8-11/76 BOWIE CONCERT TICKET - San Diego Sports Arena 2/13/76 ROWJE CONCERT TICKET - Fresho Convention Center 4/2/78

BOWIE CONCERT TICKET - Los Angeles Forum 4/6/78 BOWIE CONCERT TICKET - Los Angeles Sports Arena 10/14/87 BOWIE CONCERT TICKET - Sacremento Cal Expo Center 5/24/90 BOWIE CONCERT TICKET - Mountain View Shoreline Amphitheatre

51/28/90
TIN MACHINE CONCERT TICKET - Los Angeles The Roxy 6/16/89
TIN MACHINE CONCERT TICKET - La Variety Arts Theatre 12/13/91
TIN MACHINE CONCERT TICKET - San Diego Sprekels 12/14-15/91
TIN MACHINE CONCERT TICKET - San Francisco Warfield 12/17/91
BOWIE/NIN CONCERT TICKET - Los Angeles Forum 10/28-29/95 BOWIE CONCERT TICKET - San Francisco Warfield 9/15-16/97 David Bowie tickets from other states/countries also wanted

GEORGE BERK

- 155 Manor Drive
- Palmerton, PA 18071

 Phone: 610-852-2182 Looking for any Stone Temple Pilots "acoustic" performances, acoustic ive" radio or MPR's

ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

Audio Tapes/CDR's of Scott & Dean's Live Acoustic Radio Tour, April, 2000

STONE TEMPLE PILOTS - Audio Tapes/CDR's of Full Band, Acoustic Radio Tour, April, 2000

STONE TEMPLE PILOTS - Rockline, 10-18-99 STONE TEMPLE PILOTS - Rockline, 5-1-00 STONE TEMPLE PILOTS - Rockline, 7-30-01

STONE TEMPLE PILOTS - Any FM radio shows where the band play "live" acoustic songs STONE TEMPLE PILOTS - Audic tapes/CDR's wanted from the following

St. Moritz Club, London, England 6/9/01 (acoustic set) Barrowlands, Glasgow, Scotland, 8-23-01
Cleveland State Convention Center, Cleveland, Ohio 10-11-01 Shottenstein Center, Columbus. Ohio 10-19-01 Charlotte Coliseum, Charlotte, NC 10-30-01 Mississippi Coast Coliseum, Biloxi, MS 11-4-01
The Joint @ Hard Rock Hotel, Las Vegas, NV 11-20-01

- **EVAN BORIS**
- 6 Saint Andrews Court
- Old Westbury, NY 11568-1710
- Phone: 516-997-4840 • Fax: 631-234-8248
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(Reissues from page 71)

Cash, and Kris Kristofferson.

On the other hand, his rough-hewn image and trademark growl found him out of step with the country-music mainstream. As a result, he never gained the marquee value or the attendant fan following achieved by his colleagues.

Stewart had other things to deal with, though, mostly heartache, heartbreak and an endless parade of cheating women. As evidenced by the tracks on Best Of The High-Tone Years, drawn from his HighTone recordings of the late '80s and early '90s, his songs straddle a line between tears-in-your-beer laments and high-octane honky-tonk. The titles say it all - "Brand New Whisky," "Make It A Double," "An Empty Glass" and "I Get Drunk" offer up the antidote for the subjects of songs such as "Nothin' But A Woman," "Nothin' Cheap About A Cheap Affair," "Bedroom Battleground" and "Delia. So he's not exactly the model of political correctness. What real cowboy ever was?

While the story lines may seem somewhat predictable, Stewart's performances are fueled with credibility, conviction and rowdiness as well. The trio of tunes that wrap it up — "Honky Tonk Hardwood Floor," "Come On In" and "Let's Go Jukin" - prove that for all the women and the whiskey, hang-ups and hangovers, nothing should stand in the way of a down-home good time.

- Lee Zimmerman

TOWER OF POWER Soul With A Capital "S": The Best Of Tower Of Power Epic (EK 86155)

Given that Tower Of Power are generally regarded among the heavyweights of early 1970s funk, few people would classify a digest of their later years as anything remotely approaching a Best Of. Columbia didn't even acquire Tower Of Power until 1976 and lost them again for most of the 1980s before renewing the partnership in 1991. But, the set pulled together for this



Courtesy of Sony/Legacy

Tower Of Power

Still popular, touring and continuing to light the funk on fire on stage, Tower Of Power remain a vital, if somewhat undervalued, part of the contemporary funk scene.

compilation isn't so bad at all. Plus, it reminds us that, at a time when so many of their peers were selling out to disco, TOP stayed true to their earthy roots and continued to put together horny jams.

A chunky nine of Soul With A Capital "S": The Best Of Tower Of Power's 14 tracks are culled from the band's '90s output - the five albums culminating with the live Soul Vaccination. The title track and "Attitude Dance" are prime examples of the band's later style, while their current live act is successfully showcased across "So Very Hard To Go," "You're Still A Young Man" and "What Is Hip?" recorded at the 1999 Fox Theatre show in Stockton, Calif.

Sandwiched in the middle of the disc, however, are five tracks from the 1970s - and this is where things become most interesting. The punchy "You Ought To Be Havin' Fun" and the title track from 1976's Ain't Nothin' Stoppin' Us Now are obvious highlights, but in fan and collector terms, the masterstroke is the inclusion of "I Love That Girl So Much," a previously unreleased alternate mix from 1979's Back On The Streets sessions.

Still popular, touring and continuing to light the funk on fire on stage, Tower Of Power remain a vital, if somewhat under-

valued, part of the contemporary funk scene. It's still true that new fans will be better-served by TOP's early 1970s Warner Brothers heyday. but Soul With A Capital "S" is a delightfully painless way of gathering the band's later output into one convenient package.

- Amy Hanson

MEKONS Fear And Whiskey Quarterstick (QS80CD)

The Mekons' first really good album, Fear And Whiskey, came almost a decade after their formation in 1976. There were jumbles of punk, junk and pop. There were clashes of ideologies. And there was the passion played out between hometown roots and overseas calls. Fear And Whiskey brought them all together, igniting both Americana (no small feat for a band from Leeds, England) and sort of a post-punk playback in its attempt to bridge culture and art.

In 1985, when it was originally released in the U.S. as a Sin import, American indie hipsters immediately gobbled it up. The Mekons, in turn, embraced the States. Jon Langford eventually moved the band across the ocean, and their records adapted the sounds of the States (culminating in the rock 'n' roll exploration of The Mekons Rock 'n' Roll). Fear And Whiskey, though, is the starting point.

The new reissue - the first time this great album has been released in its original form on CD - tightens the slack and pulls together the wayward ties. Nothing new has been added, but the sterling glory of its 10 songs (a launching point, some say, of the alt-country movement) is quite enough. One won't find a more honest declaration of sin, faith, redemption and a dozen other themes picked at by Johnny Cash and other hardcore lifers made by a "punk" band in its prime. Langford and Tom Greenhalgh slap drones, violins and skewed melodies atop native (pop-rock) and foreign (reggae) grooves. When the closing take on "Lost Highway" (the song Hank Williams lived) hits, it hits like a reformed punk band moving in the right direction.

Michael Gallucci

Coming to ...



oldmine's annual Indie Label issue — now in its 15th year — focuses on Motown Records, easily one of the most successful and most loved of all indie labels. An excerpt from Goldmine writer Bill Dahl's new Motown: The Golden Years provides the centerpiece for this issue, along with profiles on Appleseed, Buffalo Bop, Collectors Choice, Compass and Fortune Records.

onus: Inserted in this issue is our popular Independent Label Directory, featuring information on nearly 400 labels, including whether or not they are releasing vinyl records or have back-catalog recordings available on vinyl. Collectors will be happy to see how many labels are continuing the vinyl tradition!

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A day away from my 35th birthday, I almost feel I should apologize for being a part of the younger generation who are slighting our music pioneers.

— Ed Weigle

(Please Mr. Postman from page 8)

really originated. I'm sure the museum exhibits still reflect this. Hell, I even watched the building go up and saved a piece of the mortar, which I put in a frame with photographs of the construction process. I hoped that the institution would welcome the fathers and grandfathers of rock 'n' roll first. Suffice it to say, my framed display hasn't been on my office wall for about eight or nine years. I'm very disappointed with that bunch of idiots.

If anyone would have told me, as the building plans were being drawn, that James Taylor would be inducted within the first 10 years of the museum's existence, I'd have laughed myself silly. Who are they going to put in next? The Pipkins? (Hey, it's been more than 25 years since "Gimme Dat Ding!" — and they were British, like The Beatles!)

A day away from my 35th birthday, 1 almost feel I should apologize for being a part of the younger generation who are slighting our music pioneers.

– Ed Weigle WEDI/WSYW Indianapolis IN

{Ed, many Goldmine readers have shared your frustrations on who gets into the Rock Hall - or in more cases, who doesn't. As a Hall voter - but having nothing whatsoever to do with coming up

with the nominees list - I always rank the older artists first when the ballot comes my way, for a number of reasons. First, of course, is because they deserve it. Second, it would be nice to have these people recognized while they are still alive. Third, many of the newer arists that get on the list as soon as they are eligible tend to get in right away. Knowing this, and knowing that if they don't make it, they'll be back on the list the following year and will most likely make it in the second time around, I either don't vote for them at all or rank them at the bottom of the ballot (votes are ranked 1-throughwhatever, with a #1 vote getting the most points in determining the inductees). Whereas older artists, once they are on the ballot and don't get voted in, may not be on the ballot ever again. I have no data on what the demographics of the voters are; I just know there are slightly more than 1,000 involved. It's probably time for us to update our "25 artists who belong in the Rock Hall" list we ran a few years back, although, not having looked at it recently, I suspect it hasn't changed at all! One other note for our readers: It is not the Museum in Cleveland that is responsible for the inductions, but rather the Rock And Roll Hall Of Fame Foundation out of New York. The Cleveland museum folks put together the exhibits and educational programs, the Foundation does all the balloting functions. The Hall is definitely worth seeing, as many new items have been added over the years. A good time to check it out is during the Goldmine-sponsored National Record Show, to be held Aug. 3-4. — Ed.)

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Ad Issue Cover Mailing On Sai	AD SIZE WIDTH x HEIGHT 1 ISSUE 3 ISSUES 6 ISSUES 13 ISS	
Deadline No. Date Date Date	1/10 pg 2 5/16 X3 1/4" \$56.00 \$54.00 \$50.00 \$4	7.00 \$44.00 WEB SHOWCASE:
* Denotes Garage Sale Issue	1/4	4.00 89.00 1 ISSUE 3 ISSUES 6 ISSUES 13 ISSUES 26 ISSUES
March 21 '02 #567 April 19 March 28 April	1/2 pg 4 7/8"x13" or 10"x6 1/2" 397.00 378.00 358.00 338	8.00 319.00 \$37.00 \$34.00 \$31.65 \$29.00 \$26.00
April 4 '02 #568 May 3 April 11 April 1		7.00 421.00
April 18 '02 #569 May 17 April 25 May		1.00 377.00
May 2 '02 #570 May 31 May 9 May 1 May 16 '02 #571 June 14 May 23 May 3	COLOR:	This section features listings for retail record stores around the world. Traveling record collectors of all types search for new stores to dig through on their vacations, business
May 16 '02 #571 June 14 May 23 May 3	A. One color and black	\$100.00 ITIDS, BIC, Advertise your establishment here including too words of mineral
	B. Full color (4-color)	\$500.00 description, for only \$9.00 an issue. You can buy this space in increments of 13 or 26 issues, for \$117.00 or \$234.00, respectively. Send in your store name, address, phone
3 I	(Plus color separation costs)	issues, for \$117.00 or \$254.00, respectively. Send in your store name, address, phone
REFERENCE FORM	C. Based on availability	number, and ten words of description, along with your nayment. If you stock GOLD.
REFERENCE FORM COMPANY NAME	C. Based on availability. D. Color is possible on any size ad.	number, and ten words of description, along with your payment. If you stock GOLD-MINE, we'll put your listing in boldface type.

REFERE	ENCE FOR	RM
COMPANY NAME		
STREET ADDRESS		
CITY	STATE	ZIP CODE
PHONE NO.		
SOCIAL SECURITY #		
TYPE OF BUSINESS		
☐ CORPORATION		
→ CO PARTNERSHIP		JAL PROPRIETOR
NO. OF YEARS ESTABLISHED		
PRINCIPAL OWNERS - ST	OF COMPA	RS - PARTNERS -
NAME		C. DENCLED DE JEZINE E ELEM
MAILING ADDRESS		
CITY		ZID CODE
TITLE		ZIF CODE
TRADE R	EFERENCE	•
NAME		
ADDRESS		
CITY	STATE	ZIP CODE
PHONE		
BANK R	EFERENCE	
BANK NAME	THE REAL PROPERTY OF THE PARTY	
CITY		ZIP CODE
PHONE		
BANKING OFFICIAL		
I (we) hereby authorize Krause Publi gate the references herein or state any other person pertaining to my or stand that it is Krause Publications advertising until credit has been es	ments or other credit and finar ' policy to regi	r data obtained from me or ncial responsibility. I under- ure cash in advance for all

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 ADVERTISING:

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.

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

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 super units. A regular units and 59% of its original size for super units. A regular unit space is one ninth of a page; a super unit space is a quarter of a page. Remember to include your ordering information, postage rates, grades, deadlines, name & address, etc., on your first unit. Do not send any partial units. There is a \$10.00 charge per photo for unit ads which contain photographs.

We will typeset your name, address and phone number at the bottom of your unit space ad for you, and a heading at the top, if you specify one. There is no extra charge for this. If you ask us not to typeset anything on your ad, we'll do nothing. Otherwise the typesetting will appear.

Do not reduce your copy before putting it on 8 1/2" x 11" format. Avoid all caps in your copy, except for headlines. Keep the copy clean. Dot matrix printers do not work well for unit ads, but if you must use one print it as dark as possible. Faxing unit space advertisement is not recommended.

Regular Unit Space Advertising Rates: (Cost per unit, per issue; ads must run in consecutive issues. consecutive issue discounts.) intract required to earn

1 ISSUE 3 ISSUES 13 ISSUES 26 ISSUES \$61.00 \$58.00 \$55.00 \$52.00

Full page of 9 - \$466.00

Super Unit Space Advertising Rates:
(Cost per super unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts.)

1 ISSUE 3 ISSUES 6 ISSUES \$121.00 \$114.00 13 ISSUES 26 ISSUES \$127.00 \$114.00 \$108.00 \$102.00

Full page of 4 - \$466.00 **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 coults Collectors Showcase for those specializing in CDs; and the coults Collectors Showcase for those specializing in CDs; and the coults Collectors Showcase for those specializing in CDs; and the coults Collectors Showcase for those specializing in CDs; and the coults Collectors Showcase for those specializing in CDs; and the coults Collectors Showcase for those specializing in CDs; and the coults Collectors Showcase for those specializing in CDs; and the coults Collectors Showcase for those specializing in CDs; and the coults Collectors Showcase for those specializing in CDs; and the coults Collectors Showcase for those specializing in CDs; and the coults Collectors Showcase for those specializing in CDs; and the coults Collectors Showcase for those specializing in CDs; and the coults Collectors Showcase for those specializing in CDs; and the coults CDs and the coults CD

Showcase, for those specializing in CDs; and the regular Collectors Showcase.

Showcase Advertising Rates: se box per issue; ads must run consecutively. Contract required to earn (Cost per showcase box per issue; ads consecutive issue discounts.)

CLASSIFIED DISPLAY:

AD SIZE One Inch (1 1/2" x 1") Two Inch (1 1/2" x 2") Three Inch (1 1/2" x 3")	1 ISSUE \$16.00 30.00 45.00	3 ISSUES \$15.00 28.00 43.00	6 ISSUES \$14.00 26.00 40.00	13 ISSUES \$13.00 24.00 37.00	26 ISSUES \$12.00 22.00 33.00
(Cost per ad; ads must run consecutively. Contract required to earn consecutive issue discounts.)					
CLASSIFIED ADVERTISING:					

40 cents Per Word (\$10.00 Minimum Order Per Ad Per Issue).

B. DISCOUNTS FOR CONSECUTIVE INS	
1-2 No Discount 3-6 10% 7-9 15%	10-12 20% 13-26 25%

ADVERTISING REQUIREMENTS: BOOTLEG POLICY

The advertiser is responsible for ensuring that advertised product conforms with national and international copyright laws. GOLDMINE magazine screens advertisements for bootleg merchandise. GOLDMINE magazine accepts no responsibility for transactions involving unauthorized product.

REFUNDS:

If delivery will take longer than 30 days from the date the seller received the order, the seller must inform the buyer and offer the buyer the option of a refund or delivery delivery. delayed delivery.

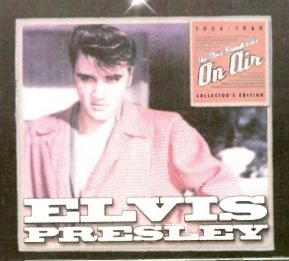
Unless otherwise stated in the ad, the buyer has a 10-day return privilege from the time he/she receives an item from an advertiser. The buyer does not have to give a reason for a return and can demand a refund less postage costs. Advertisers must allow buyers to obtain authenticity judgments as the basis for retention provided they notify the advertiser of their intent within the applicable return privilege period.

All advertisers must provide a permanent address and telephone number before an advertisement will be run. If a post office box is used in an advertisement the advertiser must still provide a permanent address for our confidential files.

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a certificate of responsibility from their parents/guardian before their advertising can be accepted.

Payment must accompany an advertisement and must be in the form of a personal check drawn on a U.S., Canadian or Mexican bank; money orders; international money orders; cashler's checks; or with your VISA, MasterCard or AccessCard credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

ende are forever



ELVIS DRES

COLLECTOR'S EDITION

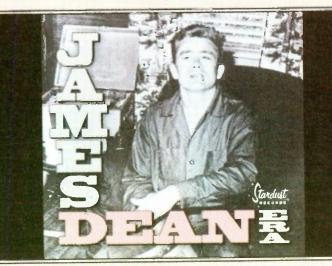
For the first time ever on one CD, the complete archives from KUKUs Louisiana Mujride of the young Elvis Presley! Features nave, are hived recordings of Clars debut single "That's Mt Right Manua" plus "Love Me Tendor," "Hound Dog," "Maybellene and many many more! Packaged in a deluxe digi-pak case with rare photos and extensive liner notes!

= Sold of the Part of Dan ==

JAMES DEAN ERA

COLLECTOR'S EDITION

Sandard Records in association with the lames Dean Sallery present the most congretionistic transfer in the most program waster that to make constitution to date of the legendary lames Dean! Includes one make this of make from the lames Dean con with original recordings by Criss Parsety Course, Berry Bundey Rolly and tree ours nevertings of Dean plugging longor. The second don is a special DE of three relegious starving lames. Dean methoding Semething for an elegions, an architect most make this product or the cory just time. All of this plans a wealth of terms materials make this product a dream come time for new potage a declaration of the engine.



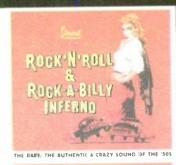


MARILYN MONROE

THE VERY BEST OF

The only Marilyn collection you will over need! All beautifully packaged with a slip sleere. Twenty Classic remastered tracks! Complete with extensive liner notes and rare photos.

ALSO AVAILABLE



ROCK 'N' ROLL & ROCKABILLY INFERNO



THE MASTERS OF IXZZ



THE BEST OF THE WAR YEARS

HARRY JAMES ORCHESTRA THE BEST OF THE WAR YEARS



STARDUST RECORDS. PMB 251. 13428 MAXELLA AVE. MARINA DEL REV, CA 6/292 U.S.A. - STARDUSTRECORDS.COM

S **Unlimited**

SEE PAGES
24 & 25
FOR MORE
AUDIO
PROTECTION
PRODUCTS

TOTAL

7 Canal St., Dept. A, Rochester, New York 14608 http:www.bagsunlimited.com E-mail: info@bagsunlimited.com



		Collection Protec	tion
12" LI	P-331/3 rpm / LASER	RDISCS	10" LP / 78 RPM
SLEEVE 3 Mil Poly Album Sleeve	BS MAILER LP Mailer Folder	DISPLAY LP/Laser Disc Display	SLEEVE 10" LP/78 RPM Poly Sleeves
Made from 100% Pure Virgin Polyethylene. Fits over outer 12" LP Jacket.	13 x 13 Expandable 10 \$14.85	24 x 12 X 13 1/2	Made from High Clarity, 100% Pure Virgin Polyethylene.
12 ⁵ / ₈ x 12 ⁵ / ₈ x 12 ³ / ₄ x 12 ³ / ₄ 12 ⁵ / ₈ x 12 No Flap *No Flap RESEALABLE	25/8 25.65	Prod. Code 1 \$40.00	10 ¹ / ₄ x 10 ¹ / ₄ 3 Mil No Flap 10 ⁵ / ₈ x 10 ⁵ / ₈
100 \$11.90 \$12.05 \$19.70 500 41.70 43.20 75.60	Prod. Code 100 73 55 MLP6 200 137 45	CLP140 2 70.00 4 120.00	100 \$10.20 100 \$11.30 200 17.80 200 21.00
1,000 72.50 73.90 134.40	550 302.50 + Frt (Ships 100 wt.) 1,000 515.75 + Frt (Ships 100 wt.)	10 220.00 + Frt	500 38.50 506 42.10 1,000 68.90 1,000 72.30
PCode: SLPS3 SLP3 SLPS3P	Made from 200 Lb. test "Bend Resistant" Brown Corrugate	Wooden display case holds 130-140 LP's or Laser Discs. Available in walnut finish. 3 built in storage slots	PCode AS783 PCode SLP10
sleeves Poly Aibum Sleeves	Material, EXPANDABLE to hold either 1-3 or 4-6 Albums. MAILER Abum Mailer Box-Holds 12	STACKABLE	NOTE: Measure your 10" records when choosing size.
12 ³ / ₄ x 12 ³ / ₄ No Flap	13 x 13 x 1 1/2	DISPLAY Album Jacket Frame Kit	SLEEVE 10" LP/78 RPM Paper Sleeves
Made from 100% Pure Virgin Polyethylene. Fits loosely over outer 12" LP or Video Laser Disc Jacket	10 \$15.95	Black Matte Finish 1 \$10.00	GOLD PAPER GOLD POLYLINED 50 \$13.25 50 \$23.30
2 Mil 4 Mil 6 Mil	MLP812 50 54.00	2 18.00	100 19.65 100 34.65 ■ Qty/ ■ 500 81.95 ■ 500 144.55 CASE
500 37.20 76.20 114.20	200 178.75	5 39.25 10 64.50 Outside Dimension 25 153.50	1,000 150.45 1,000 265.45 2,000 254.90 2,000 449.90
1,000 62.10 127.65 191.40 5,000 287.40 608.00 911.60	Made from 200 Lb. Test Brown Corrugated Material	of Frame 14" v 14"	PCode S10G PCode S10GP
PCode: SLP2 SLP4 SLP6	"Crush Free" delivery. Holds up to 10-12 LP's in jackets		28 Lb. Kraft Paper 28 Lb. Kraft Paper with 75 gauge poly lining.
SLEEVE Poly Box Album Sleeves	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.	13 x 13 x 3 10 \$19.20	BACK BY POPULAR DEMAND	ANTIQUE GREEN WHITE
2 Mil	Prod. Code 25 44.30 71.60	2 \$17.00 5 36.25 12 ¹ / ₂ x 12 ¹ / ₂ x ¹ / ₂	50 \$14.10 50 \$14.50 100 20.90 100 21.35
SBLP2 100 16.10	MLPB20 100 126.50 200 230.70	10 60.00 • 25 125.00	■500 87.45 1,000 160.60 ■ 500 89.55 1,000 163.80
200 28.50 500 67.20	Made from 200 Lb, test Brown Corrupated Material	50 225.00	2,000 272.20 2,000 277.60 Cty / case Pools
1,000 127,70 Fits over outer Box Album Sets.	Foldable box with double walled edges ensures safe and "Crush Free" delivery for shipment of 18-20 Albums	PCode AAAF ■ Qty / case	32 Lb. Green Paper 32 Lb. White Paper
SLEEVE 12 Poly / Polylined	in jackets. FILLER LP Mailer Filler Pads	Clear Acrylic Frames. CLEANER Record Cleaning System	Fits in our 10" Jacket. Fits in our 10" Jacket.
POLY POLYLINED	12 ⁵ / ₈ × 12 ⁵ / ₈	Discwasher® D4+™ Record Replacement Fluid	JACKET 10" LP/78 RPM Jacket
100 \$11.50 50 \$17.55 500 42.15 100 26.60	50 \$18.15	Cleaning System Discwasher® D4+" 11/4 oz.	10 ¹ / ₄ x 10 ¹ / ₄ No Hole White Cardboard Center Hole
1,000 74.10 ■ 600 129.00	FLP 250 50.20	3 50.25 3 8.25	5 \$7.20 5 \$7.55 10 10.80 10 11.30
Made from 100% 1.200 240.90 100% F Pure Virgin 3 Mil 2,400 438.90 Guaran	1,000 124.75 + Frt	10 145.00 10 22.00	25 20.90 \ 25 21.95 50 39.45 \ 50 43.40
Polyethylene 4,800 747.10 + Frt PCode SLPI PCode SI2P ■Oty	Use our brown corrugated filler pads to eliminate	Record care system includes record D4+1M leaves no	110 79.00 120 90.10 240 132.00+ Frt.
Fits directly over 12" Record. cas	se absorbing handling shock.	cleaning pad with walnut handle, 1 ¹ / ₄ oz. residue.Preserves D4+ Fluid and DC-1 pad grooming brush vinyl properties.	PCode S10J PCode S10JH
SLEEVE 12" White Paper Regular Weight Medium Weight Heavy Weight	BOX Album Storage Box	CLEANER Record Cleaning Fluid	BOX 10" LP/78 RPM Storage Box
50 \$9.20 50 \$10.20 50 \$13.8	5 13 X 13 X 10 1/2	Gresvy™ Cleaner	10 ¹ / ₂ x 10 ³ / ₄ x 13 Dividers
500 52 00 250 34 50 400 75 2	0 Prod. Code 5 27.80	4 oz. 1 \$6.00 Bags Unlimited's own	2 \$14.65 10 × 10 ⁵ / ₈ 5 28.80 12 \$8.40
1.000 90.10 800 79.30 800 108.11 2.000 154.70 1.600 147.10 1.200 150.7 4.000 248.05 12 2.400 203.30 1.600 160.61	0 XLP65 25 87.75	3 16.50 Record Cleaning Fluid Deep cleaning	10 47.90 24 12.55 25 98.35 48 19.35
PCode: \$12WR 4,800 327.20 1/2	100 231.00 · Frt	5 25.00 Anti-static, residue free 45.00 Pump Spray Bottle	50 181.00 100 36.85 PCode X7865 PCode D78C
Fits directly over 12 Record Comes with die cut center hole.	Store 50-55 Records, Attractive, WHITE, 275 lb. Test Corru-	Prod. Code AGC4	Store 50-65 Records WHITE. 275 Lb Test Corrugated storage box needs no white Corrugated.
JACKET 12" LP Jacket		CLEANER Cloth / Sponge	tape or glue. STACKABLE white corrugated. BOX DEPTE SEPTIME SEPTIME SECTION S
12 1/4 x 12 1/4	WHITE PLASTIC CORRUGATED	Record Cleaning Cloth Record Cleaning Sponge	WHITE PLASTIC CORRUGATED 11 x 11 ³ / ₈ x 8
WHITE BLACK 5 \$7.10 \$10.35	13 x 13 x 10 ¹ / ₂ 2 \$16.00	1 \$2.00 5 6.25 10 10.00	11 x 11 ³ / ₈ x 8
10 12.00 17.40 25 16.95 25.60	Prod. Code 5 35.75	Easy to use Record 2 per 10 37.50	2 \$19.25 PCode 5 38.50
50 30.75 45.30 High Gloss 100 58.70 77.00 Cardboard Spec	XLP6SPC 10 66.00 25 120.00+Fr	Cloth contains a pack unique Anti-Static Our Super Sponge is	X7830CP 10 67.65 25 137.50+ Frt
300 138.60 + Ft 152.10 + Ft with OR withou	A SUPERIOR Storage Box. Holds 50-60 LP's, Made	Solution. Lubricates absorbant & dripless. and protects the Lint free. Safe for	A SUPERIOR Storage Box. Holds 25-30 78 Records. Made from waterproof Polypropylene PLASTIC
□ Qty per case	from waterproof Polypropylene PLASTIC Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds	records as it cleans, vinyl. Prod. Code ASA2 Prod. Code ACS2	Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds together. Super Strong, STACKABLE.
OUR PRICES INCLUDE SHIPPIN	d together. Super Strong. STACKABLE.	SHIPPING & HANDLING:	MAILER 78 RPM Mailer Box / Filler
EXCEPT WHERE NOTED	DIVIDER LP Divider Cards	▲ States of: Florida, LA, MO,	10 ¹ / ₂ x 10 ¹ / ₄ x 1 ¹ / ₂ FILLER
PLEASE Money orders and orders charged MC/VISA/AMEX are usually shipped with	CORPUCATED BULGATE	MN, and all states West of the	10 \$12.40 F 10 1/8 x 10 1/8
2 business days. All sizes in stock at	all 12 \$8.65 25 \$17.90 \$20.90	Mississippi add 10% for shipping.	25 19.85 50 34.05 50 \$18.15
times. Because we are manufacturers we can ma many sizes of bags and backings. If you need	ke 24 13.70 50 20.30 36.20	All prices subject to change based upon current market value of raw materials. Not responsible for	100 61.05 500 289.80 250 45.40
size not listed, please call or write for a price.	100 45.10 500 240.25+Frt 282.65+Frt	typographical errors. All bags have 1-1/2" flap unless otherwise noted.	500 /2.60
No PO Box numbers for FedEx Groun	204 88.00 DLPP30 DLPP40 PCode: DLPC .30 Gauge .40 Gauge	Alaska, Hawaii, Virgin Islands, Puerto	PCode F78
Delivery. Please send street address	1/16" Thick Extra Strong White Polystyrene	Rico, APO, FPO, Canada & Foreign,	Holds 8 to 10 78/10" LP Records, no jacket. Made from sturdy brown 200 lb. test Corrugated
o low	White Corrugated Indexed. Indexed.	Call or Write for Freight Price Quote.	material. Designed for maximum shipping protection.
PLEASE CHECK APPROPRIATE BOX:	ANTITY MIL PROD. CODE	DESCRIPTION	PRICE
☐ MONEY ORDER ☐ CHECK ENCLOSED			
☐ CHARGE TO MY VISA / MC / AMEX☐ SEND C.O.D. ADD \$5.50			
CREDIT CARD			
	C.O.D. NAME SUB TOTAL		
ST	TREET ADDRESS All orders under \$25.00 add \$4.00		
SIGNATURECIT	TY STATE	ZIP C.O	.D. orders add \$5.50
	DAY PHONE NO POST OFFICE BOX NUMBERS FOR FedEx GROUND DELIVERY NY State Residents add 8% Sales Tay		
Florida, States West of the Mississippi, including entire states of LA, MO, MN add 10% for shipping.			
CARD NOCUSTOMER ACCOUNT CODETOTAL			