

**GOLDMINE**

# Goldmine

June 1, 2001

VOL 27 • NO 11 • ISSUE 544

THE COLLECTORS RECORD

PLACE

KING FLOWER BISCUIT HOUR



POSTER

- In this issue -  
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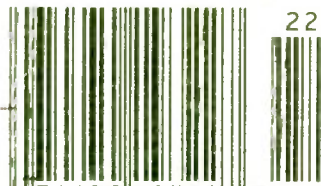
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## Reviews .....

- ▶ The Dave Matthews Band
- ▶ Judy Garland
- ▶ Roogalator
- ▶ Freddie Mercury
- ▶ The Radiators
- ▶ John Wesley Harding

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GRADING - We grade PS/Record - G: A record listed as M-/M would have a Mint-E.G. and Mint record. If there is no grading, the entire item is Mint!

- LP PAUL McCARTNEY, DUE MAY - Limited Edition 4-LP vinyl pressing of the new Wingspan Album...
LP PAUL McCARTNEY, IN STOCK!!! - Imported Denny Laine "Holy Days" CD...
CD LP BEATLES - Paul McCartney, Paul will have an exclusive track "I'm Partial To Your Abacadabra"...

- VCD DCF LEPPARD Asian-Only "Video Archive 1993-1995" 2-CD set...
LP DEPECHE MODE Due 5/14 Limited imported vinyl pressing of their new album, "Exciter"...

- CD MINOGUE, KYLIE New Imported "Light Years + 9 Remixes" 2-CD set...
CD MONKEES / MIKE MESMITH New Imported 2-1 in 1 CD box...
LP RINGDREX, TODD Due 4/25 2 NEW Japanese-Only 2-CD Sets...

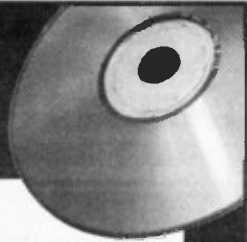
- CD 10 CC New Imported Graham Gouldman CD "And Another Thing..."...
CD BURDON, ERIC "The Night" CD features 12 rare gems from Eric including "16 Tons," "out-takes & live tracks"...

- CD BOB JOVI New Japanese Only Collection "Tokyo Road" which will include a BRAND NEW TUNE specifically recorded for this release...
VCD BOB JOVI 3 Asian-Only Bon Jovi Video CD's "Crossroads" (2 CD) @ \$29, "New Jersey Videos" @ \$22 & "Destination Anywhere" all payable on DVD players...

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 New Colony Six Colonization Sentar ST-3001 sealed coh \$79.99  
 Question Mark and the Mysterians 96 Tears Cameo C-2004 nm coh \$74.99  
 The Beatles 1962-1966 Capitol SKBO 3403 sealed orig. track listing sticker \$24.99  
 Pink Floyd Wish You Were Here Columbia PC 33453 nm orig. blue shrink wrap w/sticker & postcard \$14.99  
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 Jimi Hendrix: Classic Singles Collection Classic Records 01704 1007 still sealed \$59.99  
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- 3 EAGLES - BREAK THROUGH THE LIMIT (LIVE JAPAN '76) - (2 CD) 19 TKS (EURO) WESTWOOD 001/002 S \$39.99

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- 6 THE TOKENS - S/T (NEW RECS) - 15 TRACKS (US) PARK SOUTH 70558 S \$11.49

- 7 BLUE THINGS (60'S) - S/T - 18 TRACKS (US) RAINBOW 55017 M/S \$14.49

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- 9 JOHN FOGERTY - CENTERFOLD - 9 TRACKS (US) DREAMWORKS 50306 S \$14.99

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- 59 THE SEARCHERS - TAKE ME FOR WHAT I'M WORTH (+ BONUS) - 31 TKS (UK) CASTLE 159 M/S \$15.99

- 60 THE SEARCHERS - SOUND LIKE (+ BONUS) - 33 TRACKS (UK) CASTLE 156 M/S \$15.99

- 61 THE SEARCHERS - SUGAR & SPICE (+ BONUS) - 30 TRACKS (UK) CASTLE 158 M/S \$15.99

- 62 FLORENCE BALLARD - THE SUPREME - 15 TRACKS (UK) SPECTRUM 517 M/S \$12.99

- 63 SYREETA - THE ESSENTIAL - 18 TRACKS (UK) SPECTRUM 54265 S \$12.99

- 64 ISLEY BROTHERS - ESSENTIAL COLLECTION - 18 TRACKS (UK) SPECTRUM 544516 M/S \$12.99

- 65 RAY STEVENS - ALL TIME GREATEST HITS - 23 TRACKS (US) VARESE 66211 M/S \$14.49

- 66 JOHNNY TILLOTSON - 25 ALL TIME GREATEST HITS - (US) VARESE 66210 M/S \$14.49

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- 118 ROY HAMILTON - WITH ALL MY LOVE - 16 TRACKS (US) COLLECTABLES 6651 M/S \$13.49

- 119 JIM WEATHERLY - VERY BEST OF - 14 TRACKS (US) COLLECTABLES 6443 S \$13.49

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- 122 TOKENS - LONGER ARE NOW - 17 TRACKS (US) OGLIO 82004 S \$13.99

- 123 TOKENS - TONIGHT THE LION DANCES - 17 TRACKS (US) OGLIO 82006 S \$13.99

- 124 MARVIN GAYE - HERE MY DEAR/IN OUR LIFETIME - 23 TRACKS (UK) MOTOWN 530274 S \$18.99

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Dedicated to the memory of Rick Whitesell

# Goldmine

**ISSUE 544** June 1, 2001  
Vol. 27 No. 11

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## 14 RICHARD THOMPSON

Despite the long and winding road from a '60s British blues and folk singer to one of the leaders of the '70s Brit-folk explosion to a darling of the R.E.M. set in the '90s, singer/guitarist Richard Thompson thinks telling his life story would be boring. *Goldmine* interviewed the talented songwriter during his current tour to prove him otherwise.

...by Dave Thompson

## 16 RICHARD THOMPSON DISCOGRAPHY

A great checklist for the collector, Richard Thompson's recording output includes some records priced in the three-digit range.

...by Tim Neely

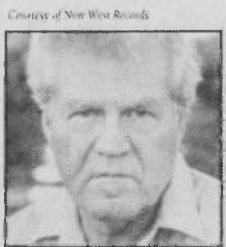


## 57 HEAVY METAL THUNDER

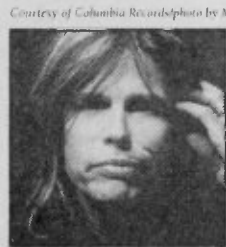
The origins of heavy metal began in the mid-60s, although no one knew it at the time. A brief introduction to its beginnings are augmented by a list of the top metal songs of all time (page 67) and comments from Led Zeppelin's John Paul Jones (page 78).

...by Sean Egan

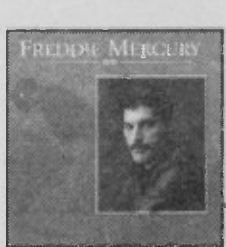
## PLUS...



BILLY JOE SHAVER



NEW RELEASES



REISSUES

- 12 Market Beat** Texan dealer David Foreman buys by sight ...Greg Loescher
- 20 New Releases** Aerosmith, Shaver, Megadeth, Scoldees, Glowfriends, a tribute to Shoes, The Dave Matthews Band, plus New Releases News and more...
- 22 Country Junction** 10 Questions for Billy Joe Shaver by Bruce Sylvester, plus country music news and reviews.
- 26 Reissues** Freddie Mercury, Roogalator, Artie Shaw, Danny Adler, Judy Garland, plus Reissues News and more...

## COLUMNS...

- 18 A Broad Abroad** An abundance of re-recordings and bonus tracks. ...Jo-Ann Greene
- 19 Classical Notes** Bernstein live. ...Peter Gutmann
- 26 Five Star Cartoon** Gomer Pyle, U.S.M.C. ...Marty Winters

## Joey Ramone

poster  
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# Please Mr. Postman

Argent hoax, Miami Pop Fest and other topics

For about 11 years, I have been an avid reader of *Goldmine*. I have added performers I was not aware of to my collection, such as Richard X Heyman. Please keep up the great work! Meanwhile, I have some questions to throw out for consideration. I have always been a keyboard nut, since Procol Harum's first LP back in 1967. Most of my favorites have been British: Gary Brooker, Matthew Fisher, Brian Auger, Ian McLagan, Steve Winwood, Keith Emerson, and Rod Argent. This brings me to my first query. Since *Goldmine* featured The Zombies in issue #384 back in April 1995, I have looked for a 1991 release by Argent called *Music From The Spheres* on Elite (004CD). I am beginning to think that the album is a hoax.

In all the places I have looked, no one lists this particular CD. Surely someone out there has it. Also in that issue, there is a great article on Auger. I can still remember buying his single of Bob Dylan's "This Wheel's On Fire," but somehow I have missed the album that includes this song. I have since lost the single. I do have some earlier albums, but I cannot find that cut because I do not know where to look.

Next, I remember buying a selection through the Columbia Record Club many years ago just because of the face this guy was making on the cover of what was his first LP — Lee Michaels. While he may not be classed with some of rock's greatest keymen, I have followed his career for years. I have never tired of his version of "Stormy Monday." What would be the chances of doing an article on him?

Also, does anyone remember The Miami Pop Festival? I think it took place on a dog racing track in 1968. Procol Harum, Three Dog Night and others were there. I have never seen anything written about it. I know I was there. Did it really happen?

Finally, I have always thought that Robin Trower had one of rock's greatest vocalists in James Dewar. Whatever happened to Dewar? Has he recorded anything since leaving Trower? Again, keep up the great work!

— Richard Parker  
Greenville SC

*[Richard, that's a lot of questions! Perhaps some of our readers can shed some light on the Miami Pop Festival and Dewar's doings (He is indeed a great vocalist). As for the Argent hoax, one of our writers, an Argent fan, said that he has seen the CD listed for sale but has never actually seen one himself. We are in the process of contacting Argent himself to verify the existence or nonexistence of this album and will post a notice when we find out for sure. The song "Music From The Spheres" is actually on the 1974 Argent LP Nexus. Auger's version of the Dylan song can be found on Polydor's reissued Flashback album, the first self-titled album by Auger, Julie Driscoll, and Trinity (reissued on CD by One Way Records), and on various compilations. Outside of reviews, etc., we haven't ever published a story on Michaels. We'll add him to the list. Hope this answered a few of your questions. — Ed.]*

## LETTER FROM THE EDITOR

### Keep a lookout for rare stuff...

Somehow it got to be mid-May already. When traveling around this summer, be sure to keep a lookout for cool records and music memorabilia in thrift stores, rummage sales and other out-of-the-way places. Let us know if you find anything interesting (see story on reporting rare finds to *Goldmine* on page 10).

There always seems to be a flurry of deaths right around the new year. This year was no exception. We've been trying to publish our obits on the many artists who have passed away in the past six months, but it isn't easy. You may notice in this issue's obit section that in addition to our regular-length obits, we are now running some brief obits to at least acknowledge an artist's passing in the magazine, with the balance of a particular obit placed on our Web site. This will allow us to let you know of a person's passing in a more timely manner.

Looks like the whole Napster situation continues to head nowhere. One interesting sidelight is a software company's development of technology that restricts uploading

and duplicating a recorded CD. More on this in our next issue.

Things are shaping up for The National Record Show 2001, cosponsored by *Goldmine* and The Rock And Roll Hall Of Fame. Set for the weekend of Aug. 4-5 at the Rock Hall, mark your calendars now for what will be the premier record show of the summer. We'll be reporting specifics about the show next issue.

A bit further on down the road are the 2001 inductions at The Vocal Hall Group Hall Of Fame in Sharon, Pa., slated for Sept. 13, followed by a free evening outdoor concert Sept. 14 and a record show Sept. 15 to be held in the Hall's museum! The record show is sponsored by Pennsylvania's Keystone Record Collectors club. More info on the Vocal Group Hall's activities and the record show will be forthcoming, or check out the Hall's Web site at [www.vocalhalloffame.com](http://www.vocalhalloffame.com).

Lots of good stuff to look forward to!

— Greg Loescher

Editor's recommendation: John Kay, *Heretics & Privateers* (Black Leather Music).

#### Looking for *The Keep*

A short time ago you really helped me when it came to the Tantra album I was looking for, which I will forever appreciate. Now, I need your help again. I am looking for the soundtrack for the motion picture *The Keep*. I know Tangerine Dream does the soundtrack, but I can't locate it anywhere. Any help you can give me is appreciated and in advance, I thank you.

— Paul Everson  
Thomaston ME

#### A fitting tribute to John Phillips

I went to The Roxy last night (March 27, 2001) and from 8 p.m. to midnight saw the most amazing tribute to The Mamas And The Papas' John Phillips (the funeral was the previous weekend in Palm Springs). Each person who walked in the door was given a guitar pick with the same inscription as on the marquee: "All the leaves are brown and the sky is grey." We watched about 40 minutes of film on The Mamas And The Papas and Phillips, including seven or so songs from the Monterey Pop Festival (I don't think any of this has ever been seen other than what is in the *Monterey Pop* video), an appearance on *Ed Sullivan*, rare footage of Phillips as a folkie, and a just-taped version for the tribute of "California Dreaming" by José Feliciano.

John Stewart first read a commentary about Phillips, how everybody loved him despite the many problems he created. Then the performances began with Stewart, followed by a rare appearance by P.F. Sloan ("You Baby" sung with Denny Doherty).

Shane Fontayne, former lead guitarist in Lone Justice, Springsteen's guitarist on the non-E Street Band tour, and the guitarist for The Mamas And Papas in the '80s, who is also Mackenzie Phillips' former husband, performed a song he played at John's deathbed

after he passed and played tasty backup guitar throughout the evening. Their 14-year-old son, Shayne Barakan, credibly performed an original song on guitar. Next was the enthusiastic, darling, unabashed ham, model-actress Bijou Phillips (great as Kate Hudson's groupie friend in *Almost Famous*) accompanied by Sean Lennon, her boyfriend, who later sat in on drums, played guitar and sang on a couple of other songs. Bijou has real talent as a singer and is irrepressible. John's son Tamerlane, dressed in the white robes of a Muktananta follower, did a turn on guitar (not so good, but an "A" for effort), and John's oldest son, Jeffrey Phillips, a Bay Area resident and (according to Bijou a very successful) mortgage broker, warbled backup on several tunes. Chynna Phillips was the only one absent because she was committed to the New York tribute to Brian Wilson (she was in Wilson Phillips with Carney and Wendy Wilson).

The Mamas And The Papas' songs were the centerpiece of the evening, performed by various amalgams, including Cass Elliot's daughter, Owen Elliot (who did her Mom's parts), Mackenzie, Bijou, and Denny and Scott McKenzie, who of course did "San Francisco (Be Sure To Wear Some Flowers In Your Hair)." Spanky McFarlane (who toured with Mackenzie Phillips in the '80s as one of The Mamas And The Papas) sat in, and Barry McGuire (who has found Jesus) did an updated "Eve Of Destruction," (with writer P.F. Sloan on acoustic rhythm). A ragged "Kokomo" was performed by writers Terry Melcher, Mike Love, Bruce Johnston and Scott McKenzie, after Love announced The Beach Boys' love for The Mamas And The Papas and that it was the biggest tune The Beach Boys ever had.

Denny Doherty, still a wonderful singer with an unpretentious stage manner, offered a never-before heard composition he and

John wrote in 1989 that was received with deserved hoots of joy. The finale included the still beautiful and radiant Michelle Phillips and the gang doing "California Dreaming" and "Monday, Monday." The emcee for the evening was the fairly reclusive Lou Adler, producer of The Mamas And The Papas and owner of The Roxy.

The show was free, having been announced in the *LA Times*; the place was packed (about 300), with old friends such as actors Bud Cort and Ed Begley, Jr., rock photographer Henry Diltz, honorary Mayor of Sunset Strip Rodney Bingenheimer, club owner Elmer Valentine, and fans. It was a special tribute — even the backup musicians donated their time — to a great writer and arranger comparable to Brian Wilson and The Beatles, at least as to the group's vocal prowess. Phillips is a performer who seems to have left a very nice family despite his having been a terrible parent and ruining his life on drugs. Watch out for Bijou! Mackenzie announced she has been sober since 1992, and she too was full of life, dance, song and ably carried her parts on all the tunes.

It was awesome to hear the amazing number of hits Phillips wrote or participated in and that the songs still hold up. It was a joy to send him off with such celebration, and so wonderful to see the Phillips clan in an intimate setting where hugs abounded and the love among them was so evident. Michelle near the end was at the bottom of the stage filming Mackenzie with a Super 8 video camera; I saw her smiling throughout the evening. May dear John rest in peace. We must give thanks for and reflect upon the magical melodies and words known worldwide that have given so much pleasure and comfort.

I just had to tell somebody, and you're the one. Keep up the good work.

— Neville L. Johnson  
Los Angeles CA

*[Neville, that's quite the tribute to a great songwriter. Thanks for sharing the experience. — Ed.]*

Let's hear it for new songs by classic artists!

Just a brief note to applaud your thoughtful, perceptive observations about "Classic Rock And Oldies Radio Missing A Beat" in *Letter From The Editor* (*Goldmine* #535, Jan. 26, 2000). I'm attaching a commentary that I drafted for *Rock And Blues News* covering some of the same territory.

— Dr. B. Lee Cooper  
Waleska GA

*[I guess great minds think alike! I sure hope some of the stations take our comments about playing some new material by the classic artists to heart. Somehow, I doubt it. — Ed.]*

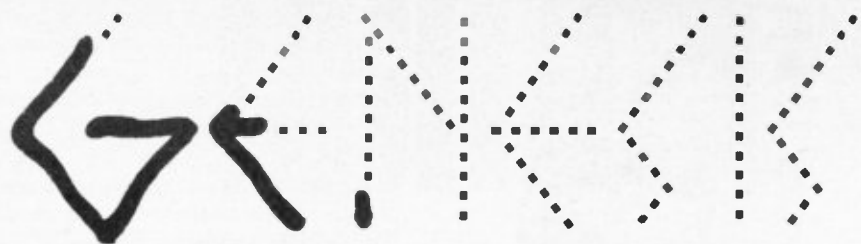
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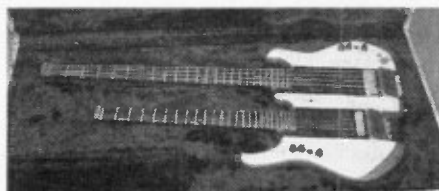
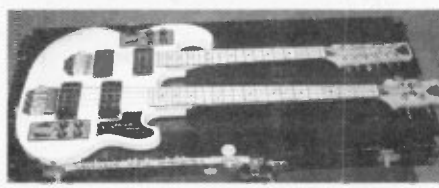
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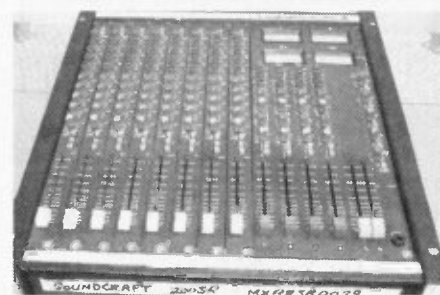
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# Grapevine

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From left: Wynton Marsalis, Wessel "Warm Daddy" Anderson, Jimmy Heath.

## Jazz At Lincoln Center announces 2001-2002 season with more than 400 events

NEW YORK — Wynton Marsalis is genuinely enthused about the upcoming season for Jazz At Lincoln Center. For trumpeter and bandleader Marsalis, a world-weary musician, to be enthused about the upcoming season is always a good sign. That means jazz fans and patrons are going to get more than their money's worth at the myriad of film screenings, lectures, concert hall shows and intimate concerts coordinated by Jazz At Lincoln Center.

"All of us involved in music are from neighborhoods, so what we're trying to do is orchestrate the neighborhood feeling into our concerts at Lincoln Center," Marsalis explained at a press conference on the first day of spring to announce the 2001-2002 season of shows for Jazz At Lincoln Center.

"Our theme for this year is 'Jump In,' because that's what we always encourage the musicians we're playing with to do," Marsalis said, referring to the Lincoln Center Jazz Orchestra's travels

around the world in recent years.

Musicians who will "jump in" to the Jazz At Lincoln Center this season are indeed an eclectic bunch, including singers Jimmy Scott and Carmen Lundy, who will team up on Sept. 27-29, for three "Singers Over Manhattan" shows at the Stanley Kaplan Penthouse on the 19th floor of the Rose Building at Lincoln Center, as well as saxophonist Jimmy Heath, who will celebrate his 75th birthday at two shows, Oct. 19-20 at Alice Tully Hall, and "Jammin' On The Hammond: An Organ Summit" slated for Nov. 29 and Dec. 1 at 8 p.m. at Alice Tully Hall.

"The more money we get, the more programs we're able to do," Marsalis told the audience of media people and New York City officials.

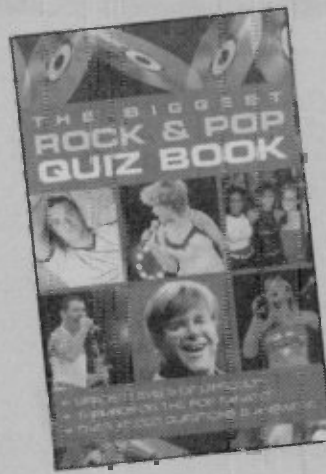
Legendary vocalist Abbey Lincoln will join singer Freddie Cole, saxophonist Joe Lovano and others in "Abbey Lincoln: Over The Years — An Anthology of Her Compositions and Poems" for three nights, March 7-9, 2002, at Alice Tully Hall, and in May of next year, "We're inviting a band of Brazilian musicians to come and play with us and we're calling it 'Carnival In New York,'" exclaimed Marsalis.

Other highlights for this fall include "The Music Of Tito Puente" a tribute to the late Latin jazz bandleader who died last year, slated for Nov. 12 at Avery Fisher Hall, and a new series, *Explorations In Jazz*.

Highlights of the *Explorations In Jazz* series will include "The Night Of The Cookers: The Music Of Lee Morgan And Freddie Hubbard" on Nov. 8-10, 2001, and, in winter, "Hot Club de France Revisited" with violinist Mark O'Connor and a small group in a concert of music by guitarist Django Reinhardt on Jan. 31-Feb. 2, 2002. In late spring, "Six-String

(Please see Jazz page 85)

## GRAPELEAVES



**On the bookshelf:** Got rock trivia? *The Biggest Rock & Pop Quiz Book* by Roy and Sue Preston (Carlton Books) has more than 13,000 questions arranged in 200 rounds of 20 questions each at three difficulty levels... *America's Musical Life: A History* by Richard Crawford (W.W. Norton) weaves the evolution of American music from its Native American, European and African roots through today's popular, classical and folk music — and how they all interact with each other... *American Troubadours: Ground-breaking Singer-Songwriters Of The '60s* by Mark Brend (Backbeat Books) covers nine key figures in the Greenwich Village coffee-house scene in New York City — David Ackles, David Blue, Tim Buckley, Tim Hardin, Fred Neil, Phil Ochs, Tom Rapp, Tim Rose, and Tom Rush.



**Bath Festival memorabilia:** Legendary British concert promoter Freddy Bannister put on some of the biggest shows in rock history, including the 1969 and 1970 Bath Festivals, the latter drawing more than 150,000 attendees. Led Zeppelin's first outdoor concert appearance in the U.K. was at the 1969 show. Bannister's daughter Henrietta has produced a limited-edition set (1,000) commemorating her father and his festivals. The numbered boxed set includes reprinted show programs, handbills, tickets and photographs (in a spiral notebook) from

the two Bath festivals and the 1971 Lincoln Folk Festival, the first three outdoor festivals Bannister promoted. The set also includes a hardcover autobiography, providing readers with a look at the behind-the-scenes antics of many of rock's superstars. Bannister got his start in the '60s in England working small clubs with artists such as Gene Vincent, The Beatles, The Rolling Stones, Ike And Tina Turner, Roy Orbison, Cream, The Who, and Jimi Hendrix. The box set is \$110 (plus P&H) and is available only through the Web site at [www.rockmusicmemorabilia.com](http://www.rockmusicmemorabilia.com).

**Auction results:** FleetwoodOwen's March 27 Rock Legends auction at London's Hard Rock Cafe netted some impressive numbers: £4,900 for two handwritten poems by The Doors' Jim Morrison, £10,500 for one of Led Zeppelin drummer John Bonham's drum sets, £2,300 for a jacket worn by The Who's drummer Keith Moon (£1,200 was the estimate for this piece), £900 for two motor vehicle license tax discs from Moon's Rolls Royce Corniche and £700 for an original *Yellow Submarine* die-cast model toy. Other items that sold include Elvis Presley's handwritten lyrics for "Out Of Line" (£1,700), two ticket stubs to a Beatles 1962 concert (£600), a portrait of John Lennon by Liverpoolian artist Arthur Delany, who studied under L.S. Lowry (£2,400), a black-and-white photo of The Beatles screaming (£550) and a flyer for a 1964 Beatles gig (£850). Complete auction results are available at [www.fleetwoodowen.com](http://www.fleetwoodowen.com).

**At the Rock Hall:** An exhibit on Stuart Sutcliffe, an original Beatle and an artist-school friend of John Lennon, starts May 15 at The Rock And Roll Hall Of Fame in Cleveland and runs through Sept. 3, 2001. The exhibit is on loan from The Beatles Story museum in Liverpool and includes one of his guitars, several of his paintings, letters, notes, set lists and other items documenting the former Beatle's life with the group (Sutcliffe left The Beatles in late 1960 after performing with them in Hamburg, Germany, to pursue an art career. He died in April 1962 of a brain hemorrhage).

**In concert:** Britain's Petula Clark will be performing May 20-21 at the Chrysler Hall in Norfolk, Va. The two-hour concerts — dubbed "Petula Clark: A Sign Of The Times" (after her #11 hit) — include guests Lou Rawls and Richard Carpenter and are being taped for Clark's forthcoming DVD release and for a run nationwide on PBS during PBS' 2001-2002 pledge drives. Get your \$ ready.

**Late-breaking news:** George Harrison is undergoing cancer surgery at the Mayo Clinic in Rochester, Minn., for a growth on his lung.

— Greg Loescher

### Winner of Goldmine's Rock-A-Billy Fest 2001 contest announced

The winner of *Goldmine's* Rock-A-Billy Fest 2001 drawing, which started in our March 9, 2001, issue, is Al Gassman of White Plains, Neb. Among the many prizes Gassman wins are four nights lodging for two, two tickets to the three-day Rock-a-billy Fest 2001 (June 28-July 1), dinner at Suede's, Carl Perkins restaurant, a tour of Graceland, lunch on Memphis' famous Beale Street, and \$500 in cash.

Winners from previous *Goldmine* contests will be announced shortly. If you haven't been paying attention to *Goldmine's* easy-to-enter drawings, start doing so now!

## Found a rare record recently?

*Goldmine* readers are avid hunters capable of picking up obscure items at rummage sales, estate sales, flea markets and Goodwill stores. If you have come across a rare or unusual record, a special collection or a unique piece of memorabilia and would like to share the story with our readers, here's all you have to do: If possible, send us a picture of the item (please don't send originals; have a copy made) along with a brief story about where you purchased or found the item, its cost and any other interesting tidbits about the piece.

Send all submissions with your name



and address and a daytime phone number (in case we have any questions about your submission) to: Rare Finds, c/o *Goldmine*, 700 E. State Street, Iola WI 54990 or send an e-mail with the information to [loescherg@krause.com](mailto:loescherg@krause.com).

No phone calls please. Submission of an item does not necessarily mean publication. Publication will be determined by the quality of photos (if sent), the uniqueness of the items mentioned and space availability in the magazine. Happy hunting!



# KISSFest feeds fans' hunger for more KISS collectibles

© 2001 Mandy Strub



WCW's Dale "The Demon" Torborg got his inspiration from Gene Simmons' character.

INDIANAPOLIS — There is a reason why Gene Simmons signs his name using a dollar sign. Even when KISS packs their makeup away for the last time, KISS fans will continue to feed the beast in merchandise and memorabilia sales.

Throughout the nation, KISS conventions draw legions of devoted fans eager to part with their pennies for band-related collectibles. Annually, many of these fans make the pilgrimage to Indianapolis, Ind., to participate in one of the biggest and best KISS conventions around. The Sheraton Four Points Resort was ground zero for the 2001 KISSFest held on Feb. 17. A record number of fans from several states converged to pay homage to the hottest band in the world, to browse the merchandise tables and to partake in activities scheduled throughout the day.

Steve Stierwalt Jr., webmaster for Fandom's KISS Freaks, offered a variety of merchandise at his booth, including *Psycho Circus* comics (\$5-\$12), *KISS Freaks Special Delivery* fanzines (\$3) and even a few of Eric Carr's drum pads, which Stierwalt purchased from the recent KISS auction, priced at \$175 each.

"*Psycho Circus* comics were a big seller," said Stierwalt, "probably because they are out of print and becoming hard to find."

Although not for sale, Stierwalt's KISS gong, also purchased from the auction, was a huge attraction. Fans flocked to get their photos taken with it, and throughout the day, Stierwalt would give it a hearty whack, resounding an ear-splitting wave through the room.



KISS Army founder Bill Starkey signing autographs in front of the gong used in the filming of 1978's *KISS Meets The Phantom Of The Park* and on 1979 and 1980 KISS tours.

Rich photos © 2001 Mandy Strub



An entry in the KISS costume contest.

The official KISS Web site, [www.KISSOnline.com](http://www.KISSOnline.com), was also represented and offered fans a variety of keepsakes, mostly dating post-Reunion Tour and, of course, that were officially licensed. Some fans, such as Steven from Wisconsin, attend KISS expos to scope out the rare and even bootleg merchandise. "I

have plenty of opportunities to find official merchandise either retail or online," he said. "I've spent the most money on two things: concert tickets and bootleg concert videos."

(Please see Kiss page 23)

## Obituaries

Glenn Hughes, vocalist, Village People  
Glenn Hughes, one of the original vocalists for the disco vocal group Village People, died March 4, 2001, after a lengthy illness that forced him to retire from the group in 1995. He was 50 years old.

Hughes, a New York City police officer in 1977, went on a dare to an audition for a new dance group. At the time, Village People were a studio creation by producer Jacques Morali, and the group itself existed only on vinyl. But when the group's early songs "San Francisco" and "Village People" garnered respectable sales, a flesh-and-blood group was needed for tours and concerts. Hughes eventually won the role of a leather-clad mustachioed biker and began recording and touring with Victor Willis (cop), Randy Jones (cowboy), David Hodo (construction man), Felipe Rose (Indian), and Alex Briley (soldier) as Village People.

Between 1977 and 1980, Village People were one of the top disco and vocal groups in the country, with hits such as "Macho Man" (#25), "Y.M.C.A." (#2) and "In The Navy" (#3). They would continue to perform throughout the 1980s and 1990s, with minor dance hits such as "Ready For The '80s," "Sex On The Phone" and a 1999 reissue of "Y.M.C.A." The group appeared in the film *Can't Stop The Music* with Steve Guttenberg and Valerie Perrine and made cameo appearances in films such as *Down Periscope*, *Addams Family Values* and *Wayne's World II*.

In 1995, Hughes left the group due to his declining health and was replaced by Eric Anzalone, whose previous perfor-

mance experience involved singing on Princess Cruise ships.

As a final request, Hughes was buried dressed in his leather biker's costume.

— Chuck Miller

Paul Peek, guitarist, Gene Vincent And His Blue Caps

Paul Edward Peek Jr., rhythm guitarist and vocalist for Gene Vincent And His Blue Caps, died April 3, 2001, in his Lithonia, Ga., home near Atlanta. Peek's death was attributed to cirrhosis of the liver. He was 63.

While Peek will be remembered for his work on the mega-hit "Be-Bop-A-Lula," he had 14 releases on his own and even appeared on *American Bandstand*.

Peek was 14 years old when he started playing Spanish and steel guitar, although he never took a serious interest in singing until he met up with Vincent. In 1956, Peek journeyed to Washington, D.C., with his buddy Bill Mack (a future Blue Cap), where he happened upon Vincent.

Peek's band was playing quite near the Casino Royale, and Sheriff Tex Davis, who came to see them play, mentioned in passing that Wee Willie Williams, Vincent's rhythm guitarist, was leaving the Blue Caps. Following an audition, Peek was hired as a Blue Cap, quitting his group, The Red Redding band. He went straight to the filming of the 1956 film *The Girl Can't Help It* and also appears alongside Vincent in 1958's *Hot Rod Gang* (a.k.a. *The Fury Unleashed*).

(Please see Obituaries page 23)

## MARKET BEAT

### Dallas dealer buys what looks interesting to him

Many vintage record dealers sell the music they personally enjoy, but David Foreman of Dallas prefers to stock his inventory with records that look and sound new to him.

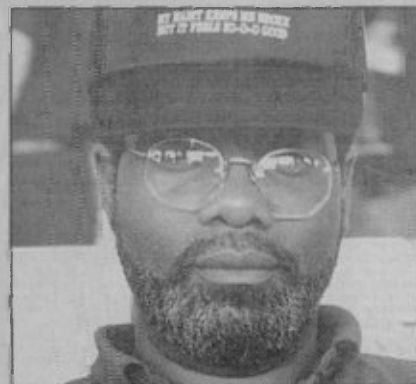
"I'm constantly learning about everything [musical]," he told *Goldmine* in a phone interview. "I like stuff I am unfamiliar with, whatever looks interesting," such as unknown funk bands of the mid- to late '70s.

By not focusing on a specific era, artist or genre, Foreman enjoys the "shotgun" approach to purchasing records. "When you specialize," he explained, "if it's '60s [you're into buying] and you see only '50s and '70s, you're disappointed."

Of course, Foreman does have areas that net him strong sales. Mid-60s to mid-70s soul is his biggest sales area, and he always picks up Vogue picture discs. "People are always asking for them, plus they're a good trade item for other dealers."

A dealer for nearly 20 years, Foreman said he is having a little trouble picking up replacement recordings for what he has sold, primarily because he has tended to visit the same areas over the years. Dealers have to be willing to extend beyond their usual haunts to get new variety in their stock, he pointed out. He says there are only six or seven decent record shows that consistently are good for buying and selling, such as the two Austin shows, the WFMU show in New York and a small show he usually attends in Arbutus, Md. "That's more the problem [in finding good buys]," he said of the small smattering of good shows.

Foreman doesn't use the Internet at all, focusing on shows and mail-order responses to his ads in collector magazines for all of his



David Foreman

sales. As for his buying habits, he is a "touch-feely" kind of dealer, where he would rather physically touch and look at the record to make up his purchasing mind. "I just basically buy handpicked items. It's easier for me because I'm handpicking them — I can look at what's there."

Foreman has noticed new people getting into the hobby, but pointed out that they aren't necessarily replenishing the high-end collectors as fast as they used to. The latter are either passing away or not as active in the hobby as before. The younger collectors — early to mid-20s, are buying lower-end collectibles, he said. If there is any trend he has noticed in the past year or so it's that there is a void in sales of mid-range items from \$50 to \$100. They're "touch and go," he said, stating that there "seems to be a zillion of those records." He has noticed that the items that sell fastest are either \$5 or \$500.

"You can sell junk and you can sell the high-end stuff, but you have to work at selling the mid-range stuff," he concluded.

— Greg Loescher

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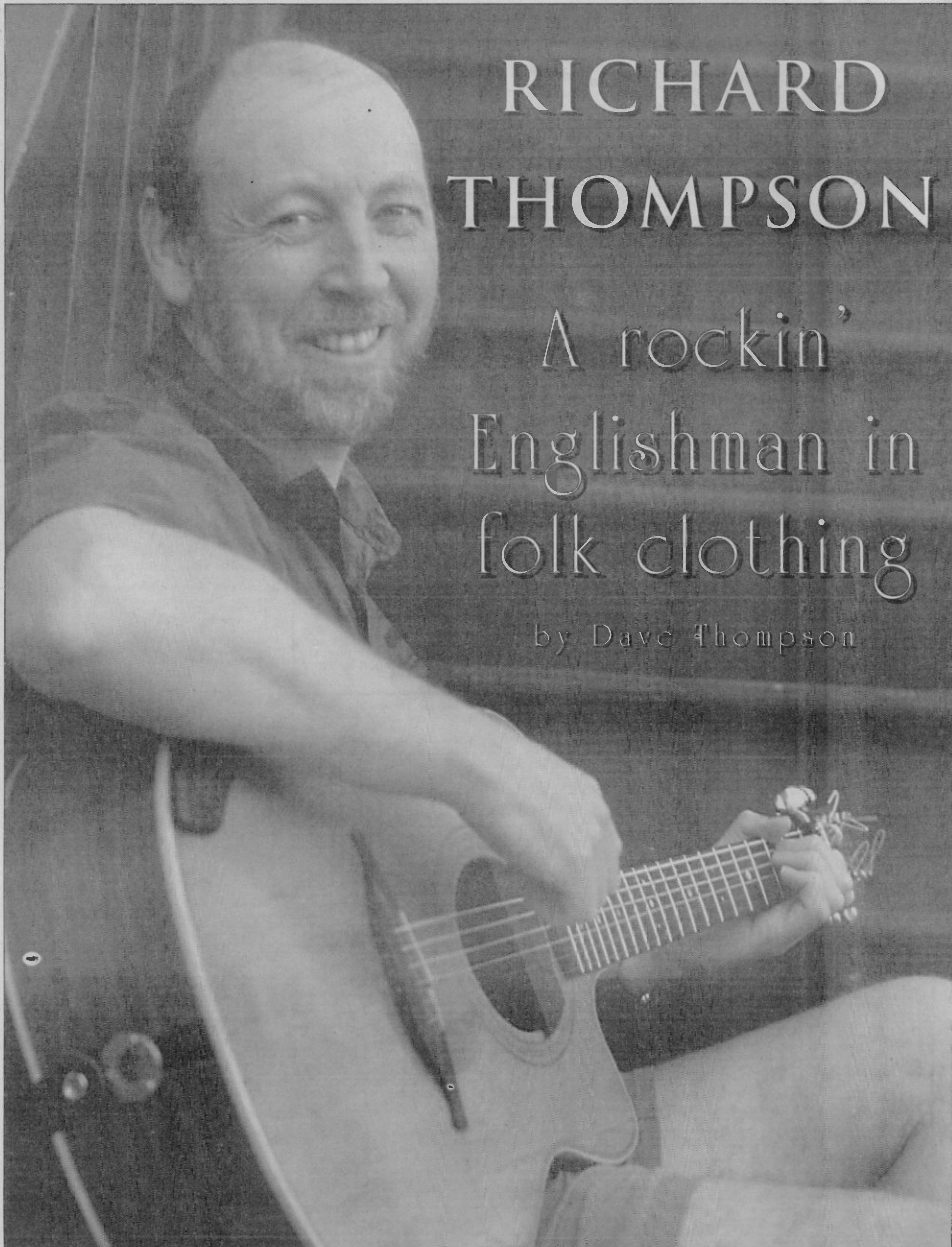
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# RICHARD THOMPSON

A rockin'  
Englishman in  
folk clothing

by Dave Thompson





**Linda and Richard Thompson**

learn a few folk songs and go along saying we were a folk band. Then the next night, there's a gig at the blues club and they'll pay us seven quid, so we'd be a blues band. We schooled ourselves in various traditions, and the first album [1967's *Fairport Convention*] shows that. It's all over the place. It's a bit chaotic. But it was also very rootsy. We were a rootsy band, and I think that was one of the things you could do in 1967, which you maybe couldn't get away with today.

"The Incredible String Band were kind of the same thing, incredibly rootsy and absolutely all over the place — a bit of raga, a bit of this or that. And I still love those albums. Not having heard them in 20 years, I put on *5000 Spirits* a while back and I just loved it. So that rootsy chaos was a legitimate thing. In fact, one of the greatest role models for Fairport was The Lovin' Spoonful because they had that same thing going. They were a pop band, but they were stealing tunes from a Memphis jug band, Henry Thomas and country music. *Hums Of The Lovin' Spoonful* — I played that album to death."

Thompson recorded five albums with Fairport Convention, including the three that single-handedly wrought the folk rock revolution of the late 1960s: *What We Did On Our Holidays*, *Unhalfbricking* and the band's masterpiece, *Liege & Lief*. All, incredibly, were recorded and released during the same 12-month spell — 1969; all contribute mightily to the folkie tag that still follows Thompson.

"It's funny how that's been a pigeonhole for all the wrong reasons," he reflected. "If they'd called me a singer/songwriter earlier on, it might have made my passage easier. It's stupid, but in Britain, where fashion rules and they pick you up and discard you very quickly, if folk is out then it's way out. I always thought it was a sad day when the folk page disappeared from the *Melody Maker*!

"But 'folk' is a difficult word. First of all, does folk mean the music of the underclass, the working class, in which case Bruce Springsteen is folk and Chumbawamba, punk rock? There's a political element to what should be called folk and not just 'protest' songs. But to a lot of people, acoustic music is called folk, Simon & Garfunkel are folk. Traditional is a safer word to use for most of the people called folk, and I probably think of myself as a 'tradition-based popular musician' or something like that. But compared to real traditional musicians, Martin Carthy and people like that, I'm not a traditional singer — I'm not even a revivalist.

"Fairport was another matter entirely," Thompson explained. "I always saw our role as being kind of revivalist, resurrectors of a tradition — bringing a tradition that was defamed and unpopular back into the cultural mainstream. To some extent we succeeded, because Fairport were and still are very well loved. But to some extent we failed, because the music never really became popular — and the version that *did* become popular, which was Steeleye Span, immediately got pigeonholed as a novelty by the Brits. Their own culture was a novelty! So we were cursed before we started."

The group's awareness of that curse began early and, in many ways, fueled the band's own ambitions.

"We'd always hung out in folk clubs and part of the diet, the general broad diet, was that we were completely out on a limb.

There was a very deliberate, intellectual plane that we thrust ourselves out on, because we were a suburban grammar school clique and because our music was so much further away from what anyone else was doing. We used to look at a band like Genesis and say, 'How ridiculous.' Or David Bowie — 'How silly! Rock music itself is a parody, so what's the point of parodying the parody? This guy has no intellectual nous at all.'

"It was snobbery, completely. But for us, what we were doing was the absolute cutting edge — a lot more than being Jethro Tull. The Rolling Stones, any of the more intellectual manifestations of the '60s and '70s. We were going absolutely against the current and working in an area where there were enormous barriers of prejudice against us. The fact we got any coverage whatsoever was amazing."

Of all the factors that hind the Fairport Convention story together, regular personnel changes is surely one of the most distinguishing. Original vocalists Ian Matthews and Judy Dyle quit after the first album; her replacement, Sandy Denny, departed following *Liege & Lief*; founder Ashley Hutchings followed. Even Thompson left the band in 1970, after completing the *Full House* album.

"I felt cramped somehow. I just got to the point where I needed a different lifestyle. I needed some space to experiment on my own, to see where the music would go if I started using these very quirky songs I was writing and not giving them to the band. What would happen if I pursue this direction? At the same time, I left Fairport without any idea of actually having a career. I didn't know what I was doing or where I was going, because when you're 19 or 20, you can't think more than two months ahead. I had enough money to live on for two months, and that was enough."

He would never escape Fairport Convention completely. No sooner had he left the band than both Matthews and Denny recruited him to play on their own forthcoming solo projects; he was an integral part of The Bunch, an all-star rock 'n' roll tribute band built around the Fairport axis; he has continued contributing to Hutchings' sundry projects and, of course, he is a semi-regular at Fairport's own annual "reunion" bashes at the Cropredy festival.

"I used to do Cropredy every year," he

said, then admitted, "but I don't do that now because the numbers are flashing before my eyes. I still think it's alarming that Fairport had a 20th anniversary concert and that was 15 years ago. I haven't got over the 20th yet and next year is the 35th. It's terrifying and it's extraordinary that so many of us are still around and the band is still with us."

Of course, 35 years of Fairport means fans also had close to 30 years of a solo Thompson, and is there any other individual artist who can lay claim to so intriguing, enjoyable and genuinely consistent canon as he? Omitting compilations, collaborations and retrospectives, he has now released 17 albums of original material, beginning with his own *Henry The Human Fly* in 1972, moving on through six sets recorded with ex-wife Linda between 1974-82, then picking up on his own again with 1981's *Strict Tempo*. His last all-new set, *Mock Tudor*, was released in 1999; his latest, the aforementioned *Action Packed*, compiles (some of) the best of his last decade's worth of releases.

"It was the record company [Capitol]'s idea. I'm out of contract now — it was a six-record deal, so it was a logical thing to do to close it. Plus it gives the public at large a second opportunity to exercise their extremely good taste. My public's already got all the stuff. This is for the others — their last chance to join the hip crowd," he quipped.

Whether they will take that chance, of course, is a moot point. By his own confession, Thompson is not the easiest person in the world to market — or so record companies have been telling him almost since he launched his solo career. "Actually, it was right from the start. When Linda and I did *I Want To See The Bright Lights Tonight* [1974] for Island Records, they hated it. They weren't going to release it."

Since that time, Chrysalis, Polydor and Capitol have all taken Thompson on board, then scratched their heads as they wondered what to do with him, with the latter coming closest to breaking him back in the early 1990s when a very deliberate attempt was made to push him to the thoughtful R.E.M. crowd.

Suddenly, Thompson found himself on the same playing field as the hippest young guns in town and, no matter how remarkable that felt, it was nothing compared to what was still in store for him. 1991's *Rumor And Sigh* came within a bodkin's length of grabbing a Grammy — for

© Jürgen Angel, Denmark



The "classic" Fairport Convention lineup of September-November 1969 included, from left: Ashley Hutchings, Dave Swarbrick, Sandy Denny, Richard Thompson, Dave Mattacks, and Simon Nicol.

Best Alternative Music Album. It was eventually beaten out by R.E.M.'s *Out Of Time* (Jesus Jones, Nirvana, and Elvis Costello were also nominated), but that wasn't the point. The fact that, at 42, Thompson could even be considered in the same breath as those younger idols demonstrated that he was working in an arena that musicians half his age could barely aspire toward.

"America has been good to me," he reflected. "It's only in the last five years or so that the U.K. has realized I'm not a '60s folkie who wouldn't go away. Here I'm alternative/college radio material and people didn't necessarily know me from the '60s and '70s — or '80s. The early 1990s, for me, was like starting anew in a lot of ways, and that was down to the label. Capitol did do a good job at the start, but personnel changes take their toll and over the last four or five years, they've had huge changes. It's terribly frustrating to see things moving along, long-term planning and all that, then one key person leaves the label and it's back to the start. One could have a whole harangue about that, the way that money has taken over the whole entertainment business in a way it never did before.

"There used to be a sense of nurturing. When I started out on Island Records in 1968, although it was quite chaotic in one sense, at least Chris Blackwell had a sense of what music was, and he really wanted to nurture it. So there was Fairport, Traffic, Jethro Tull, John Martyn, Incredible String Band — there was a sense of developing artists, and you had that in America as well with people like Elektra. I'm not sure whether any of the majors are able to do that now. The world has become more corporate, they're more able to streamline and cross-market people like Britney and 'N Sync. They can aim for the mass market very easily, and niche artists get left behind. As the companies get bigger and they own TV stations and radio stations, it's more and more about creating product, and you see more artists coming through who are simply product. They have no other virtue, and that is really sad.

"The size of the music industry has grown 20-fold since then, and I don't think that's an exaggeration. In the mid-60s I think I knew everybody in music, certainly in the U.K. I'd heard probably most records that were ever released, and if I hadn't heard them, I at least knew the value of the artist. I also had a pretty good idea of everybody in the States as well,

just from reading *Melody Maker* and keeping up, listening to a bit of radio. I had my finger fairly tightly on the music scene, and it wasn't difficult because it was smaller — small enough that an Island Records could exist and have a degree of clout. A Virgin Records could exist. When *Henry The Human Fly* came out in 1972, Island Records were totally baffled by it. I was amazed it even became a release — I made it as a secret. I went into the studio with John Wood and we just sent them the bills, and I think Chris Blackwell just signed off on them, 'Ah, it's Richard. We'll stick it out, what the heck.' There was loyalty. Now there's profit."

Thompson's refusal to settle down into what other artists (and certainly other labels) might consider a comfortable middle-aged milieu is, of course, one consequence of that early nurturing — both for the listener and for himself.

"When I was younger, I used to go see Jerry Lee Lewis perform, and if he was doing what was obviously a rock 'n' roll show, he'd play an hour of country music just to piss the audience off, and vice versa — with a country crowd he'd come out with the meanest rock 'n' roll. And that's kind of rubbed off on me. I don't want to make the records people would expect of me. I don't want to play the kind of shows people expect."

Promoting *Action Packed*, an album highlighted by his work with a succession of mighty musicians, Thompson chose to tour as a solo artist, accompanying himself with guitar alone. Touring the album of "very short, very quiet songs" which he numbers among his most immediate future projects, he'll probably put together a heavy metal band.

*Action Packed* is not the first attempt to anthologize Thompson's career. As far back as 1976, he compiled *Guitar, Vocal* from an already bulging vault full of out-takes and rarities. More recently, his work with Linda Thompson has been collected onto a fine single disc *Best Of*, while 1995 brought *Watching The Dark*, a three-disc compendium that raced back and forth across his career with no regard for chronology but an eagle eye for effect.

Thompson still views it with mixed emotions. "When I first heard they were doing it, I thought, 'Great! Royalties from record one.' But it does make me nervous as a record, to listen to, because it is so many things from so many eras, shackled together. It wasn't my choice and it wasn't my taste,

and I was very happy to censor a few of the things that were originally going to be on there that I thought were too ugly to listen to. It's hard for me to be satisfied with the older stuff — if it had been my choice, there probably wouldn't have been anything on there from before 1985!"

The chances of a Thompson-approved set documenting the same period and beyond, then, are slim.

"I suppose it'll have to be done at some point, so it's possible. I don't know, though — maybe when I'm older, really old. There is a sense of finality to box sets, so when I quit the music life and become a full-time gardener, I'll think about it." He feels the same way about penning an autobiography, despite — as with the box set — knowing that there would be a considerable market for such a beast.

"I'm not planning one. I know a few people who are, but I don't think I've got anything to say in that way. If I did, there'd be a lot of fantasy in it. I'm not that

concerned about facts, and then there's not much to say. I think very often, if you write stuff like that, it has to reflect on your rich and multilayered life in prison and your 18 wives and your time working for the Congolese Mercenary Army. But if you're a musician on the road, you haven't got time for any of that. Your own life is fairly routine, and you supplement it with this exciting gaudy world, so there's not really much going on in there. It would be so boring. I'd rather read somebody else's."

Part of his reluctance to place such resounding anchors on his "career-so-far" is the belief that he has yet to complete any particular phase of it. True, there are areas — the Fairport Convention years, the Linda years — to which he is unlikely to return (Cropredy reunions notwithstanding). But they deserve (and have received) consideration in their own right. Looking back over his own solo albums, Thompson sees only continuity, never completion.

"There are some albums I see more as

## Richard Thompson discography

by Tim Neely

For completeness' sake, this includes certain U.K. releases that either never were issued in the U.S. or did not come out in the U.S. until much later. Additions and corrections always welcome.

### With Fairport Convention

#### 45s

Label/#	A-side/B-side	Year	NM\$
Track (U.K.) 604 020	If I Had A Ribbon Bow/If (Stomp)	1967	\$ 60
Island (U.K.) 6047	Meet On The Ledge/Throwaway Street Puzzle	1968	18
A&M 1108	Fotheringay/I'll Keep It With Mine	1969	12
A&M 1155	Si Tu Dois Partir/Genesis Hall	1969	12
Island (U.K.) 6089	Now Be Thankful/Sir B. McKenzie's Daughter's Lament	1970	15
A&M 1333	Journeyman's Grace/The World Has Surely Lost Its Head	1972	8

#### Vinyl albums

Label/#	Title	Year	NM\$
Cotillion SD 9024	Fairport Convention (stereo)	1968	30
Polydor (U.K.) 582 035	Fairport Convention (mono)	1968	150
Island (U.K.) ILPS 9092	What We Did On Our Holidays (first edition, pink label with circular black logo; later editions go for less)	1969	50
A&M SP-4185	Fairport Convention (U.S. version of What We Did On Our Holidays)	1969	15
A&M SP-4206	Unhalfbricking	1969	15
A&M SP-4257	Liege And Lief	1970	15
A&M SP-4265	Full House	1970	15
A&M SP-4316	Angel Delight	1971	15
A&M SP-3530	The Fairport Chronicles (two LPs)	1976	15
A&M SP-6016	The Fairport Chronicles (two LPs, reissue)	1987	12
Carthage CGLP-4417	Full House (reissue of A&M 4265)	1987	10
Carthage CGLP-4430	What We Did On Our Holidays (reissue of A&M 4185)	1987	10
Island 90678	In Real Time — Live '87	1988	10
Hannibal HCLP-1329	Heyday: BBC Radio Sessions	1988	10

#### Compact discs

Island 90678	In Real Time — Live '87	1988	12
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(Please see Richard Thompson Discography page 17)



projects than, 'These are the best 10 songs I can come up with this year.' In retrospect, I think some records hang together better or worse than you intended, and if the case is worse, then there's a tendency to think, 'I'd love to pull those three songs off that album and stick them on another one.' As you look backwards, themes appear in what you do and you think, 'I wish I'd kept that song another three years because it'd make more sense here.' But that's what gives you that continuity between records — plus, it's hard to always succeed on all fronts, all the time. Sometimes the production's off, sometimes the performance is off, sometimes the songs are off, although you rarely realize that at the time.

"I think sometimes you might feel that a couple of songs you're not sure about, but you have to finish the record. I usually don't have the luxury of being able to not record — when the time comes I have to get on with it. Some people can be very anal in the studio and take a couple of years just to tune up, but I find it's not productive to spend that long on a record. Some people are very good at that. Some people have a gift for breaking music into very small components and then putting them back together again, analyzing everything before the session, then going in and piecing it together. But I find if I don't do something spontaneous in the studio, then it doesn't sound spontaneous — it just sounds flat.

"The problem then, of course, is you only have the one shot at it. Sometimes you get lucky, sometimes you don't, and there's never a chance to go back. The records I've done where we've gone for a live thing and it's come out a bit messy, there's no opportunity of fixing it. We're stuck with it."

The live environment aside, one of Thompson's best-loved outbursts of spontaneity can be found in his contributions to former Bonzo Dog Band frontman Vivian Stanshall's *Teddy Boys Don't Knit* album, his contributions famously recorded live and unrehearsed in the studio, while Stanshall noisily had a nervous breakdown alongside him.

"Working with Viv Stanshall was always totally chaotic, but that particular album, I find it very hard to bring myself to listen to. They were incredibly short of studio time, and I got drafted in at the very end to play on however many tracks on the record and it was done in real time. There were no second chances. It was one take at everything, and Viv was just a nervous wreck. He was so pressed for time on every front, and he was so concerned about it because this isn't the ideal way to make good music. So I was in there for 40 minutes and I had one go at every cut. Everything was in E flat. I read it off the chart and that was it. That was the finished record.

"Viv was a lovely man, though, very genuine, very funny. He used to live on a houseboat down near Richmond somewhere, and there was a folk club down that way somewhere, where Linda and I used to play sometimes. One night we were on stage, I think we got through the first set, we got to the second set and suddenly there's a voice from the back of the crowd — 'Dear boy! I've brought my ukulele!' It was Vivian, and he came through the audience to the front of the stage, and he completely took over. And we just thought, 'What the heck.'"

Such outbursts have become less common in recent years, of course, as the music industry has constricted ever more

toward its own apparent ideal of a formulaic burger factory, churning out countless faceless icons for a public that is unable, if not apathetically unwilling, to take a chance on anything remotely challenging or interesting.

We live, after all, in an age when the major record labels spend more time scouring eBay and Napster in search of copyright infringements than they do searching clubs for the latest wave of talent and, if fuel need be added to the fires of discontent that already blaze around the Internet's role in the modern music industry, then Thompson is already siphoning the gasoline.

"It's a time of change in the record business, you could say. It's a volatile time, but it offers opportunities to people like me, who don't fit into the mainstream of 'top pop artists.' I do believe that as soon as someone figures out the marketing and the distribution, which hasn't quite happened yet, you can use the Internet as a very direct way of harnessing the public. My own Web site is extremely late in getting set up. There are Web sites which deal with me on another basis but our commercial Web site is on the way up, and that's a great opportunity for people like me to earn a living from music. Because I think I'd like to make money from records at this point — it sounds crazy, but in the past, records have always been a promotional device for the concerts, and we needed record labels to promote the record, get it to the journalists and the radio stations. That doesn't really happen anymore because my records aren't going to get played on the radio, except by the stations that are already playing them, so we might as well just cut labels out of the equation. There are different kinds of deals available, so we'll see what turns up.

"I think with notable and noble exceptions, radio's just about gone because it's totally commercial and corporate, and that's the market that the Internet is ultimately going to move into, keeping people informed of what's out there, letting them hear things before they buy them. As far as my Web site goes, I'll be involved, offering up Stalin-esque statements every couple of weeks to keep people on their toes. But it'll also be a place where I can go online and answer questions or whatever. The idea is to satisfy people's curiosity — whatever people want I hope we can give to them."

What he has given them so far, of course, should be enough for most people — a rich and multilayered catalog of albums that is without peer in whatever musical genre you might like to place him, and that seems set to continue that way for a long time to come.

Discussing his future plans, Thompson mused, "One thing I'd like to do sometime is an album with just three long tracks on it and just do really long guitar solos. Onstage, it's fine to go on for seven, eight minutes, because people will give you leeway. But on record, if I want to get 13 songs on, I'd better get a move on.

"Then I've got three other projects which I'm actively working towards, and I'm not sure which one will be the next album. It depends on how the business falls. If we do a record deal where we need something high profile and poppy, that's one record. But I'm also planning a quiet record, quiet and short songs, and another of Islamic songs [Thompson has been a Muslim since 1973]. Again, we'll see what happens, but at least one, and maybe all, of those will be along sometime."

## Richard Thompson discography continued from page 16

Hannibal HNCD-1329	Heyday: BBC Radio Sessions	1988	8
A&M CD-4257	Liege And Lief	1988	8
Polydor 835 230-2	Fairport Convention	1990	12
Island 842 856-2	In Real Time — Live '87 (reissue)	1990	8
Hannibal HNCD-4417	Full House	1990	8
Hannibal HNCD-4418	Unhalfbricking	1990	8
Hannibal HNCD-4430	What We Did On Our Holidays	1990	8
A&M 564 687-2	Meet On The Ledge: The Classic Years (1967-1975) (two CDs)	1999	15

### Richard Thompson

#### 45s

Capitol S7-18043	I Can't Wake Up To Save My Life/Easy There	1994	5
Capitol 58810	Crawl Back (Under My Stone)/Bathsheba Smiles	1999	4

#### 12-inch singles (promo)

Polydor PRO 348-1	When The Spell Is Broken (same on both sides?)	1985	12
Polydor PRO 438-1	Valerie (same on both sides?)	1986	12
Polydor PRO 465-1	Nearly In Love (two versions)	1986	12
Capitol SPRO-79104	I Misunderstood (same on both sides?)	1991	8

#### Vinyl albums

Reprise MS 2112	Henry The Human Fly	1972	20
Elixir (U.K.) LP-1	Strict Tempo	1981	15
Carthage CGLP-4405	Henry The Human Fly (reissue of Reprise 2112)	1983	8
Carthage CGLP-4409	Strict Tempo (first U.S. issue)	1983	8
Carthage CGLP-4413	Richard Thompson (Guitar/Vocal) (two LPs, first U.S. issue)	1983	10
Hannibal HNLP-1313	Hand Of Kindness	1983	10
Hannibal HNLP-1316	Small Town Romance	1984	10
Polydor 825 421-1	Across A Crowded Room	1985	8
Polydor 829 728-1	Daring Adventures	1986	8
Capitol C1-48845	Amnesia	1988	8
Capitol C1-95713	Rumor & Sigh	1991	12
Bong Load BL 44	Mock Tudor (two LPs, includes demo tracks not on CD)	1999	15
Bong Load BL 52	Action Packed (two LPs, 1,000 pressed on green vinyl)	2001	15

#### Compact disc singles and samplers (promo unless noted)

Capitol DPRO-79388	Turning Of The Tide	1988	8
Capitol C2-15728	I Feel So Good/Harry's Theme/Backlash Love Affair (stock)	1991	6
Capitol DPRO-79730	I Feel So Good	1991	8
Capitol C2-15805	Read About Love/I Feel So Good/I Misunderstood/Choice Wife (stock)	1991	6
Hannibal VRCD 1303	Watching The Dark Sampler (13 tracks)	1993	20
Hannibal VRCD 5303	Watching The Dark Sampler (seven tracks)	1993	12
Capitol DPRO-11214	It (six-track sampler from You?Me?Us?)	1996	8
Capitol DPRO-13589	Crawl Back (Under My Stone)	1999	8
Capitol DPRO-13857	Selected Tracks Live At Mountain Stage (three tracks)	1999	15

#### Compact disc albums

Polydor 825 421-2	Across A Crowded Room	1985	8
Hannibal HNCD-1313	Hand Of Kindness	1988	8
Hannibal HNCD-1316	Small Town Romance	1988	10
Capitol C2-48845	Amnesia	1988	8
Hannibal HNCD-4413	Richard Thompson (Guitar/Vocal)	1983	10
Polydor 829 728-1	Daring Adventures	1989	15
Capitol C2-95713	Rumor & Sigh	1991	8
Hannibal HNCD-4409	Strict Tempo	1992	10
Hannibal 5303	Watching The Dark: The History Of Richard Thompson (three CDs)	1993	20
Capitol C2-81492	Mirror Blue	1994	10
Capitol 33704	You?Me?Us? (two CDs)	1996	15
Hannibal 1419	Small Town Romance (reissue)	1997	8
Capitol 98860	Mock Tudor	1999	8
Capitol 31051	Action Packed: The Best Of The Capitol Years	2001	8

### Richard and Linda Thompson

#### Albums

Island (U.K.) ILPS 9266	I Want To See The Bright Lights Tonight	1974	20
Island ILPS 9305	Hokey Pokey	1974	15
Island ILPS 9348	Pour Down Like Silver	1975	15
Island ISLA 9421	Bright Lights And Live! More or Less (two LPs, combines I Want To See The Bright Lights Tonight and live performances)	1977	20
Chrysalis CHR 1177	First Light	1978	15
Chrysalis (U.K.) CHR 1247	Sunnyvista	1979	20
Hannibal HNBL 1303	Shoot Out The Lights	1982	10
Carthage CGLP-4403	Sunnyvista (first U.S. issue)	1983	10
Carthage CGLP-4404	Pour Down Like Silver (reissue of Island 9348)	1983	8
Carthage CGLP-4407	I Want To See The Bright Lights Tonight (first U.S. issue in its original form)	1983	10
Carthage CGLP-4408	Hokey Pokey (reissue of Island 9305)	1983	8
Carthage CGLP-4412	First Light (reissue of Chrysalis 1177)	1983	8

#### Compact discs

Hannibal HNCD 4408	Hokey Pokey	1988	10
Hannibal HNCD 1303	Shoot Out The Lights	1991	8
Hannibal HNCD 4404	Pour Down Like Silver	1991	10
Hannibal HNCD 4407	I Want To See The Bright Lights Tonight	1991	10
Hannibal HNCD 4403	Sunnyvista	1992	10
Hannibal HNCD 4412	First Light	1992	10
Island 542 456-2	The Best Of Richard And Linda Thompson: The Island Records Years	2000	8

### Co-credited collaborations

#### Richard Thompson & Peter Dinklage

BBC (U.K.) REB 615	The Life And Loves Of A She-Devil (vinyl)	1986	12
BBC (U.K.) REB 660	The Marksman (vinyl)	1987	12
Special Delivery (U.K.) 1027	Hard Cash (CD)	1990	12

#### French/Frith/Kaiser/Thompson

Rhino RNLP 70831	Live, Love, Larf & Loaf (vinyl)	1987	10
Rhino R2-70831	Live, Love, Larf & Loaf (CD with one bonus track)	1987	12
Windham Hill WD-1094	Invisible Means (CD)	1990	10

#### "Mr. Philip Pickett with Mr. Richard Thompson and The Fairport Rhythm Section"

Hannibal HNCD 1416	The Bones Of All Men (CD)	1998	8
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# A Broad Abroad

## RE-RECORDINGS AND BONUS TRACKS GALORE

by Jo-Ann Greene

Anybody approaching TV Smith's newly released *Useless: The Very Best Of* album and assuming that the past decade's worth of acoustic inclinations is any indication of his current muse, is in for a ragged surprise. *The Very Best Of* (JKP, Germany) is indeed aptly titled — it includes, after all, "One Chord Wonders," "Gary Gilmore's Eyes" and "Bored Teenagers," from Smith's years with punk iconoclasts The Adverts; "Lord's Prayer," which he wrote for the Lords Of The New Church; "Ready For The Axe To Drop" and "My String Will Snap," from the late-80s Cheap era; plus highlights from his last four solo albums. All of these are regulars in his solo live set and, as such, promise few surprises.

However, the album also includes accompaniment from Die Toten Hosen, Germany's finest modern punk band — which means, from start to finish, it's an unrelentingly dynamic wall of sound reappraisal of songs that had grown quite accustomed to being strummed and spat out by one guy on a stage.

Smith's relationship with Hosen dates back to the early 1990s, when they had him add vocals to their own version of The Adverts' "Gary Gilmore's Eyes." Since that time, the relationship has flourished — two years ago, Smith supplied English-language lyrics to the Germans' *Crash Landing* retrospective; on *Useless*, Hosen reciprocate with a full-blooded accompaniment that reminds us that, even in the guise of the solo acoustic troubadour, Smith is one of the most powerful songwriters we have. Wrapped again in the punk rock clothing that he once wore with such conviction, he could be the most powerful.

Re-recordings seem popular this month. Eric Bell is best remembered as the guitar-playing guiding light behind the original Thin Lizzy and on *Live Tonight...Plus!* (Angel Air, U.K.), he makes sure that everybody knows it. A fully functioning blues-rock set recorded live in Sweden during the mid-1990s, *Live Tonight* features remarkable revisions of Lizzy's own "The Rocker" and "Whiskey In The Jar" (Bell, of course, was integral to that song's original incorporation into Lizzy's set).

There's also distinctive takes on Van Morrison's "Mother George," "Baby Please Don't Go," the John Mayall/Eric Clapton arrangement of "The Stumble" and Bell's own "Walk On Water." The sound quality is delightful — his guitar, fully to the fore, has lost none of the clarity and distinction that graced those first Lizzy albums and, if his vocals don't quite have the same strength, well, name a guitar hero who does?

*Live Tonight* was originally released in Sweden in 1996 with 10 tracks. For this reissue, three further tracks from the same show have been appended to the set, two more Bell originals, plus a relentlessly driving throb through "Gloria," which is more than five minutes long and as great as any version you've heard in years. Add a well-annotated/illustrated eight-page color booklet and the entire package is a delight.

Angel Air have also released *Rock Bottom*, a 1995 Sweden-only album from The Pirates, the never-say-die blues trio that Mick Green has been leading for more than 40 years now and who still play with a passion at which younger lads can only marvel. Of course you know precisely what you're going to get from the band — Green's guitar is beyond reproach, his vocals (a lived-in version of Mark Knopfler's, for the uninitiated) are as expressive as ever and his choice of covers is as exemplary as always.

A revival of the original Pirates' "Please Don't Touch" proves that "Shaking All Over" didn't even begin to highlight that band's repertoire, while a hypnotic plunge into Buddy Holly's "Not Fade Away" takes its core ingredients from every past remake of the song and still winds up sounding fresh — and a little psychedelic-nasty as well. There's also a version of "Blue Suede Shoes" that roars like a long-lost early Motörhead classic, even before you realize that Lemmy is the guest vocalist. Green's own originals, meanwhile, have all the guts and

grit that such company demands. An excellent album.

From the darkness of a London pub we move to the brightness of San Francisco on a warm July morning. Is that a flower in your hair? Or did you just forget to wash behind your ears? No matter, because here comes the Scott McKenzie anthology, and suddenly every day is a summer's day.

*Stained Glass Reflections 1960-70* (Raven, Australia) is a 22-track set that opens where McKenzie's career itself opened, with The Smoothies (an unreleased version of bandmate John Phillips' "Ride Ride Ride"). The release continues on with a couple of tracks by The Journeymen, then launches into the real meat of the entire affair — 10 McKenzie solo shots cut between 1965-67 and nine more drawn from the oft-cited but seldom-heard *Stained Glass Morning* album.

Some spectacular rarities are exhumed — odd mid-60s singles for Capitol and Epic — while a healthy dose of the *Voice Of* debut album not only includes "San Francisco," but also McKenzie's mold-making version of Tim Hardin's "Reason

**Is that a flower in your hair? Or did you just forget to wash behind your ears? No matter, because here comes the Scott McKenzie anthology, and suddenly every day is a summer's day.**

To Believe" and a take on Donovan's "Celeste," with the composer himself on guitar. The non-album "Holy Man" 45 also gets a welcome airing. *Stained Glass Morning*, meanwhile, catches McKenzie at the end of a two-year virtual retirement, desperately trying to exorcise the ghost of his greatest hit with an album that lurks around the fringes of Nashville, trying on cowboy boots and pretending to be Gram Parsons.

The brittle title track notwithstanding, it's not as brilliant an album as its admirers insist, but neither is it as appalling as its detractors claim — rather, like so many other "lost classics," it exists in a world all of its own, divorced from the mainstream of the day and, after the overkill of a few years earlier, probably is grateful for its isolation.

More rarities and legends surface on *Man In A Deaf Corner* (Mooncrest U.K.), a two-CD anthology detailing the earliest strivings of Soft Machine — the subtitle 1963-70 tells you that much. What it doesn't tell you is precisely how bizarre some of this stuff is going to be.

The album is divided into three parts — disc one comprises *Experiments And Prototypes*, which is precisely what it says, and serves up some fascinating, if overtly studious jazz meanderings courtesy of the young Hugh Hopper, Robert Wyatt, and Mike Ratledge; and *The Machine Begins*, which adds Daevid (he really spelled it that way!) Allen and Kevin Ayers to the brew for three prototypical slabs of skewed (very skewed) psych-pop; disc two concentrates exclusively on *The Classic Period And Beyond* and offers live performances from 1969 and 1970.

Liner notes from Brian Hopper, co-conspirator on several of the earliest recordings, add to the set's authority, while the story comes dramatically up to date with a brand-new remake of "As Long As He Lies Perfectly Still," featuring Dave Stewart, Jakko Jakszyk, Gary Barnacle, Clive Brooks, and Hopper. A new generation of Softs? We can dream.

Across the two discs, the sound quality is not always brilliant — "We Know What You Mean," a prototype for Ayers' subsequent "Soon Soon Soon" solo effort, sounds like the band were playing inside a broken hairdryer, while the 13-minute yelp and drone of "Hope For Happiness" is rendered even more challenging than it was originally intended to be by the depths of distortion that afflict it.

A couple of the live recordings, too, are probably more of archival/reference interest than aural treats that you will return to again and again. But all that aside, *Anthology* still serves up more "new" Soft Machine than this most oft-repackaged of bands has seen in many years. Indeed, alongside the other early exhumations on the market (the Giorgio Gomelsky sessions, the Polydor single, the Middle Earth concert), it confirms the need for a truly conscientiously compiled early Softs box set, one that places all this noise in context and reveals the magic that lies behind so much of it.

The Angels are one of the legends of modern Australian rock, a hard-rocking but distinctively sashaying act whose failure to make much of an impact outside of their homeland says more for Anglo-American audiences' fear of the unknown than for any deficiencies on the band's own part. Powerfully melodic, anthemic and hard, the band's sound definitely has that mid-1980s Big Rock air to it, but that's not necessarily a bad thing — remember, even The Beatles played arenas. Besides, if the songs are strong, they can survive anything, and The Angels wrote strong songs.

Newly remastered and packed with bonus tracks, *Liveline* (Shock, Australia) is a two-CD live anthology that originally appeared *Down Under* in 1988 as a simple document of the band's 1986 Howling tour. A platinum seller the first time around, its subsequent CD reissue added four more songs; now, 10 extra tracks trace the group's live performances back to 1981, while two heavily illustrated 32-page booklets offer words and pictures that place every last earth-shattering riff in context.

Chelsea were one of the most volatile of the first-wave punk bands, plowing through more lineup changes than some bands had decent songs but compensating for that by having a lot more decent songs than some bands have had reheated backstage snacks. The classic era (1976-79) band's regular repertoire has already been reissued on a bonus-stacked CD; the story now continues with *The BBC Sessions*, a 26-track collection that traces vocalist Gene October and Co. through four studio sessions (Peel 1977, 1978, Kid Jensen 1978, Mike Read 1979) and a vital live broadcast, again from 1979.

The lineup through this period was, by Chelsea's standards, remarkably constant — October and guitarist James Stevenson are present throughout, Dave Martin (guitar), and Geoff Myles (bass) are in place for the first 1978 recording and drummer Chris Bashford arrives for the second. By the time of the live recording, then, the group isn't simply well-rehearsed, they are also virtually watertight. The earlier recordings, then, are certainly scrappier, but they also have a vigorous freshness that itself is fascinating — the first Peel session, with a near-definitive version of the band's debut single, "Right To Work," is essential listening for any student of punk's first molten movements.

### The best of the rest

**Angelic Upstarts: 2,000,000 Voices** (Captain Oi, U.K.). A welcome reappearance from the Newcastle Oi! monster's third album, plus attendant 45s. Far more diverse and appealing than their media caricature ever promised, Angelic Upstarts' dark humor and sonic awareness reached a peak of sorts on this set — one that drew the likes of Roxy Music's Paul Thompson, Stiff Little Fingers' Jake Burns, and The Starjets' Terry Sharpe into their orbit for several of the tracks included here.

**Erna Schmidt: Live 69-71** (Garden Of Delights, Germany). An anthology of live material highlighting one of the best-loved (if darkly obscure) kraut rock bands of the era — no huge surprises in delivery or approach but still a fascinating hour of improvisational vision — one forgets just how important flutes used to be. The sound is excellent considering the vintage of the recordings, and the booklet serves up a comprehensive band bio, photos and a label catalog.

**Mama's Boys: Relativity** (Angel Air, U.K.). A thunderous treat for fans of the Irish end of the New Wave Of British Heavy Metal, one of the Emerald Isle's most hallowed riff monsters revisited across an album dating from 1992 and appended with bonus tracks recorded live in 1990.

**The Membranes: Kiss Ass Godhead** (Overground, U.K.). Dating from 1987 and including some of producer Steve Albini's first-ever outside work, *The Membranes*' finest album is appended by sundry outtakes and offcuts to create a 20-song beast in search of the middle ground between classic Captain Beefheart and crushing punk. They often find it.

# Classical Notes

## BERNSTEIN LIVE

by Peter Gutmann

Leonard Bernstein has been gone 10 years now, but you'd hardly know it. Although the direct brilliance of his intense personal flame is extinguished, its reflection continues to glow in the legions of those he inspired, who will fill our concert halls and recording studios for decades to come. He endures in a purely mercantile sense as well, as barely a month passes without some further reissue from among his hundreds of records. With so many Bernstein performances already available, do we really need more? Yes! Despite the abundance, there remains a crucial gap in the Bernstein discography.

Bernstein clearly grew to value his live performances over his studio renditions. Indeed, nearly every recording during the final third of his career was made in concert. By then, his interpretive style had evolved into one of rich and profound deliberation. His middle years as conductor of the New York Philharmonic are remembered as his most exciting of all. Yet, the only concert releases from that era were keyed to special occasions — the 1962 dedication of Lincoln Center, Robert Kennedy's 1968 funeral and a 1973 Haydn *Mass In Time Of War* to protest Richard Nixon's second inauguration. In 1999 the Philharmonic released the deluxe 10-CD *American Celebration*, nearly a quarter of which boasted previously unreleased Bernstein concert material. Now, its success has prompted *Bernstein Live*, with 13 hours more. I'll review the full contents on my Web site at [www.classicalnotes.net/columns/bernsteinlive.html](http://www.classicalnotes.net/columns/bernsteinlive.html).

Above all, the set displays the amazing scope of Bernstein's talent. He was the only conductor of his generation (and since) who could (and would) credibly play a Baroque concerto of Bach and an aleatory work of John Cage, with excellent Mozart, Beethoven, Schumann, Wagner, Sibelius, Hindemith, Stravinsky, Copland, and Webern in between, all played with energy, conviction and insight — and each in its distinct but appropriate style. His wondrous versatility is underlined by the accompanying booklets' complete listing of his Philharmonic programs and recordings, which document his unstinting efforts to proselytize for modern and American music within the context of a wide variety of traditional fare.

The package hides its riches behind a hideous graphic design, utterly unworthy of a project of this importance, but it otherwise is efficient and well-annotated. The extensive program notes include many valuable reminiscences that go well beyond the usual "I loved him/I miss him," stuff; one of the most insightful debunks the myth that Bernstein's wild conducting gestures were a useless ego-driven indulgence to entertain audiences — several musicians testify that his extraordinary body language was in fact a complex system of essential cues that provided his players with highly meaningful guidance and inspiration.

*Bernstein Live* begins with a poignant opening. Despite his abundant talent, Bernstein's career was shaped by two very lucky breaks, both with the Philharmonic. He had catapulted to fame at age 25 when he suddenly substituted for an ailing conductor at a Philharmonic concert in 1943. By late 1956, Bernstein hadn't led the orchestra for nearly six years but was called up again. Guido Cantelli, Toscanini's protégé who had become closely associated with the Philharmonic and was being groomed as its new music director, had been killed in an airplane crash. It was that tragedy that paved the way for Bernstein to head the Philharmonic, the appointment that would mold the rest of his career. The occasion is preserved here.

Most of the set presents works Bernstein never recorded. Given his devotion to Mahler, it seems incredible that Bernstein played only two of Bruckner's symphonies. His affection

for the *Ninth* is clear enough — it's Bruckner's most emotional work, and in fact Bernstein recorded it twice. The *Sixth*, though, is far different. In Bernstein's hands it's bright, light and crisp, and he invests it with a wonderful Viennese grace allied with a marvelous natural flow among its shifting moods and timbres. The first movement, in particular, bounds with taut, youthful energy, all the more remarkable since Bernstein at that time (1976) was passing through a severely depressing phase of his life, having to confront his wife's fatal illness, a creative dry spell and other personal demons.

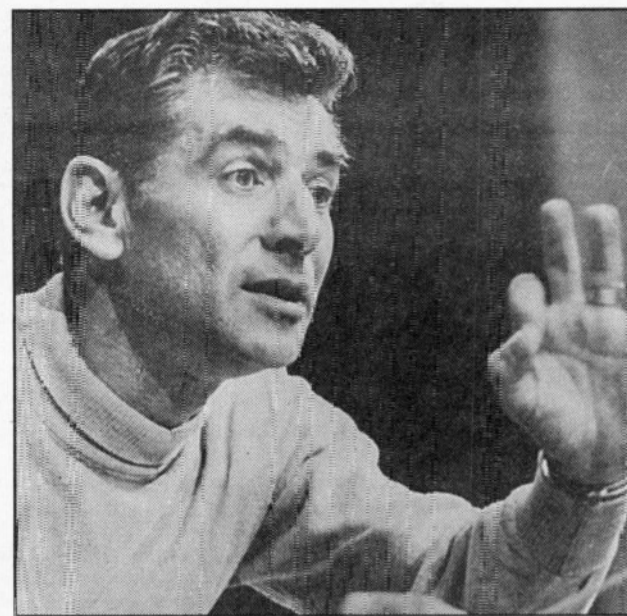
Another Bernstein "premiere" is the "*Triple*," generally regarded as the least of the Beethoven concerti. In 1959, Bernstein joined his concertmaster and principal cellist in a reading of camaraderie spiked by vitality, ardor and devotion. It's a fine example of the inspiration Bernstein kindled among his colleagues in a live setting and radiated to his adoring audiences; here, they burst into spontaneous applause after the riveting first movement.

Many conductors compose, but few succeed in writing with an original voice — so strong is the influence of the more conservative styles in which they are constantly immersed as an interpreter. Bernstein was one of the rare ones who managed to sound original. Igor Markevitch was one of the very few others. None other than Béla Bartók proclaimed him "the most striking personality in contemporary music." Yet, before reaching 30, Markevitch abandoned composition to focus on conducting and teaching. His *Icare* is a fabulous rediscovery which, like its mythical subject, soars while retaining human roots; it's mystical, rhythmic and remarkably original.

**Although boasting the best sound and stereo spread (and the quietest audience) of the entire set, [the final CD of the set] was recorded covertly (and illegally) in the midst of the concert hall by an ardent fan. Of course, those were the days before pocket-sized digital recorders, reliable wireless mics or even decent-sounding cassette decks, and one can only imagine how the person recording managed with the bulky reel-to-reel equipment of the time.**

*Bernstein Live* also presents compelling concert performances of works familiar from his studio records. Paramount among these is one of the most important concerts ever given, which did as much to focus attention on American classical music as Benny Goodman's seminal 1938 concert (also in Carnegie Hall) did for jazz. Fifty-four years after its completion, this was the world premiere of Charles Ives' *Symphony #2*, a fabulous artistic encapsulation of American thought, attitude and tradition. Bernstein invited the composer, very much still alive if not well, but he declined. (His wife, every bit the stubborn Yankee, did attend and, after decades of neglect and scorn of her husband's bizarre music, seemed genuinely surprised that the audience liked it.) Ives reportedly heard the tape-delay broadcast the following week on his maid's radio and was thrilled. In retrospect, it was this very concert that not only launched a massive tide of discovery and admiration of Ives' work but would culminate in nothing less than a crucial reevaluation and appreciation of America's contribution to serious music.

Our memories of Jacqueline du Pré are still tainted not only by her sister's trashy book and movie *Hilary And Jackie* but by knowing her awful fate. (She contracted multiple sclerosis at age 28, which left her unable to play; she died at age 42. — Ed.) In 1967, though, her youth was in full bloom, she was



Courtesy of New York Philharmonic Archives

Leonard Bernstein

on her first American tour, her popularity was bounding and a fabulous career presumably was ensured. Her reading of the Schumann *Cello Concerto* is sweet yet assured, with a lovely balance of ardent energy, British aplomb, focus and detail. An acclaimed Schumann conductor, Bernstein's orchestral support is superbly expressive; the emergence from the cadenza of the finale is breathtaking. He recorded the *Concerto* three times (with Rose, Rostropovich, and Miasky), but this one is truly special.

Bernstein's performances as a conductor and a pianist are well documented, and his compositions have confounded skeptics by remaining in the active repertoire even though he is no longer around to advocate them. Yet, his most lasting contribution to music may well prove to be the one we least remember — his extraordinary influence as a teacher who not only inspired colleagues and students but converted an entire generation of concert and television audiences into music lovers. The ninth disc presents Bernstein in his element: his pioneering Thursday evening pre-performance talks as he cajoles a conservative subscription audience into a grudging appreciation for avant-garde music. Bernstein recognized that in the early '60s music was at a crucial crossroad among serialism, electronics, chance and improvisation. As he put it, the new music ranged from "a semi-idiotic simplicity" to "a mathematical complexity that staggers the mind." In introducing four works, Bernstein explores the irony of precise writing so complex that it sounds like a vast improvisation and rhythm so intricate that it seems to disappear altogether. The final piece by Cage was composed by chance (placing transparent music paper over maps of stars), and then performed through further chance as the musicians' sounds are fed through contact mics to a mixing board in which volume and timbre are randomly adjusted. Here, Bernstein's explanation is far more interesting than the result, which the audience heartily boos after its excruciating eight minutes are finally over.

The final disc is a full-length Wagner concert. As expected, Bernstein's reading is superb, with hairspring responsiveness and deeply dramatic underlining of the action, but perhaps the most interesting aspect of this disc is its source. Although boasting the best sound and stereo spread (and the quietest audience) of the entire set, it was recorded covertly (and illegally) in the midst of the concert hall by an ardent fan. Of course, those were the days before pocket-sized digital recorders, reliable wireless mics or even decent-sounding cassette decks, and one can only imagine how the person recording managed with the bulky reel-to-reel equipment of the time. What's more, he attended and taped three of the four repetitions of this concert and gave the current producers the luxury of a choice among them (the release is a composite of two). The Philharmonic didn't broadcast its concerts during this era, and so were it not for such brazen defiance of law this incredible concert would have never resurfaced. (And you thought Deadheads were the lunatic fringe?) The multiple ironies of this entire situation are truly astounding!

At \$195 (available from Tower Records or the Philharmonic), *Bernstein Live* isn't for casual fans. But for ardent collectors, it serves as indispensable proof of the astounding bundle of talent with which Bernstein galvanized American music and dazzled his audiences only a short generation ago.

# New Releases

Courtesy of RCA/Photo by Dan Winters



**The Dave Matthews Band**

**THE DAVE MATTHEWS BAND**  
**Everyday**  
 RCA (07863 67988-2)

In recent years, The Dave Matthews Band has emerged as one of the biggest draws on the concert scene, selling out stadiums with the same ease as big guns such as U2 and The Rolling Stones. But their Midas touch on the road has never really translated to the charts, outside of the airplay charts.

However, with their new release *Everyday*, this could all change.

Change is certainly the operative word here. On their fourth studio album, The Dave Matthews Band have embraced a radio-friendly pop sound that eschews the lengthy jams and complex rhythms of their previous work.

This major shift in direction can be credited to the band's producer, hit-maker Glen Ballard, who is best known for his work with Alanis Morissette and Aerosmith. Ballard was

brought in last year after an unhappy Matthews decided to scrap all the songs he had recorded for a new album and ousted longtime producer Steve Lillywhite.

Matthews was in trouble and clearly in need of some creative help. Ballard approached his job with a heavy hand: He cowrote all the material with Matthews and is also credited with all keyboards, programming and arrangements.

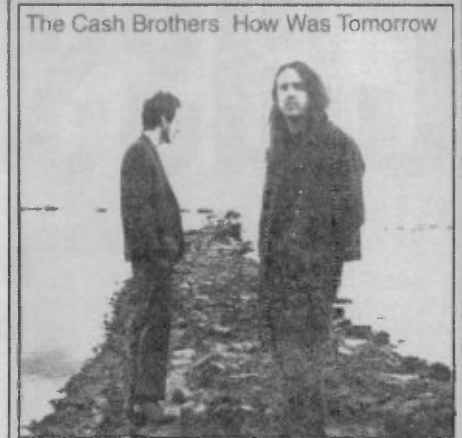
The changes he made are noticeable from the start. The disc's opening track and first single, "I Did It," begins with a blistering electric guitar riff, the kind that would sound at home on modern rock radio. That's right, electric guitar. Matthews forsakes his signature acoustic guitar in favor of electric, giving the music here a lot more muscle.

"I Did It," which has the kind of stay-in-your-brain hooky chorus that Ballard is famous for, is typical of the polished made-for-radio sound that dominates *Everyday*. "So Right" is an infectious number that could find a home on the dance floor, while "The Space Between" is a good old-fashioned power ballad that will no doubt have concertgoers swaying their arms in the air when it's played live.

Ballard does more than just smooth out the rough edges of The Dave Matthews Band.

(Please see New Releases page 63)

**NEW RELEASES NEWS**



**Just out:** Zydeco/funk/boogie/bluesman "Sunpie" Barnes has just released *Sunpie* (Louisiana Red Hot Records), his third album, which was coproduced by Harold Brown, bandleader and percussionist for War... The Cash Brothers (Peter and Andrew Cash) debut release is *How Was Tomorrow* (Zoe)... The Street-walkin' Cheetahs' newest release is *Waiting For The Death Of My Generation* (Triple X Records)... From Janet Jackson comes the new *All For You* (Virgin)... *Electric Mile* (Epic) is the fifth album from G. Love & Special Sauce, with 13 songs ranging in genres from roots reggae, hip-hop and folk to jazz, blues and country... *Train Don't Leave Me* (Arhoolie) is a various-artists collection recorded live at the 1st Annual Sacred Steel Convention in Spring 2000, a gathering of steel guitarists, other musicians and gospel singers including The Campbell Brothers and Audrey Ghent... Savatage's newest album *Poets And Madness* (Nuclear Blast) is being supported by a U.S. tour... Jazz trombonist Robin Eubanks' latest is *Get 2 It*, his debut on his own REM Records label.

The edge-pushing funk-fusion recording includes his brother Duane on trumpet, bassist Dave Holland, pianist Michael Cain, and vocalist Maya Ellis, among others... Prog rock kings Marillion just released *anoraknophobia* (Sanctuary)... Teenage heartthrob Donny Osmond just released *This Is The Moment* (Decca Broadway), which was produced by Phil Ramone... Let's talk farm vehicles — The Tractors' newest is *Fast Girl* (Audiom/Koch) and Tractor Kings' debut is *Sunday Night* (Mud Records/Parasol)... From mid-60s British blues pioneer Kim Simmonds (Savoy Brown) comes *Blues Like Magic* (Blue Wave), a stripped-down departure from his usual electric blues/boogie-based offerings.

**Coming up:** Due May 29 is quirky popsters William Pears' second album, *Big Bang* (Permanent Press), described as a cross between 1965-era Beatles and late-80s Brit pop... Due June 12 from Schanachie are new releases from jazzmeisters Special EFX, jazz pianist Kevin Toney, and Nashville roots rocker Phil Lee... Also due June 12 is The Silos' *Laser Beam Next Door* (Checkered Past)... Coming June 19 is The Mayfield Four's sophomore release *Second Skin* (Epic). Lead singer Myles Kennedy has a role in this fall's *Rock Star*, a movie based loosely on the story of Judas Priest singer Ripper Owens... Due July 10 is Kelly Joe Phelps' fourth album, *Sky Like A Broken Clock* (Ryko). Guesting on the album are Morphine drummer Billy Conway and Tom Waits' string bassist Larry Taylor, among others.

— Greg Loescher



**VARIOUS ARTISTS**  
**Shoe Fetish: A Tribute To Shoes**  
 Parasol (CD-065)

Even among pure pop fans, proper tribute is seldom paid to Shoes (just "Shoes," never "The Shoes"), the wonderful Zion, Ill., pop group who emerged in the '70s and has released a long string of terrific records, some on Elektra but mostly on their own. Well, even if such tribute hasn't been paid in the past, this compilation offers a stunning, sincere salute to the songwriting panache of Shoes' Gary Klebe, John Murphy, and Jeff Murphy.

Compiled by longtime *Goldmine* contributor and fave rave John M. Borack, *Shoe Fetish* serves as both a stellar (and all-star) tribute to Shoes and as an absolutely invigorating pop album in its own rite. Drawing

on an A-list of pop artists, *Shoe Fetish* succeeds by retaining the spirit of Shoes' recordings without seeking to duplicate them. Some tracks are more faithful than others, but even those that stick relatively closely to the original versions wisely eschew any real attempt to reproduce the breathy, dreamy Shoes style, instead giving the performances a personal stamp.

Those tracks that choose to rethink the original songs do so respectfully and brilliantly. Big Hello's version of "Tomorrow Night" is a case in point. Shoes' original version is one of my all-time favorite singles, a song that'll probably always be on my personal All-Time Hot 100. Big Hello's rendition isn't exactly faithful — who could match the original? — but connects instead by switching Shoes' gentle yearning (and understated, choirboy horniness) to a more aggressive spunkiness, subtly altering the riff into something heavier. The result is a compelling power pop performance, closer in spirit to Cheap Trick than to Shoes, showcasing the resilient, irresistible qualities of this nonpareil pop tune. Have we mentioned recently that Big Hello is one of the best rock 'n' roll bands on the planet?

The disc opens with Australian pop gods DM3's faithful, pumped-up reading of "Too Late" and closes by saving the best for last. A confident take on "Never Had It Better" by The Tearaways with Scott McCarl brings the curtain down in style, complete with clever musical and verbal quotes from The Beatles. In between, we're treated to a series

of really cool performances by Matthew Sweet, astroPuppees, Bobby Sutilffe, Doug Powell, sparkle jets u.k. (featuring special guest drummer Borack), The Lolos (whose "I Can't Go Wrong" further whets the appetite for their forthcoming second album), Jeffrey Foskett (Beach Shoes!), The Spongetones (turning in a way-fab "Curiosity" and sounding more like The Knickerbockers than they have in years), The Shazam, Michael Carpenter, Al Chan of The Rubinoos (backed by ubiquitous pop MVP Scott McCarl), The Masticators (a raucous "Your Imagination"), Shane Faubert (a beautifully frail, delicate "I Don't Know Why"), Don Dixon & Marti Jones, Walter Clevenger And The Dairy Kings, LMNOP, Matt Bruno, and Chewy Marble.

Duff tracks? None! When's the last time you could say *that* about a various-artists tribute album? The package also includes a nice liner-note blessing from Shoes themselves, stating that, "We were hit with a flood of emotions as we had the utterly unique experience of hearing our own music with fresh ears. It's kinda like overhearing a conversation from the next room where someone is complimenting you over and over."

The compliments are well-deserved, gentlemen, and they're obviously delivered with love and care from all involved. What a delightful, fitting tribute, indeed. (905 S. Lynn St., Urbana, IL 61801-5205; www.parasol.com; also available from Not Lame Recordings, www.noilame.com)

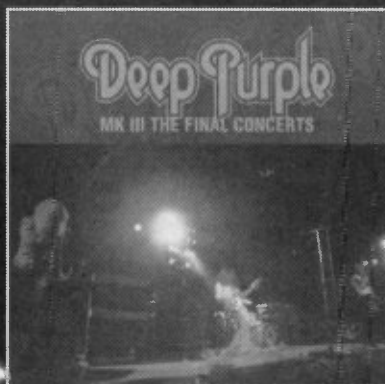
— Carl Cafarelli

# DEEP PURPLE

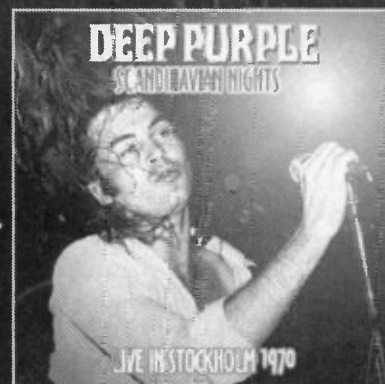
## IN STORES NOW



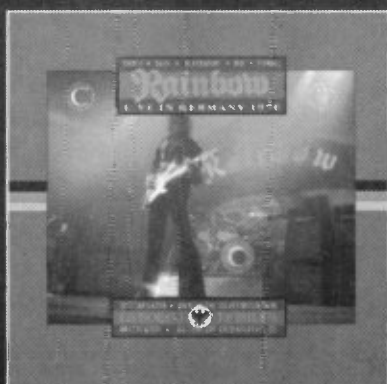
**DEEP PURPLE**  
IN CONCERT 1970-1972



**DEEP PURPLE**  
MKIII THE FINAL CONCERTS



**DEEP PURPLE**  
SCANDINAVIAN NIGHTS  
LIVE IN STOCKHOLM 1970



**RAINBOW**  
LIVE IN GERMANY 1976



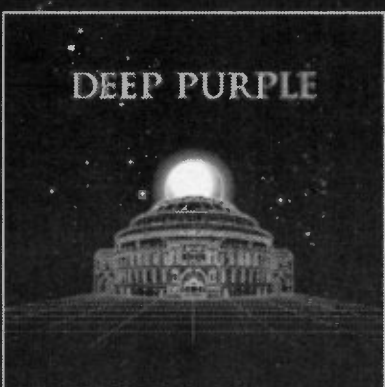
**ROGER GLOVER & GUESTS**  
BUTTERFLY BALL



**JON LORD**  
SARABANDE



**DEEP PURPLE**  
SHADES OF DEEP PURPLE



**DEEP PURPLE**  
LIVE AT ROYAL ALBERT HALL



**DEEP PURPLE**  
THE BOOK OF TALIESYN

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# Country Junction

Life has been painful lately for Billy Joe Shaver (author of John Anderson's "Old Chunk Of Coal" and most of Waylon Jennings' *Honky Tonk Heroes*). His wife Brenda and his mother Victory died in 1999. Last Dec. 30, heroin took his only child Eddy, guitarist in their family duo Shaver, as their heartfelt *The Earth Rolls On* (New West) went into post-production (A review of the album is on page 63. — Ed.). On the album, father and son hurl agonized accusations at each other and then reconcile in its "Blood Is Thicker Than Water," their songwriting cuts to the marrow. Here Shaver talks to *Goldmine* from his Waco, Texas, home.

**Goldmine:** Did you get a lot of emotional support when Eddy died? People's messages on your Web site were incredible.

Billy Joe Shaver: Without Willie Nelson, I don't know if I'd have made it. He'd been through something similar. The day Eddy died, we had a show near Willie's home. Willie told me I didn't have to go — he and his band would cover for me. But I went and sang a few numbers with Willie. Nobody in his band knew Eddy had passed. I didn't tell them. A few in the audience knew. I kind of avoided them 'cause I didn't want to break down and start crying. I spent the night at Willie's. We talked some. He was real good to me.

**What was writing "Blood Is Thicker Than Water" with Eddy like?**

It was gut-wrenching, but it was good to get out. Anyone who's got kin involved in drugs and stuff can listen to it and realize that it would be good to help their blood kin or at least let them know someone loves them.

## 10 Questions For...

# Billy Joe Shaver

by Bruce Sylvester

**"Star In My Heart" sounds like you'd distanced yourself from Eddy for his sake.**

I was helping him too much, I thought. Everybody was telling me to do this "tough love" stuff. I wrote the song while he was in drug rehab in Burbank, Calif. He didn't stay long — maybe seven days. Eddy was a Christian, and people there were burning candles and chanting. There was occult stuff going on. He said, "Dad, I might get cured of this thing, but I'd lose my soul. I need to get out of here. I'm coming home." His last day, Eddy was at a motel here in town. I had no idea. I thought he was in Austin 'cause he was to play there that night. He was going to start his solo album Jan. 2. He had everything in the world to live for. And the police came to my door and told me my son was in the

emergency room. I said, "It can't be my son. He's in Austin." They said, "John Edwin Shaver." So I rushed to the hospital in my truck. They put him on life support, but his blood pressure wouldn't come up. Then they did a cat scan. A lady told me, "He's been brain dead for a long time. If he makes it, he won't be nothin' but a vegetable." She asked me if I wanted to pull the plug, and I told her no. I still had hope that he'd make it. But he didn't.

**Did you or Eddy have any inkling that his days were numbered?**

We always thought mine were 'cause of all the hell I'd raised way back yonder, but it's been over 20 years since I've done any of that crazy stuff. I tried everything at least once without getting hooked on anything. Of course, I had a wife and kid to take care of. It didn't take me long to put it down. Brenda'd say, "You quit that shit or I'm gonna leave you." And I quit like that. Wasn't nothin' to it. Maybe it's because I'm a control freak or a redneck or something, [but] I like to have my senses about me. I don't like to be floating around depending on other people. I know Jesus Christ is my lord and savior, and he helps me. May the god of your choice bless you. He's mine.

**Were Brenda's and your mother's lingering sicknesses factors in Eddy's drug use?**

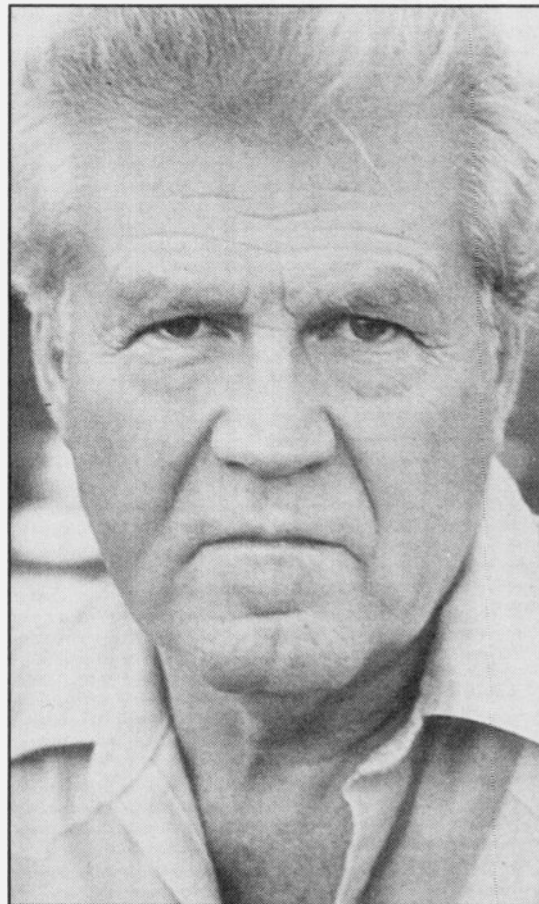
Eddy never got over his mother. They were like kids. She was just about 17 when she had him — a baby herself. Eddy grew up with her. She was a great singer. We never let her sing 'cause she was too good. Eddy learned a lot from her 'cause she was into rock 'n' roll.

**Are songs coming out of Eddy's death?**

I've written a few. It's real hard.

**What happened to Eddy's guitars such as Duane Allman's 55 Gibson that Dickey Betts gave him and the 55 Stratocaster from Betts' own collection?**

I got worried carrying them around with me all the time. I took them out to Willie Nelson's and he put them in his vault. They're safe there. Nobody'll touch them. If something happens to me, Willie and them'll just keep them.



Billy Joe Shaver

**How do you describe your music?**

I try to say as much in as few words as I can and say it as simple as I can so a person who's not well educated can understand it. Simplicity don't need to be greased. I don't use \$10 words. And the real smart people can understand it too. I try to keep my lyrics where they just mean one thing and not be something you could take this way or that.

**Why do you record the same songs repeatedly?**

I've had so many records being dropped or not come out. They have good songs that I feel need to be heard. So I record them again. But when I got hot again, old records came out again. "Evergreen Fields" and "Restless Wind" on the new record I wrote in the '60s. I can't remember what albums they were on.

**Is it true that this tour will be your last?**

I love doing concerts, I love the people and everything, but I guess it's my last one. Nothing's etched in stone. In my heart I say, "Let's just sing these songs like it's the last time we're ever going to sing them," and I do my best and I get through. I want to do this tour because of Eddy. And people like the record company expect me to work this record. I'm obligated to do it. I'm going to keep my word. Everybody thought I was gonna die first. We all bought insurance for me. Then my mother passed on, then Brenda, then Eddy. Now here I am. Sad. Life goes on, and I've got a few things to say, and I'll keep going.

Courtesy of New West Records

## NEWS & NOTES

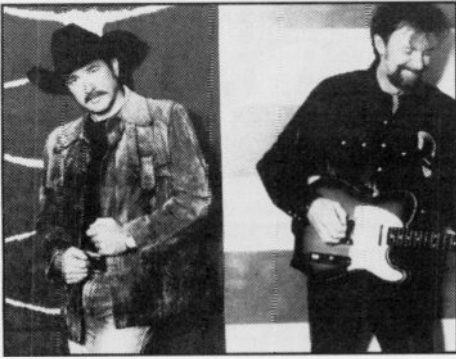
**The Corncob:** Atlantic Records and Giant Records have closed their Nashville offices as part of AOL/Time Warner's downsizing efforts. For now, the Atlantic (led by John Michael Montgomery, Tim Rushlow, and Tracy Lawrence) and Giant (which includes Clay Walker, Neal McCoy, and The Wilkinsons) rosters have been absorbed by Warner Brothers... Reba McEntire is headlining a *Girls Night Out* tour this summer with Martina McBride. Also on the tour are Sara Evans, Jamie O'Neal, and Carolyn Dawn Johnson... Diabetes-related health problems forced Grand Ole Opry star Johnny Russell to have both legs amputated below the knee on April 17... MCA has signed Bering Strait, a seven-member band originally from Russia, while Danni Leigh hooked up with Audium after a brief stay at Sony... Jo Dee Messina will perform at the closing ceremony of the Susan G. Komen Breast Cancer Foundation's 19th annual Race For The Cure on June 2 in Washington, D.C. Messina will run in the race as well... Alison Krauss, Union Station, Ralph Stanley, Gillian Welch and other artists featured in the soundtrack to the film *O Brother, Where Art Thou?* will re-create the album in a performance at New York's Carnegie Hall on June 1... Deana Carter has parted with Capitol Records.

**New Releases/Reissues:** May 15: Burrito Brothers — *Best Of* (Curb); Radney Foster — *Are You Ready For The Big Show* (Dualtone); Don Gibson — *RCA Country Legends* (Buddha); Sammy Kershaw — *The Hits, Chapter Two* (Mercury); Kenny Rogers — *Best Inspirational Songs* (Curb); Hank Snow — *RCA Country Legends* (Buddha). May 22: Carter Family — *Decca Sessions* (Catfish); Oak Ridge Boys — *From The Heart* (Spring Hill); Marty Robbins — *Live Classics* (Audium); Jimmie Rodgers — *Kisses Sweeter Than Wine: 1957-1962* (Westside); Billie Jo Spears — *Look What They've Done To My Song* (Dressed To Kill); The Wilkinsons — *Shine* (Warner Brothers); May 29: Mary-Chapin Carpenter — *Time\*Sex\*Love* (Sony); Brad Paisley — *Part II* (Arista); Oak Ridge Boys — *Very Best Of* (MCA); South 65 — *Dream Large* (Curb). June 5: Asleep At The Wheel — *Very Best Of* (Relentless); Meredith Edwards — *Reach* (Mercury); Lucinda Williams — *Essence* (Lost Highway); Trisha Yearwood — *Inside Out* (MCA). June 12: Vassar Clements — *Full Circle* (OMS); Jim Lauderdale — *The Other Sessions* (Dualtone); Monroe Brothers — *Volume 2: Just A Song Of Old Kentucky* (Rounder Select); New Lost City Ramblers — *40 Years Of Concert Recordings* (Rounder Select). Lee Roy Parnell — *Tell The Truth* (Vanguard).

**TV/Movie News:** Terri Clark's *Video Bio* premieres on CMT May 29... Also on May 29, Tim McGraw is profiled on A&E's *Biography*... Trisha Yearwood is slated to perform June 8 on the *Today Show's Summer Concert Series* on NBC... The TNN *Country Weekly Music Awards* will be televised live on TNN June 13... Faith Hill recorded the Diane Warren song "There You'll Be" for the film *Pearl Harbor*... Dolly Parton has signed to play the mother of an eager beaver insurance claims investigator in the Disney comedy *Frank McKlusky, C.I.* Parton is also in talks to portray screen legend Mae West in a made-for-television biography. As always, check 'em out!

— Jim Bagley

## On the racks



**BROOKS & DUNN**  
Steers And Stripes  
Arista Nashville (07863-67003-2)

After spending the better part of a decade as country music's most successful duo, Kix Brooks and Ronnie Dunn hit a bit of a bad patch in 1999 when *Tight Rope* became their first album in seven tries to fail to produce a #1 single. That one misstep aside, their track record remains impressive, a sizable list of hits that may become longer still when some of the tunes on the always slick and generally solid *Steers And Stripes* get their chances at the charts.

The pair's penchant for high-speed honky-tonk anthems and inflated ballads occasionally smacks of formula, but if the patriotic fluff of "Only In America" can be faulted for its lack of depth, there is no denying its energy and polish. Equal the sappiness of the blown-up "Unloved" in a Vermont maple and no pancake need ever go dry, but the catchy Tex/Mex swing of "My Heart Is Lost To You"

is a nice change of pace that avoids rolling out as a cliché.

Dunn's pleasantly smooth growl remains the pair's stronger vocal draw when featured on tunes such as the swelled-up come-on "Ain't Nothing 'Bout You," although Brooks' lean twang is a perfect match for the steel guitar whine and rolling gait of "Go West." The matching of Dunn's shouts with those of Trisha Yearwood on the boisterous "The Last Thing I Do" recalls the gusto of many Brooks & Dunn line-dancing standards, a return to form old fans should welcome.

— Thomas Kintner

**TIM MCGRAW**  
Set This Circus Down  
Curb (D2-78711)

In the enclosed musical battle-cry "Things Change," Tim McGraw offers a defense of the prevailing pop-leaning country sound: "Some say it's too country, some say it's too rock 'n' roll, but it's just good music if you can feel it in your soul." With cranked-up electric guitars to drive the point home, that song is typical of the high-octane, exuberant sound of *Set This Circus Down*. Other spirited efforts include the sweetly nostalgic remembrance of a small town love in the rockin' "Telluride" and the upbeat "Smilin'," a song that will be issued as a single if there's any justice.

Moments of genuine emotional intensity also figure in the mix, particularly with "Angry All The Time" (harmonies courtesy of wife Faith Hill). It's one man's withering assessment of the wife he now views with bitter disillusionment ("Our boys are strong now, the spittin' image of you when you were young/I hope someday they can see past what you have become").

(Kiss from page 12)

My bootleg video collection is out of control."

Autograph seekers scored. Former KISS guitarist Bruce Kulick and WCW's Dale "The Demon" Torborg made appearances for Q&As and a meet-and-greet. Indianapolis was Torborg's first appearance at a KISS-related event following his debut on VH-1's *Fanclub*. Eric Singer had been scheduled to appear but since being called back into active duty, he was unable to attend. Much to the fans' delight, Kulick called Singer and broadcasted their conversation by speaker phone. Fans offered their well-wishes for the remainder of the tour.

What would a KISS expo be without a tribute band? KISS slathered on the greasepaint and shimmied into the spandex to give their discriminating audience a good show with lots of energy and even a little pyro.

Items also available for sale ranged from Cornerstone KISS cards, first series box (out of print) for \$70 — individual cards were priced at 25 cents — to the extremely popular KISS busts. KISS Army hockey jerseys sold out at \$45 each.

A word of caution to the fans: If you think you're going to blow into your local KISS convention to wheel and deal the vendors flaunting textbook used-car salesman tactics, think again. [They learned everything they know about hard-nosed business from Gene Simmons! — Ed.]

"In my experience, there usually isn't a lot of bartering at the conventions," Stierwalt said. "Most fans will take a look at the tag and either buy it or move on." Vendors agreed that the 2001 KISSFest fans bought.

— Mandy Strunk

(Obituaries from page 12)

Shortly after the movies were shot, he left the Blue Caps to pursue a solo career. His first record was "Sweet Skinny Jenny," backed with "The Rock-A-Round" on Bill Lowery's NRC label. Other musicians on the record included Ray Stevens, Joe South, Jerry Reed, and the flamboyant Esquerita.

He is a member of The Rockabilly Hall Of Fame. A tribute page has been established on the Internet at [www.rockabillyhall.com/PaulPeekTribute.html](http://www.rockabillyhall.com/PaulPeekTribute.html).

"Paul was scheduled to play the Ryman Auditorium in Nashville, April 5, 2001," said Bob Timmers, curator of The Rockabilly Hall Of Fame in Burns, Tenn. "He was extremely excited about this, trying to get the other Blue Caps to join him on stage. I spoke to Paul just two days before his passing, and we discussed the tunes he would perform. Even though he didn't make it to the Gene Vincent Tribute portion of the Ryman show, emcees Red Robinson, Steve King, and Johnnie Putman paid special tribute on stage to Paul. Paul was just a great guy, with a wonderful sense of humor — I have never heard one bad word mentioned about the man."

He is survived by his wife, Barbara; a son, Paul Allen Peek also of Lithonia; and a sister, Mary Elizabeth Mineo of Greenville, Tenn.

— Michael B. Smith

**Hal Blair, pop and country songwriter**

Hal Blair, the songwriter who cowrote pop and country hits such as "Please Help Me, I'm Falling" and "Ringo," died at his home in Biggs, Calif., on Feb. 2, 2001. He

While McGraw didn't write any of these songs, the occasional homage to marital bliss or family life on the title track and "Grown Men Don't Cry" seem to provide a real, personal glimpse of the man. All told, *Set This Circus Down* is a pleasing release.

— Tierney Smith

**LORRIE MORGAN & SAMMY KERSHAW**  
I Finally Found Someone  
RCA (07863-67004-2)

*I Finally Found Someone* is the first duet album from the newly engaged Lorrie Morgan and Sammy Kershaw. While Morgan's voice has often been compared to Tammy Wynette's and Kershaw's to George Jones, their music eschews the traditional country approach taken by that legendary duo.

Adult-contemporary ballads such as the Barbra Streisand/Bryan Adams title cut dominate the duet's lineup. They're pretty bland, and Kershaw's distinctive growl often gets lost amid the sweet harmonies. Much better are the up-tempo novelty numbers: the lead-off single "He Drinks Tequila (And She Talks Dirty In Spanish)," which creates a festive mood by putting a raunchy lyric to a Latin beat, and the rip-roaring "3 Seconds," which takes a delightfully loopy look at infidelity.

Besides the six duets, *I Finally Found Someone* includes three solo recordings each by Morgan and Kershaw. Here, their softer side is most effective, with Morgan offering a touching reading of her composition "I Must Be Getting Older" and Kershaw shining brightest on the stripped-down Louis Armstrong classic "What A Wonderful World" (Kershaw's own "Sugar" — a spunky toe-tapper — has its moments as well).

*I Finally Found Someone* is a good —

although uneven — first effort for Morgan and Kershaw. The potential is there for some great music in the future.

— Jim Bagley

**VARIOUS ARTISTS**  
Concerts For A Landmine Free World  
Vanguard (79579-2)

These live pearls are from a singer/writer brigade — mostly alt.Nashvillians as shaped by altruistic '60s folk as by country — touring for the humanitarian Campaign For A Landmine Free World. The 11 simply produced tracks balance fun (Guy Clark's Lone Star beatnik poetry and John Prine's goofing on similes and metaphors in "Big Ol' Goofy World") with spiritual thirst from Kris Kristofferson and Emmylou Harris, whose "The Pearl" outshines her studio version.

Only Bruce Cockburn's searing "Mines Of Mozambique" directly addresses landmines, which kill or maim someone in the world every 22 minutes. Gillian Welch and David Rawling's drowsy "Morphine" could be an amputee's painkiller. Is the shoe on the highway in Terry Allen's "Wilderness Of This World" fresh debris from a mine buried years ago? With Steve Earle's pensive finale "Christmas In Washington" (a song for any season), we wonder if Christmas for these artists would be Washington, D.C., finally joining the rest of the developed world in banning landmines' manufacture and use.

Performers' royalties and some profits for Vanguard (once label of The Weavers, Paul Robeson, and Joan Baez) go to the Campaign For A Landmine Free World. Check out its Web site at [www.VVAFor.org](http://www.VVAFor.org).

— Bruce Sylvester

was 85.

Born Harold Keller Blair Nov. 26, 1915, in Kansas City, Mo., Blair got his start in music by penning material for Western films that starred such artists as Gene Autry and Sons Of The Pioneers. Blair also acted in these films on occasion. In the early '50s, he met his long-standing collaborator, Don Robertson, and his career began to take off in earnest. In addition to the songs above, Blair copenned "Ninety Miles An Hour Down A Dead End Street" (covered by Hank Snow), "Not One Minute More" (covered by Della Reese) and "I Was The One" (covered by Elvis Presley, Bob Dylan, and Jimmie Dale Gilmore, respectively). His best-known composition by far, however, is "Please Help Me, I'm Falling." Among the artists who've recorded versions of the song are Linda Ronstadt, Freddy Fender, Charley Pride, and John Fogerty.

Blair is survived by his wife, Joan, and by three stepchildren: Linda, John, and Dave Roberts.

— Russell Hall

**Michael Smith, drummer for Paul Revere And The Raiders**

Michael Smith, drummer for Paul Revere And The Raiders during the group's 1960s heyday, died of natural causes March 6, 2001, in Kona Community Hospital in Hawaii. He was 58.

Born and raised in Beaverton, Ore., Smith was recruited into The Raiders in 1962, when group members Paul Revere and Mark Lindsay spotted him playing guitar at a small club in Portland. Making the switch to drums, Smith quickly established himself as the band's onstage jokester. After signing to Columbia Records in

1963, The Raiders released their first single, a version of the much-covered "Louie, Louie" that rose to the top of the West Coast charts. Two years later, The Raiders got a bigger boost when they were hired by Dick Clark to host *Where The Action Is*, a daily afternoon TV show for ABC.

Smith remained with the group until 1975, when he left and established a primary residence in Hawaii. During his tenure with the band, The Raiders enjoyed a flurry of hits, including "Kicks," "Good Thing" and "Indian Reservation." Speaking to *West Hawaii Today*, Raiders' manager Roger Hart described the drummer as "quiet, introspective and somewhat shy [when he was] out of the spotlight."

Smith is survived by two sons, Rory and Rio; two daughters, Alexandra and Jenna; his father, Howard William Smith; his mother, Mildred Kugler; and one brother, Jerry Smith. Close associates and members of The Raiders are said to be planning a private reunion in his memory.

— Russell Hall

**Roebuck "Pops" Staples, The Staple Singers**

Roebuck "Pops" Staples, singer, songwriter, guitarist and the patriarch of the Chicago-based Staple Singers, died at home in his sleep on 6 a.m., Dec. 19, 2000, Dolton, Ill., the result of a recent fall and suffering from Bell's palsy. The Staple Singers are best known for their pop/soul R&B hits during the early '70s for Stax Records. According to his family, Staples was not born in 1915 as commonly believed, but on Dec. 28, 1914, in Winona, Miss. A longer obituary is available at [www.goldminemag.com](http://www.goldminemag.com).

— Eric S. LeBlanc

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	500 22.80	42.10	21.30	5 30.00	5 21.75
	1,000 37.00	73.60	32.95	10 52.50	10 37.70
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	500 41.80	63.60	50 26.30	90 27.05	500 197.45
	1,000 67.10	100.65	75 32.85	210 57.40	
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	250 52.50		500 86.10
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	900 80.60	5,000 146.00		10 \$10.60
	3,600 240.25+ Frt			25 18.70
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	100 10.80	13.50	100 15.95	10 11.50	5,000 268.00
	500 34.00	38.50	500 52.10	25 24.50	10,000 486.50
	1,000 61.60	70.95	2,400 106.80	50 37.50	25,000 1,106.25
	2,000 77.95	97.35	4,800 339.35	PCode ARI4510	ARI4510B
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	Colored Paper Sleeves 7 1/8 x 7			Groovy™ Cleaner
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	50 \$12.10			1 \$6.00
	100 16.75			3 16.50
	500 55.25			5 25.00
	1,000 101.00			10 45.00
	1,600 141.55			PCode AGC4
	Color code your 45 RPM Record Collection. Sleeves available in Blue, Green, Red or Yellow. SPECIFY COLOR!			Bags Unlimited's own Record Cleaning Fluid. Deep Cleaning. Anti-Static, residue free. Pump Spray Bottle
	PCode: S7GRN			

CLEANER	Record Cleaning Fluid	
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	4 oz.	
	1 \$6.00	
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	PCode AGC4	
	Bags Unlimited's own Record Cleaning Fluid. Deep Cleaning. Anti-Static, residue free. Pump Spray Bottle	

SLEEVE	7" Paper Sleeves		CLEANER	Sponge
	"Old Style" Green	White		Record Cleaning Sponge
	Medium Weight	Heavy Duty		
	50 \$9.90	50 \$10.20		1 \$5.00
	100 15.95	100 17.10		5 20.00
	500 51.80	500 54.70		10 37.50
	800 74.00	1,200 123.20		Our super sponge is absorbent and dripless. Lint Free. Safe for vinyl.
	1,600 140.40	2,400 200.90+ Frt		
	3,200 224.40+ Frt			Product Code ACS2
	PCode: S7GRN			

INSERT	7" Picture Sleeve Insert	
	.030" Thick Chipboard	7 x 7 .028" Thick Acid Free
	50 \$7.65	\$9.00
	100 12.25	14.40
	500 53.00	62.50
	1,000 96.15	113.50
	PCode: KCB3045	KAF2845
	Protect the corners and edges of your 7" Picture Sleeves from bending or crushing. Use Cardboard Inserts.	

Product Code	Description	Application	1	2
ASW13	13" Shrink System	CD's, DVD's, Magazines, VHS	\$250.00	\$450.00
ASW18	18" Shrink System	Albums, Small Mats	265.00	480.00

CLEANER		Sponge	
	Record Cleaning Sponge		

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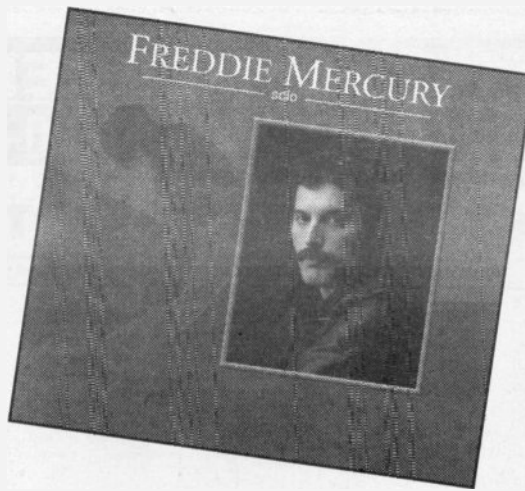
<b>SLEEVE Compact Disc Sleeves</b> Made from 100% Pure Virgin Polyethylene 5 x 5 *2.5 Mil RESEALABLE FLAP *4 Mil No Flap 100 \$5.25 \$8.80 \$9.35 500 19.90 37.90 35.90 1,000 29.05 63.80 52.60 PCode: SCD525 SCD525R SCD54 Fits directly over CD. *Add 10% for FLAP, specify when ordering!	<b>CASE Single CD Case</b> <b>disc®</b> 5 \$6.90 Clear Acrylic JEWEL Case with Black or Clear Tray. Specify Tray Color. 10 10.85 25 22.00 50 38.25 100 62.35 200 94.25 400 157.10+ Frt ■ Qty per case Holds 1 CD and Booklet 3/8" Thick	<b>TRAYS Pop-It Hub</b> Clear 25 \$10.00 50 17.00 100 28.40 200 46.40 400 71.40 PCode ACDTPC Clear Tray holds CD firmly in place. Disc "Pops" off center hub with one touch. Less disc stress, warping, scratching. Snaps into standard jewel case. White or Black 5 5/8 x 4 7/8 x 1 1/4 25 \$11.75 50 19.50 100 32.45 200 53.00 400 89.40 PCode ACDDTP Digi Pak Tray holds 1 CD. Can be glued into any promotional packet. Specify color! Mix n' Match. Also holds DVD.	<b>DISPLAY Deluxe Stackable CD Rack</b> 24 x 7 1/2 x 7 Prod. Code CCD52 1 \$24.00 3 66.00 5 99.00
<b>SLEEVE CD Jewel Case Sleeves</b> Made from 100% Pure Virgin Polyethylene 5 3/8 x 6 *2.5 Mil RESEALABLE FLAP *4 Mil No Flap 100 \$5.60 \$9.50 \$10.00 500 20.25 39.40 36.40 1,000 30.80 68.20 55.55 PCode: SCD625 SCD625R SCD64 Fits over Case. *Add 10% for FLAP, specify when ordering!	<b>CASE Single CD Case/No Tray</b> <b>disc®</b> 5 \$5.55 Clear Acrylic Case 10 8.65 25 17.65 50 30.60 100 49.85 200 75.40 400 125.70+ Frt ■ Qty per case Holds 1 CD and Booklet 3/8" Thick	<b>TRAYS Black, Clear &amp; Colors</b> 10 \$6.25 25 9.80 50 16.25 100 27.05 200 44.20 400 70.05 PCode ACDT Clear, Black, Opaque: Blue, Red, White, Yellow, Hunter Green, Irish Green. TRANSLUCENT: Red, Green, Pink, Peach, Amber, Blue, Lavendar, Fluorescent Green. Mix n' Match.	<b>DISPLAY Wooden Rack</b> 23 1/2 x 19 3/4 x 7 5/8 Prod. Code CCD150 1 \$55.00 3 148.50 6 267.30 OAK or BLACK Super Combo Storage Unit. Holds approximately 159 CD's or 96 Audio Cassettes in any combination. Solid hardwood construction. Specify OAK or BLACK finish. Assembled.
<b>SLEEVE Double Pocket CD Sleeves</b> 4 15/16 x 4 7/8 5 5/8 x 4 7/8 CD & Booklet Also Holds Tray Card 100 \$12.00 100 \$12.70 500 51.15 500 54.30 1,000 86.20 1,000 91.50 PCode: SCDDPB SCDDPJ Sleeves feature dual compartment pockets with white poly divider and 1" RESEALABLE Flap. Divider separates CD from CD booklet and Tray Card. Made from durable 3 mil 100% Pure Virgin Polyethylene.	<b>CASE Slimline CD Case</b> Clear Acrylic Case with Built-In Tray 5 \$6.15 10 9.70 25 19.80 50 33.10 100 65.00 PCode: CCDSL Holds 1 CD and Booklet 1/4" Thick edge allows you to store more CD's in 1/3rd less space.	<b>TRAYS Double/ Holds 2 CD's</b> Center Hinged / BLK or CLEAR Side Hinged 5 \$5.15 5 \$4.00 10 8.10 10 5.90 25 14.70 25 11.40 50 24.35 50 19.00 100 40.55 100 31.50 PCode ACDT2C-HC PCode ACDT2D-HS Black or Clear Tray holds one CD each side. Snaps into standard CD Case. Use with Prod. Code CCDSNT or CCDC-HC.	<b>MAILER Multiple CD Jewel Cases</b> Inside Dimension: 6 1/8 x 6 1/4 x 3 1/4 10 \$12.40 25 25.85 50 47.00 100 89.50 PCode: MCD8 Super double walled shipper. Ships up to 8 single CD's in their jewel cases. Made from sturdy white, corrugated cardboard.
<b>SLEEVE Gate Fold Sleeves</b> 5 1/8 x 10 5/8 4 mil 5 x 10 6 mil Made from 100% Pure Virgin Polyethylene 100 \$8.90 100 \$12.40 500 34.90 500 48.35 1,000 63.50 1,000 84.05 PCode: SCDFG4 SCDFG6 Stores 1 jacketed CD and booklet one side; Tray card in the other side. Design allows storage of CD & Booklet in gate fold sleeve. 6 mil polyethylene insures maximum protection.	<b>CASE 2 CD-Compact Disc Case</b> <b>BRILLIANT BOX®</b> <b>disc®</b> 5 \$10.30 5 \$7.20 10 16.00 10 12.35 25 32.20 25 25.75 50 55.90 50 41.20 100 66.95 100 53.60 PCode: C2CD-HS C2CD-HC Holds 2 CD's. Clear acrylic case with Black or Clear hinged lipout tray. Specify when ordering. Holds 2 CD's. Clear acrylic standard case with hinged center black or clear tray.	<b>RETAILER Blister Pack</b> SINGLE 5 x 10 3/8 10 \$8.75 25 13.00 50 21.00 100 34.00 250 54.00 500 87.00 1,000 172.80+ Frt PCode: CBPS 10 mil Clear Plastic Hinged on bottom. Tape or Staples not used. Die cut hang tab. Holds 1 CD Case.	<b>SLEEVE Case Logic CD Pro™ Sleeves</b> 50 \$20.35 100 33.40 250 73.80 500 134.30 1,000 255.75 5,000 1,027.45+ Frt PCode: SCDFPRO Case Logic CD Pro™ Sleeve and Pocket Pages feature Pro Sleeve technology. Backing material protects CD playing surface.
<b>SLEEVE For CD Jackets</b> Made from 2.5 mil 100% Pure Virgin Polyethylene INNER OUTER 4 3/4 x 4 3/4 No Flap 5 x 5 1/8 No Flap* 100 \$4.40 100 \$4.85 500 16.50 500 18.40 1,000 24.05 1,000 34.45 PCode: SCD43425 PCode: SCD61825 Fits directly over CD for easy fit in CD Jacket. Fits over CD Cardboard Jacket. *Add 10% for FLAP.	<b>CASE 2 CD-Compact Disc Cases</b> Clear Acrylic Case with CLEAR Tray 10 \$10.20 25 15.80 50 31.85 100 55.35 200 90.00 400 120.00+ Frt 216.00+ Frt PCode: C2CD-CT Holds 2 CD's, 1 tray card and booklet. Crystal Clear Case and center hinged Crystal Clear Tray come assembled. 3/8" Thick. Trays NOT sold separately.	<b>RETAILER Security Devices - ALPHA</b> Single 6 x 12 Double 6 x 12 x 1 50 \$29.20 50 \$46.50 120 56.10 100 74.40 240 97.55 200 124.00 360 120.95 300 179.55 PCode: ACD900 PCode: ACD1000 Natural. Holds 1 CD case. Natural. Holds 1 Double CD Case.	<b>MAILER CD Jewel Case</b> 5 x 8 x 1 1/4 5 1/16 x 5 5/16 x 5 5/8 10 \$9.20 10 \$6.40 25 16.25 25 13.90 50 28.20 50 21.00 100 43.30 100 36.75 200 69.30 250 78.75 500 121.00 500 131.25 PCode: MCD1 PCode: MCD1 Made from sturdy 200 lb. Test Brown Corrugated. Made from sturdy White Corrugated.
<b>SLEEVE Double CD / CD Booklet Sleeve</b> 6 x 6 3/4 2.5 mil No Flap 13 1/8 x 13 1/8 3 mil with Flap Made from 2.5 mil 100% Pure Virgin Polyethylene 100 \$5.90 50 \$8.70 500 21.10 100 14.90 1,000 31.40 500 68.50 PCode: SCBDQ PCode: SCDBS13 Keep CD Cases Scratch Free! Use our high clarity poly sleeve. Fits over Outer CD Box Set.	<b>CASE Double CD Case</b> Clear Acrylic Case 5 \$13.80 10 21.55 25 44.00 50 72.95 96 105.60+ Frt PCode: CCDD Holds 2 CD's. Includes 2 Black OR Clear trays. Specify Tray Color.	<b>RETAILER Security Devices - ALPHA</b> Hand Held with Cable Hand Key Hand Held No Cable 1 \$30.00 \$6.00 3 70.00 15.00 Works with Cassettes, CD's & DVD's AFCK201 AFK127 White with 27" steel cable and eye bolt. White	<b>MAILER Multiple CD Jewel Cases</b> Inside Dimension 7 1/8 x 5 7/8 x 5 1/16 10 \$8.00 25 15.50 50 27.55 100 52.50 PCode: PKMNS-PL Ships up to 12 single CD's in their jewel cases. Made from Sturdy brown kraft, corrugated cardboard.
<b>JACKET CD Jackets - White Paperboard</b> 4 15/16 x 5 Prod. Code SCDJW* 10 \$6.00 25 10.00 50 17.30 100 28.40 700 189.25 Die Cut one side Replace Jewel Case with our rigid paperboard jacket. *Specify Hole/NO Hole when Ordering.	<b>CASE 3 CD - Compact Disc Case</b> <b>disc®</b> 5 \$10.50 10 16.50 25 35.00 50 62.50 100 98.00 200 170.00 400 240.00+ Frt PCode: C3CD-HC Holds 3 CD's. Clear acrylic case includes 2 Black Snap-in trays and 1 black center piece that holds 1 CD 1 side. Snap-in trays can be Clear. SPECIFY Tray Color. Holds 2 Tray Cards.	<b>STORAGE Corrugated CD Storage Box</b> 6 x 6 x 16 1/4 2 \$10.60 5 22.55 10 37.10 25 88.50 PCode: XCD30 High-Tech design made from Black Corrugated Material. Three removable divider cards enable you to organize each unit to your own storage needs. Holds 25-30 CD's, 10 VHS Tapes or 100 Floppy Discs.	<b>MAILER CD Mailer - Bubble Cushioner</b> 7 x 6 1/2 (Inside) Ships 1 CD in a Jewel Case Peel Off Prod. Code MJCD 25 \$10.30 50 16.45 100 28.60 250 65.00 500 117.90 SELF SEAL!
<b>SLEEVE CD Paper Sleeves</b> 5 x 5 Prod. Code S5W* 50 \$8.10 100 10.70 500 39.70 1,000 59.00 2,000 94.15 4,000 142.80+ Frt Die Cut one side Made from 16# White Paper. Fits directly over CD.	<b>CASE Quad CD Case</b> Clear Acrylic Case 5 \$13.65 10 21.15 25 43.80 50 81.15 96 138.25 PCode: CCDQ Holds 4 CD's. Includes 2 Black Snap-in trays and 1 Black center-piece that holds 2 CD's back to back. Snap in trays can be Clear. Specify Tray Color.	<b>STORAGE Corrugated CD Big Box</b> 15 3/4 x 15 3/4 x 6 1/8 2 \$15.30 5 34.60 10 63.90 25 145.15 PCode: XCD100 Holds 100+ CD's in six equal compartments. 18 CD's per compartment. Perfect for storage, travel or display. Made from 175 lb. test White Corrugated. Comes with 3" deep cover. Order DCD56P for Dividers.	<b>MAILER White Rigid Cardboard</b> 8 x 6 25 \$11.00 50 21.00 100 40.10 250 76.40 500 145.50 1,000 277.20 PCode: MCDWPS White Cardboard mailer features Peel & Stick Flap. Mails 1 CD in jewel case. Perforated flap for end user "easy open".
<b>SLEEVE Hot Pockets - Paper / Tyvek®</b> 5 x 5 Paper 5 x 5 Tyvek® 50 \$9.00 50 \$14.80 100 16.00 100 26.10 250 33.25 250 54.85 500 58.90 500 97.20 1,000 110.20 1,000 181.85 PCode: SCDHP PCode: SCDTHP Envelope with 4 1/2" Mylar lined window and fold over flap. Holds 1 CD. SPECIFY COLOR WHEN ORDERING.	<b>CASE 6 CD - CD Case/Center Hinged Trays</b> <b>disc®</b> 5 \$15.75 10 27.00 25 61.25 50 112.50 PCode: C6CD-HC Holds 6 CD's. Includes 1 black Center piece and 2 black Center hinged trays. Center piece and trays each hold 2 CD's back to back. CLEAR TRAYS NOW AVAILABLE.	<b>DIVIDER CD/All White Polystyrene</b> 5 5/8 x 5 1/2 4 1/2 x 6 1/8 6 x 14 For CD's Stored in our CD Box XCD30. For CD's Stored with Spine Up or Out XCD100. For Long Blister Packs or Boxes. 15 \$9.30 15 \$9.40 10 \$7.90 30 13.05 30 13.40 25 18.65 45 14.60 45 15.20 50 34.30 90 24.65 90 25.85 100 62.30 210 49.70 210 52.40 250 148.05 PCode: DCDP DCD56P DBPP	<b>MAILER White Paperboard</b> 5 1/4 x 5 1/4 25 \$7.50 50 13.75 100 25.00 250 57.00 500 103.40 1,000 187.95 PCode: MCDWP White Paperboard mailer features Peel & Stick Flap. Mails 1 Compact Disc and Booklet. Perforated flap for end user "easy open". Great for promotions. Does not hold CD Jewel Cases.

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TOTAL	

# Reissues



**FREDDIE MERCURY**  
Solo  
Hollywood (HR623012) (Three CDs)

Freddie Mercury—philes overseas can luxuriate in a 10-CD/two-DVD box set devoted to Mercury's output; U.S. fans must be content with this three-CD *Solo* set that nonetheless neatly summarizes the late Queen lead singer's solo career, featuring his two albums, *Mr. Bad Guy* and *Barcelona*, and a bonus CD of seven tracks.

*Mr. Bad Guy*, originally released in 1985, is very much of its time — primarily synth-pop numbers garnished with Mercury's over-the-top vocals. The album's first single, "I Was Born To Love You" is in this vein; a lighthearted, throwaway pop song that just missed the U.K. Top 10, peaking at #11 (Mercury's singles always performed far better overseas than in the U.S.).

Though Mercury is in an engagingly frisky mood, the songs (all written by him) generally aren't weighty enough to provide him with much of a challenge. "Love Me Like There's No Tomorrow" and "Made In Heaven," also released as singles, are exceptions, love ballads performed in consummate Freddie Mercury style. But on the whole, *Mr. Bad Guy* isn't an album that has aged well.

*Barcelona* is a far more ambitious endeavor, and fans of "Bohemian Rhapsody" in particular should feel perfectly at home. In March 1987, Mercury's love of opera led him to arrange a meeting with opera star Montserrat Caballe. A month later, the two were in the studio recording *Barcelona*'s title track, and in May, they performed the song live for the first time. It would take another 17 months before the album was released, to confused reviews from some quarters — surprising considering Mercury's love of theatrics.

The title track (which reached #8 in the U.K., the album reached #15) kicks off the album with a rush of glorious harmonies, and the mood never falters throughout. Musically, the album is less rock and more opera, though there are occasional embellishments such as the gospel-flavored passages of "The Golden Boy," while parts of "Overture Piccante" wouldn't be out of place on a Queen album; Mercury also admirably holds his own against Caballe's more formal vocal style. *Barcelona* is Mercury's labor of love, and it shows. *Barcelona* oozes with style and extravagance and simply begs to be

listened to while sipping an ice-cold glass of champagne.

The bonus CD features an intriguing sampler of rarities. The track of most interest is "I Can Hear Music," from a 1973 single recorded by three-fourths of Queen (Mercury, guitarist Brian May, and drummer Roger Taylor) and released shortly before Queen's own debut album. The song, a Beach Boys cover, was written by Brill Building legends Jeff Barry, Ellie Greenwich, and Phil Spector, and as such has an undeniable girl-group flavor.

Mercury's cover of The Platters' "The Great Pretender" is another highlight, the plaintive love song well-matched by Mercury's vocal dramatics. All in all, *Solo* offers a concise portrait of an extraordinary voice silenced far too soon.

— Gillian G. Gaar

**JUDY GARLAND**  
Judy At Carnegie Hall  
Capitol (72435-27876)

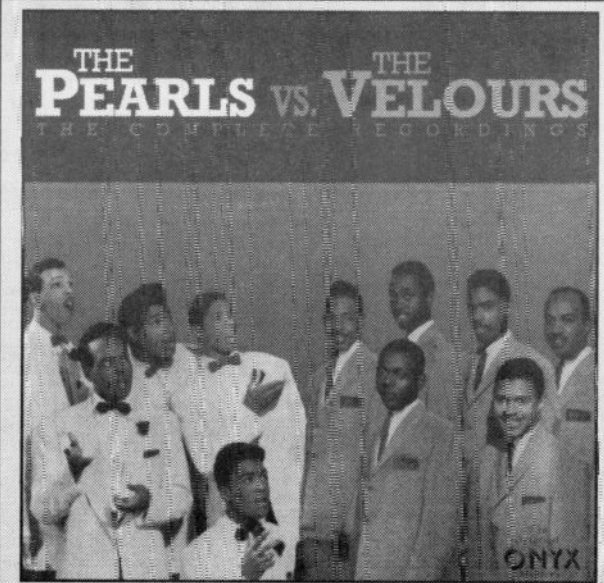
The first thing one notices about Judy Garland in the 40th anniversary edition of the Grammy-winning *Judy At Carnegie Hall* is her great sense of humor. Complete and uncut, for the first time ever — which means all of the stage dialogue, band asides and communication with the audience is intact — this two-CD set documents Garland's historic comeback at the New York City venue April 23, 1961. Whether dishing on fashionistas, her long career, her band or her own weight, Garland is a hoot. It's no wonder she's revered as the definitive stage performer.

Foremost, Garland delivers. After landing in the hospital in late 1959, Garland used the following year to clean up. By the time she mounted the first of several comeback tours late in 1960, she was in great voice — and in a great mood. The Carnegie Hall show was the apex of the tour — the first two-act, one-woman show to be staged. Garland said she wanted to give the audience "two hours of pow!" They got that and more.

Covering every step of her career (and concluding with a

(Please see Reissues page 46)

## REISSUES NEWS

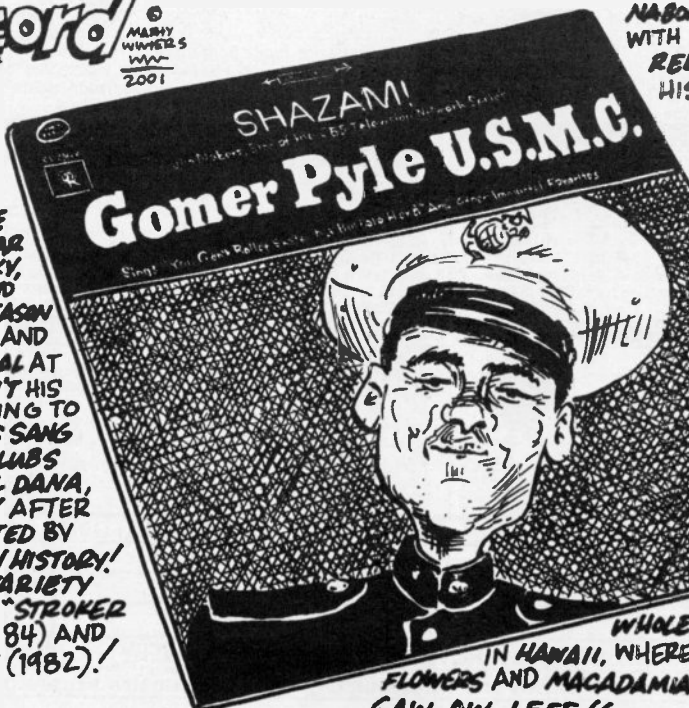


**Out now:** From the vaults of the venerable Onyx Records of New York City, one of the leading R&B labels of the '50s, comes *The Pearls Vs. The Velours: The Complete Recordings* (Hot JWP Music), a 20-track compilation of the two street-corner singing groups' outputs. Memorabilia depicted in the all-too-brief liner notes comes from longtime record dealer Val Shively... A previously unreleased live recording from saxophonist Dexter Gordon, *L.T.D. (Long Tall Dexter)*, recorded in May 1969, has been released by Milestone. The hour-long set capturing Gordon at his zenith includes pianist Bobby Timmons... *Buddy Guy: Collected*, recordings of the blues guitarist from the late '70s to the early '80s, is one of the new releases from Music Club... From Vanguard's vaults comes *Reverend Gary Davis, Live At Newport*, a collection of live recordings from ragtime two-finger-picking guitarist Davis at the 1965 Newport Folk Festival. Davis' self-taught guitar-playing style was an inspiration to everyone from Bob Dylan and Taj Mahal to Ry Cooder and Jefferson Airplane's Journa Kaukonen... From Taragon comes '50s crooner Vic Damone's *The Complete Columbia Singles Collection*, a first-time two-disc, 48-track set of hits and rare B-sides. Also from Taragon is Brook Benton's *The Essential Vik And RCA Victor Recordings*, a 23-song set featuring film selections and rare singles from both the vocalist's pre-hit days and his stellar output during Beatlemania... Rewind, a new reissue label, has just released *Blue Things*, one of the Midwest's premier '60s bands similar in style to The Byrds and Beau Brummels (sounds good to me!). It was the band's only album, and six bonus singles added to the original 12 tracks — including decent takes on Bob

(Please see Reissues News page 46)

## Five Star Record

**JIM NABORS SHOT TO TV STARDOM IN THE SIXTIES AS GOMER PYLE, THE QUINTESSENTIAL LOVEABLE COUNTRY RUBE, FIRST ON THE "ANDY GRIFFITH SHOW" AND LATER IN HIS OWN SPIN-OFF SERIES... "GOMER PYLE U.S.M.C."! DURING THE HEIGHT OF THE WAR IN VIETNAM, AMERICA TUNED IN TO THE WACKY, WEEKLY ADVENTURES OF THE DIM-WITTED AND SOFT-HEARTED PYLE, AN AMAZING SIX-SEASON RUN THAT LASTED FROM 1964-1970! BORN AND RAISED IN ALABAMA, NABORS WAS A NATURAL AT PLAYING THE SOUTHERN HICK, BUT IT WASN'T HIS FIRST FORAY INTO SHOW BIZ! AFTER MOVING TO CALIFORNIA (TO HELP HIS ASTHMA), NABORS SANG AND TOLD HUMOROUS STORIES AT LOCAL CLUBS AND WAS EVENTUALLY NOTICED BY COMIC BILL DANA, WHO GOT HIM ON THE STEVE ALLEN SHOW! AFTER THAT SHOW WAS CANCELLED, HE WAS SPOTTED BY ANDY GRIFFITH, AND THE REST IS HULLBILLY HISTORY! NABORS WENT ON TO HOST HIS OWN TV VARIETY SHOW AND APPEAR IN SUCH FILMS AS "STROKER ACE" (1983), "CANNONBALL RUN II" (1984) AND "THE BEST LITTLE WHOREHOUSE IN TEXAS" (1982).**



**NABORS ALSO DEVELOPED A SUCCESSFUL VEGAS ACT ALONG WITH RECORDING A SLEW OF LPs, MANY OF WHICH HAVE A RELIGIOUS THEME! HE EARNED GOLD RECORDS FOR HIS "CHRISTMAS ALBUM", AS WELL AS HIS "...SINGS THE LORD'S PRAYER" AND "...SINGS LOVE ME WITH ALL YOUR HEART" LPs! BUT THIS LITTLE RECORD STARTED IT ALL! ESSENTIALLY A COMPILATION OF NOVELTY SONGS (SOME WRITTEN SPECIFICALLY AROUND THE GOMER CHARACTER) THIS LP IS THE JIM NABORS ALBUM TO GET!! HIS OTHER RECORDINGS ARE SUNG IN NABORS' SERIOUS BARITONE (WHICH SEEMS ALMOST SURREAL COMING OUT OF GOMER), BUT THESE SONGS MAKE USE OF THE VOICE OF PRIVATE PYLE! MY FAVORITE IS "GOMER SAYS HEY!" BUT "SHAZAM!" AND ROGER MILLER'S "YOU CAN'T ROLLER SKATE IN A BUFFALO HERD" RUN A CLOSE SECOND & THIRD! I HAVE A MONO COPY AS WELL AS THIS PRIMO STEREO DISC, BUT FOR MY MONEY, THE STEREO EFFECT GREATLY ENHANCES THE GOOFINESS OF THIS WHOLE PACKAGE! THESE DAYS, NABORS CAN BE FOUND IN HAWAII, WHERE HE LIVES ON A FARM THAT PRODUCES TROPICAL FLOWERS AND MACADAMIAN NUTS!**

GAW-AW-LEE!!



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Pave Diamond Ring. His bedspread & headboard  
from Hillcrest. His Birthrecords. His funeral car.  
Hi fingerprints. His Palm Springs Baldwin Piano.  
His social security card, His 'Good Luck Charm'  
Blue Macrame Belt. His first Dodge Motor Home.  
His famous golden Beretta handgun.**

**Presented by Mick Fleetwood, Ted Owen, Steve Binder - the  
man who produced the Elvis comeback special, David Stanley  
- Elvis\*stepbrother.**

**BALLY'S HOTEL, LAS VEGAS  
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## BOOKS & MAGAZINES

1. Beach Boys - "Add Some Music To Your Day" Edited by Don Cunningham and Jeff Bleust. Awesome 197 page book compiling detailed analysis of the Beach Boys music. A GREAT read!!! \$18.95
  2. Carpenters - "Yesterday Once More" by Randy Schmidt. 237 pages on the Carpenters career. Incredible stuff!!! \$23.95
  - SCRAM Magazine may be the best 60's/70's fanzine since BOMP! The articles are great and the writing is very creative with a great sense of humor as well. All have excellent reviews and range 70 to 80 pages. We are now stocking all available issues. They sell for \$4.00 each (except the anniversary issue) and are well worth the investment.
  3. SCRAM #3 - Puspy Family, Nancy Sinatra, Line Hazinwood. \$4.00
  4. SCRAM #4 - Tiny Tim, Tommas Van Zandt, Boyce & Hart, Ge Nuts, Thrift Store shopping. \$4.00
  5. SCRAM #5 - Bubblegum Music, Zombies, Pebbles. \$4.00
  6. SCRAM #6 - Dion, Rod McKuen, Meis Dahl, more. \$4.00
  7. SCRAM #7 - Nightcrawlers, Stiv Bators, Tony Bruno, more. \$4.00
  8. SCRAM #8 - Arches, Beau Brummels, Jackie DeShannon, more \$4.00
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  12. SCRAM #12 - Fake Marsebeat, Pretty Things. \$4.00
  13. SCRAM #13 - Grand Funk, Shocking Blue, Frantics. \$4.00
  14. SCRAM Anniversary - Scott Walker, Nightcrawlers, Jackie Gleason, Lynn Thyones, Boyce & Hart, United States Of America, more. \$6.00
- All the following are Steve McFarland and books about California music. These are in depth research books that are impossible to find even more expensive to order direct from the author in Australia. Postage on these titles only is \$4.00 for the first book and \$3.00 per additional book title. (\$3.00 per book foreign airmail)
15. "Our Favorite Recording Sessions" In the studio with Brian and the Beach Boys 1961 - 1970. 184 pages detailing all the sessions. Lots of photos, lyrics and session logs as well. Priceless!!! \$35.00
  16. "Smile, Sun, Sand & Pet Sounds" 106 page book detailing aspects of recordings by Brian Wilson and BB. 24 pages detail various BB songs recorded by other artists. In depth looks at Smile and Pet Sounds. \$29.00
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  24. Dick Dale - "Surf Beat - The Dick Dale Story" 98 pages with photos. An awesome book. \$28.00

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28. Asia - "Alive In Hallowed Halls" 12 track import. All live. \$15.99
29. Bangles - "Simply The Best" UK hits compile. \$11.99
30. Beach Boys - "Unsurpassed Masters Vol 8" Brand new box with silver discs, long box, all mint. Impossible to find. 4 CDs. \$130.00
31. Beach Boys - "Smiley Smile/Wild Honey" Import twofor with all the notes and bonus tracks. \$14.99
32. Beach Boys - "Friends/26/20" Import twofor with all the notes and bonus tracks. \$14.99
33. Beatles - "Mythology Box Series" Have scored a mint set of this impossible to find item. Volume 1 is 3 CDs and covers 62-64. \$115.00 Volume 2 is 4 CDs and covers 64-66 and is \$145.00 Vol 3 is also 4 CDs, covers 66-69 and is \$145.00. All mint boxes, silver discs and all books in mint condition. These are BRAND NEW. Buy the entire set for \$380.00 Call to reserve, this will go fast!
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- These are Rare Items mastered on CD. Most are from out of print import CDs or from clean vinyl sources.
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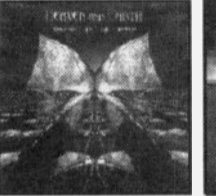
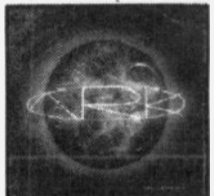
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 ASIA "Asia in Asia: Live in Tokyo" originally recorded at Budokan in 1983 for MTV broadcast and later released on video in 1985, now first time on CD, was one of only two performances that featured *Greg Lake* on lead vocals, Pilot Records UK (arrives approx May 9th)..... \$17.98  
 ASIA "Aura" new studio album, Ltd Edition includes 3 bonus tracks and digi-pak, *Geoff Downes*, *John Payne*, guitarist *Ian Crichton* of Saga, drummers *Chris Slade* and *Simon Phillips*, bassist *Tony Levin*, plus *Steve Lukather* and *Steve Howe*, 14 tracks, UK (arrived March 5th)..... \$17.98  
 BABYS "Headfirst, Union Jacks and On the Edge" long awaited CD reissue of their three albums from 1978-1980, remastered, One Way Records USA (arrived February 12th).....each \$11.98  
 BAILEY'S COMET "Judgement Day" drummer *Nigel Durham* and bassist *Peaker Johnson* both ex-Saxon, brothers *Dez* and *Mick Bailey* British musicians and songwriters debut album, includes "Revolution" a song *Dez* co-wrote with *Phil Lynott* performed for the first time, the band's sound is described by *Joe Elliot* as Thin-Snake, Frontiers Italy (arrives approx May 9th)..... \$14.98  
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 BONFIRE "Strike Ten" German rockers new album their tenth since their debut in 1986, "early reviews say it's in the melodic style of recent releases" BMG Germany (arrived May 1st)..... \$19.98  
 BUTCHER, JON "A Long Way Home" studio sessions recorded in the late 1980's intended for the never released fourth Jon Butcher Axs album, includes 2 bonus tracks, one is the only known live acoustic version of "Wishes" sold only on Jon's website for \$16.98 (arrived March 6th)..... \$14.98  
 CALVIN, MISHA "Evolution" guitarist 1993 release w/bonus tracks, *Tony Martin* from Black Sabbath & *Ian Parry* of Eloy vocals, *Tony* also on 6 bonus tracks, German (arrived 4/24)..... \$15.98  
 CAREY, TONY "Retrospective: 1982-99" sold on Tony's website for \$16.98, includes 1 Worth be Home Tonight, Why Me?, A Fine Fine Day, The First Day of Summer" +3 unreleased tracks including "Man Came-a" Planet P song +4 demos, 16 tracks, Happy Street USA (arrived Jan 8th)..... \$14.98  
 CATLEY, BOB "Middle Earth" ex-Magnun vocalist new solo album, lineup *Gary Hughes* keys and background vocals, *Vinny Burns* guitar, *Steve McKean* bass all from the group Ten, reviews say it's his best yet", 9 tracks, Frontiers Italy (arrived April 4th)..... \$14.98  
 DEEP PURPLE (BOX) "New, Live and Rare: The Bootlegs" (12 CDs) six double live CDs previously recorded and sold as bootlegs now sanctioned by the band, "Highway Stars-Adelaide 1984, Third Night-Stockholm 1985, Hungary Daza-Budapest 1987, in the Trousers-Stockholm 1993, Purple Sunrise-Fort Lauderdale 1995, Made in Japan-Osaka 2000", "customer feedback has been very positive" Thames artist release, Australia (arrived January 12th, over 200 sold)..... \$67.98  
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 L.A. GUNS "Man in the Moon" original lineup including vocalist *Phil Lewis* return with a brand new studio album, 10 tracks, Spitfire Records USA (arrived April 25th)..... \$13.98  
 LARRY CARLTON-STEVE LUKATHER "No Substitutions Live in Osaka" was Japan only, show includes a 14 minute cover of Jeff Beck's "The Pump", Favored Nation USA (arrived March 20th)..... \$13.98  
 LOUDNESS "Spiritual Canoe" new studio album with the original line-up back on board, "customer feedback is fans of early Loudness will love it", 13 tracks, Japan (arrived March 16th)..... \$29.98  
 MANNY CHARLTON BAND "Stonkir" ex-Nazareth guitarist now living in Dallas has teamed up with a group of local musicians, "their debut is a weird mix of classic rock, southern rock and modern hard rock, if you liked Drool will probably like this but it's heavier" Sweden (arrived March 7th)..... \$19.98  
 MAYALL, JOHN AND FRIENDS "Along for the Ride" marking his 40th year of performing John's new album includes a long list of all-stars *Gary Moore*, *Peter Green*, *Mick Taylor*, *Steve Miller*, *Billy Gibbons*, *Jeff Healey*, *Steve Cropper*, many others, Eagle Rock USA (arrived May 7th)..... \$13.98  
 MOUNTAIN "Go for your Life" 1985 album for Scotti Bros CBS first official time on CD lineup includes Leslie West, *Loring C. Lang* & *Mark Clarke*, remastered, Axe Killer France (arrived March 16th)..... \$15.98  
 NAZARETH "Back to the Trenches Live" (2 CDs) 31 professionally recorded unreleased live tracks, 10 tracks from 1972, 4 tracks 1980, 4 tracks 1981, 7 tracks 1982, 3 tracks 1983 and 3 tracks 1984, packaged in a handsome 52 page mini-book with the history of the band by *Pete Agnew* and *Dan McCafferty*, 146 minutes total, Receiver Records UK (arrived April 12th)..... \$23.98  
 PALMER, ROBERT "Live at the Apollo New York City" recorded 1988 show during the height of his popularity, includes all the hits 19 tracks total, Eagle Rock UK (arrives approx May 9th)..... \$19.98  
 RACER X "Adventures of Superheroes" was previously released in Japan last December, *Paul Gilbert*, *Jeff Martin*, *Scott Travis* and *John Alderete* return with what many say is their best, "fans of Judas Priest will love, great metal cover of Godzilla" Z Records UK (arrived March 15th)..... \$15.98  
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 TYGERS OF PAN TANG "Live at Nottingham" unreleased 1981 show featuring guitarist *John Sykes*, 15 tracks, Spitfire Records USA (arrived February 20th)..... \$13.98

URIAH HEEP "Future Echoes of the Past" (2 CDs) live concert recorded over two nights November 1999 in Germany, recently released but only on the band's website, 22 tracks, Uriah Heep Music UK (arrived February 14th)..... \$21.98  
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QUEEN (FREDDIE MERCURY) "The Solo Collection" UK limited edition 10-CD, 2-DVD collection with many on album songs in beautiful 12"x16" package (NTSC) #27965 \$200
R.E.M. "Pop Songs 89-99" UK 18 track promo-only retrospective CD f/insert #00132 \$60
R.E.M. "The Alternative Radio Sampler" UK 7-track promo-only sampler CD with 1-track exclusive to this disc. f/insert #92 \$150
RADIOHEAD "Kid A World Premiere" USA Album Network 1-CD music & interview radio show \$60
RADIOHEAD "Pyramid Song" EU 1-track promo CD in custom card sleeve #amnesia03 \$18
RADIOHEAD "Pyramid Song" USA 2-track promo CD with edit in color PC #1587 \$12
ROLLING STONES "Rock & A Hard Place" USA 2-version promo CD (single with edit version f/insert #73057) \$50
ROLLING STONES "Steel Wheels" USA limited-edition full CD in steel case (new sealed) \$120
ROSS, DIANA "30 Years Of Music" Japan 19-track promo only great hits CD from 94 with custom inserts #0538 \$250
ROKETTE "Hits After Hits" Japan promo-only 15-track great hits CD with custom inserts #0461 \$100
SIMPLY RED "Simply Red Song Collection" Japan very rare promo-only 11-track great hits CD with custom inserts #107 (sealed) \$100
SOUTHER, J.D. "20 Songs" USA promo-only publishing CD with Linda Ronstadt, Eagles, James Taylor & others f/insert \$50
VAUGHAN, STEVIE RAY "In The Studio" USA for The Real Deal 2-CD show #579/80 no cue sheet \$50
WILCO "Summerteeth Sampler" Canada promo-only 2-CD set with "And Sum Aren't" 16-track bonus disc including many live songs sticker on Jewel. \$95
WILLIAMS, ROBBIE (TAKE THAT) "Sure" Japan 4-track CD EP with set of picture postcards with obi #8801 \$15
WOOD, RON "Live At Electric Ladyland" USA very rare live radio show CD \$125

GOLDMINE GRADING GUIDE

VISUAL OR PLAY GRADING?

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

HOW TO GRADE

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

- Mint (M): Absolutely perfect in every way — certainly never played, possibly even still sealed. (More on still sealed under "Other considerations"). Should be used sparingly as a grade, if at all.
Near Mint (NM or M-): A nearly perfect record. Many dealers won't give a grade higher than this implying (perhaps correctly) that no record is ever truly perfect.
The record should show no obvious signs of wear. A 45 RPM or EP sleeve should have no more than the most minor defects, such as almost invisible wear or other signs of slight handling.
An LP jacket should have no creases, folds, seam splits or any other noticeable similar defect. No cut-out holes, either. And of course, the same should be true of any other inserts, such as posters, lyric sleeves and the like.
Basically, an LP in Near Mint condition looks as if you just got it home from a new record store and removed the shrink wrap.
Near Mint is the highest price listed in all GOLDMINE price guides. Anything that exceeds this grade, in the opinion of both buyer and seller, is worth significantly more than the highest GOLDMINE book value.
Very Good Plus (VG+): Generally worth 50 percent of the Near Mint value.
A Very Good Plus record will show some signs that it was played and otherwise handled by a previous owner who took good care of it.
Record surfaces may show some slight signs of wear and may have slight scuffs or very light scratches that don't affect one's listening experience. Slight warps that do not affect the sound are OK.

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

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

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

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

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

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

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

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

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

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

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

OTHER CONSIDERATIONS

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

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

A FEW NOTES ON COMPACT DISCS

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

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

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

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

COMMON ABBREVIATIONS (not including grades)

- 7" - standard 45 RPM record
10" - 10-inch vinyl LP
12" - 12-inch single
bb - bb hole in cover
boot - bootleg
cc - cut corner
cd - compact disc
cd3 - 3" compact disc single
cd5 - 5" compact disc single
co - cut-out
coh - cut-out hole
dj - disc jockey (promo)
ep - extended play 45
imp - import
lp - 12" vinyl album
m - mono LP
nap - not affecting play
non-lp - not on full-length LP or CD
oc - original cast recording
ost - original soundtrack
pc - picture cover (12" and CD's)
pi - picture insert (CD single)
promo - promotional copy
ps - picture sleeve (45s)
quad - quadrasonic
re - reissue
ri - reissue
rpm - revolutions per minute
rw - ring wear
s - stereo LP
sl - slight
sm spl - seam split
soc - sticker on cover
sol - sticker on label
ss - still sealed
s/t - self-titled
tc - title cover (12" and CD's)
ti - title insert (CD single)
toc - tape on cover
tol - tape on label
UK - United Kingdom (British import)
US - United States (domestic pressing)
va - various artists
wlp - white label promo
woc - writing on cover
wol - writing on label
xol - "x" written on label
\*check the context, as "m" can also mean "mint"

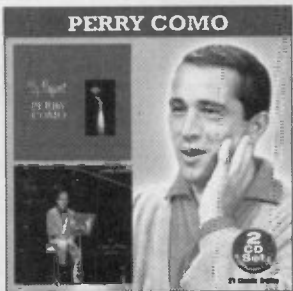


# New Releases

AVAILABLE MAY 8, 2001



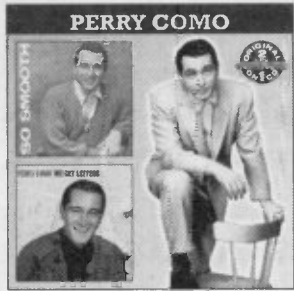
**PERRY COMO**  
PERRY COMO - 2 CD Set  
Saturday Night With Mr. C. /  
When You Come  
To The End Of The Day  
COL 2763



**PERRY COMO**  
PERRY COMO - 2 CD Set  
By Request/  
Sing To Me Mr. C.  
COL 2762



**PERRY COMO**  
TV Favorites  
COL 2766



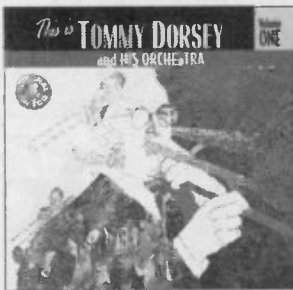
**PERRY COMO**  
So Smooth/  
We Get Letters  
COL 2764



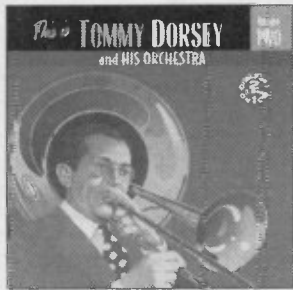
**PERRY COMO**  
Como Swings/  
For The Young At Heart  
COL 2765



**PERRY COMO**  
And I Love You So/  
It's Impossible  
COL 2767



**TOMMY DORSEY AND HIS ORCHESTRA**  
This Is Tommy Dorsey And His Orchestra Volume One  
COL 2815



**TOMMY DORSEY AND HIS ORCHESTRA**  
This Is Tommy Dorsey And His Orchestra Volume Two  
COL 2818



**TOMMY DORSEY AND HIS ORCHESTRA**  
That Sentimental Gentleman  
COL 2813



**BENNY GOODMAN**  
Trio Quartet Quintet/  
Together Again!  
COL 2801



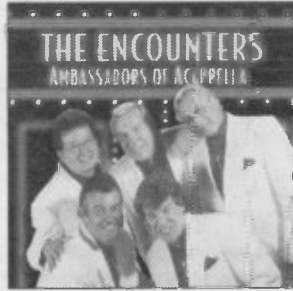
**SAMMY TURNER**  
Lavender Blue -  
The Very Best Of  
COL 6090



**THE ORIGINAL BLIND BOYS OF ALABAMA**  
You'll Never Walk Alone/  
True Convictions  
COL 7223



**THE PATTERSON SINGERS**  
The Lords Prayer / The Soul  
Of The Patterson Singers  
COL 7225



**THE ENCOUNTERS**  
Ambassadors of Acappella  
COL 6148



**A PERFECT BLEND**  
Encore  
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**MARILYN MAYE**  
Meet Marvelous Marilyn Maye/  
The Lamp Is Low  
COL 2807



**MARIO LANZA**  
For The First Time/  
Mario Lanza Sings  
Caruso Favorites  
COL 2808



**SOUNDTRACK**  
The Music From M Squad /  
The Music From Mickey  
Spillane's Mike Hammer  
COL 2809



**KATE SMITH**  
The Columbia Years  
COL 6654



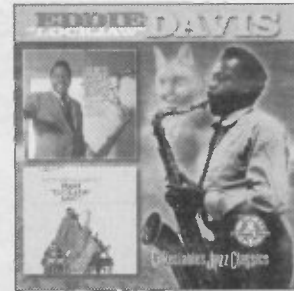
**LIBERACE**  
Liberace At The Piano/  
An Evening With Liberace  
COL 6653



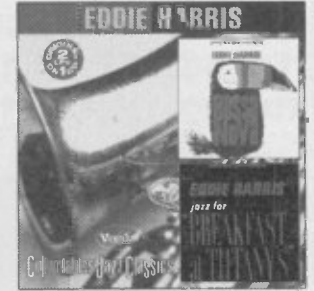
**THE BIRDLAND STARS**  
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6.0	9-27-01	10-11-01	10-19-01	11-2-01

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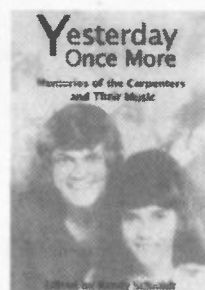


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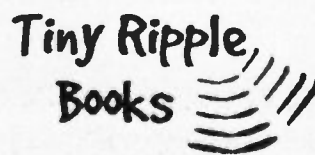
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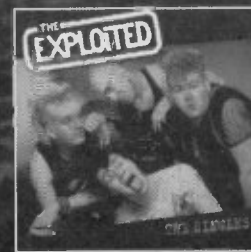
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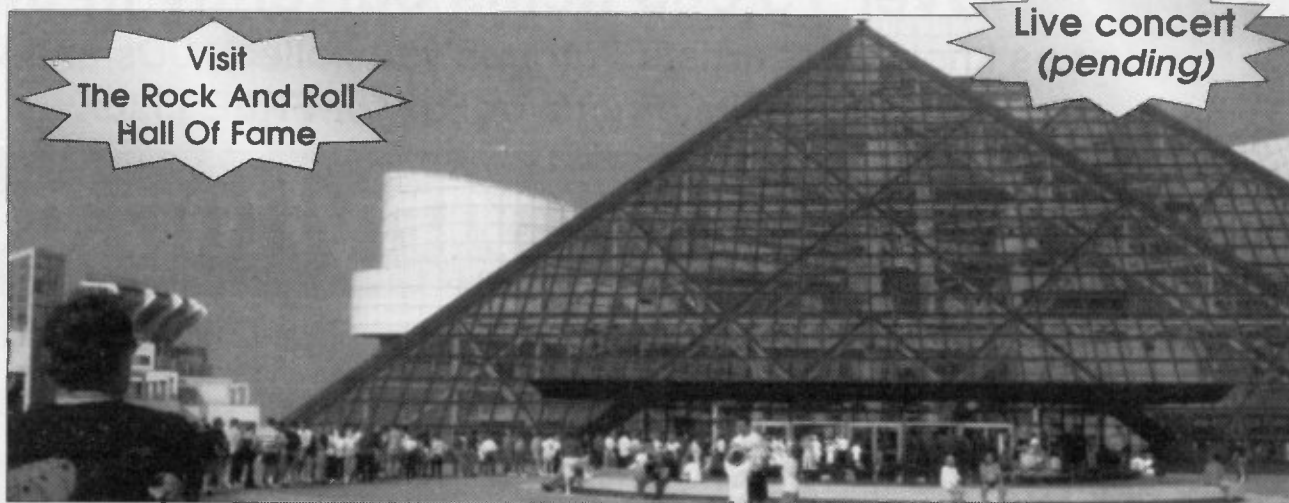
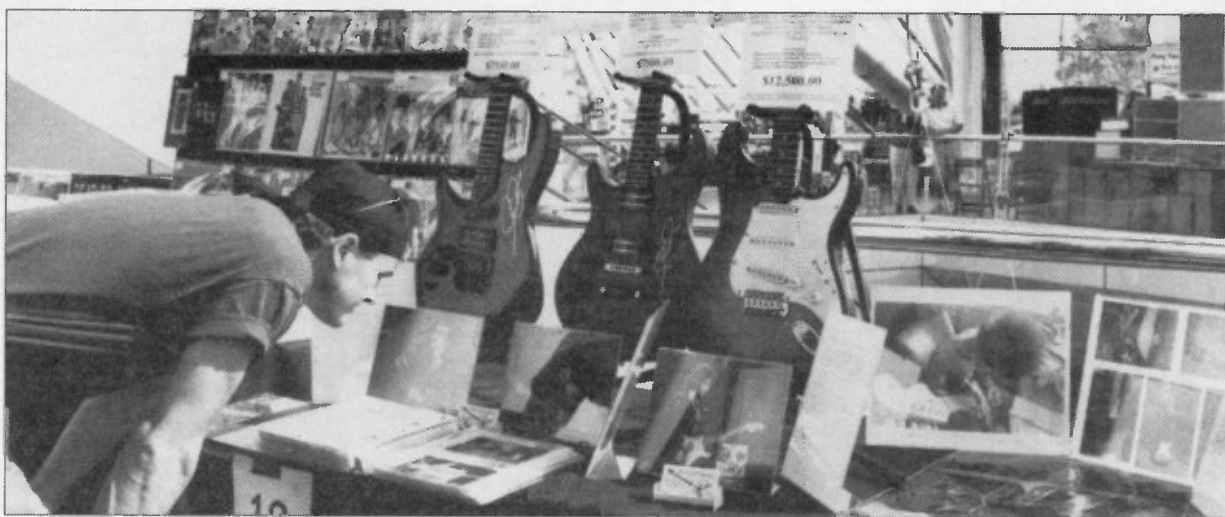
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# GOLDMINE UNIT SPACE ADS

## WHAT ARE UNIT SPACE ADS?

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

The two types of ads are:

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

## FOR A BETTER UNIT SPACE AD . . .

1. Use white paper.
2. Have a new ribbon on your typewriter or printer; avoid low toner on a laser printer.
3. Make sure the paper is vertically oriented. We cannot publish a horizontal unit space ad unless you want the reader to turn the magazine sideways to look at it. Most readers won't bother to do that.
4. Mail it to us; don't fax it. Faxes can leave unwanted markings that make your ad hard to read.
5. **Clearly identify whether your ad is a set sale or auction.** Avoid mixing the two in the same ad; if you must, have separate sections for set-sale and auction items.
6. Include your name, address, and telephone/fax number (and when you will be available to take calls on the ad) and all ordering information, including postage and shipping fees.
7. Put your listings in a logical order. If you have several formats in the same ad (LP, CD, 45, etc.), group your items by format. You also may wish to group items by type of music. As for the listings themselves, alphabetically by artist usually works best.
8. If you have any questions on how to set up your ad, contact anyone from the *GOLDMINE* advertising staff.

## SET SALE GUIDELINES FOR BUYERS

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

## SET SALE GUIDELINES FOR SELLERS

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

## Auction Guidelines For Buyers

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

## AUCTION GUIDELINES FOR SELLERS

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

## UNIT SPACE AD RATES

*GOLDMINE* has two sizes of unit space ads:

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

	Regular	Super
Each unit	\$60.90	\$126.80
Full page	\$466.20	\$466.20

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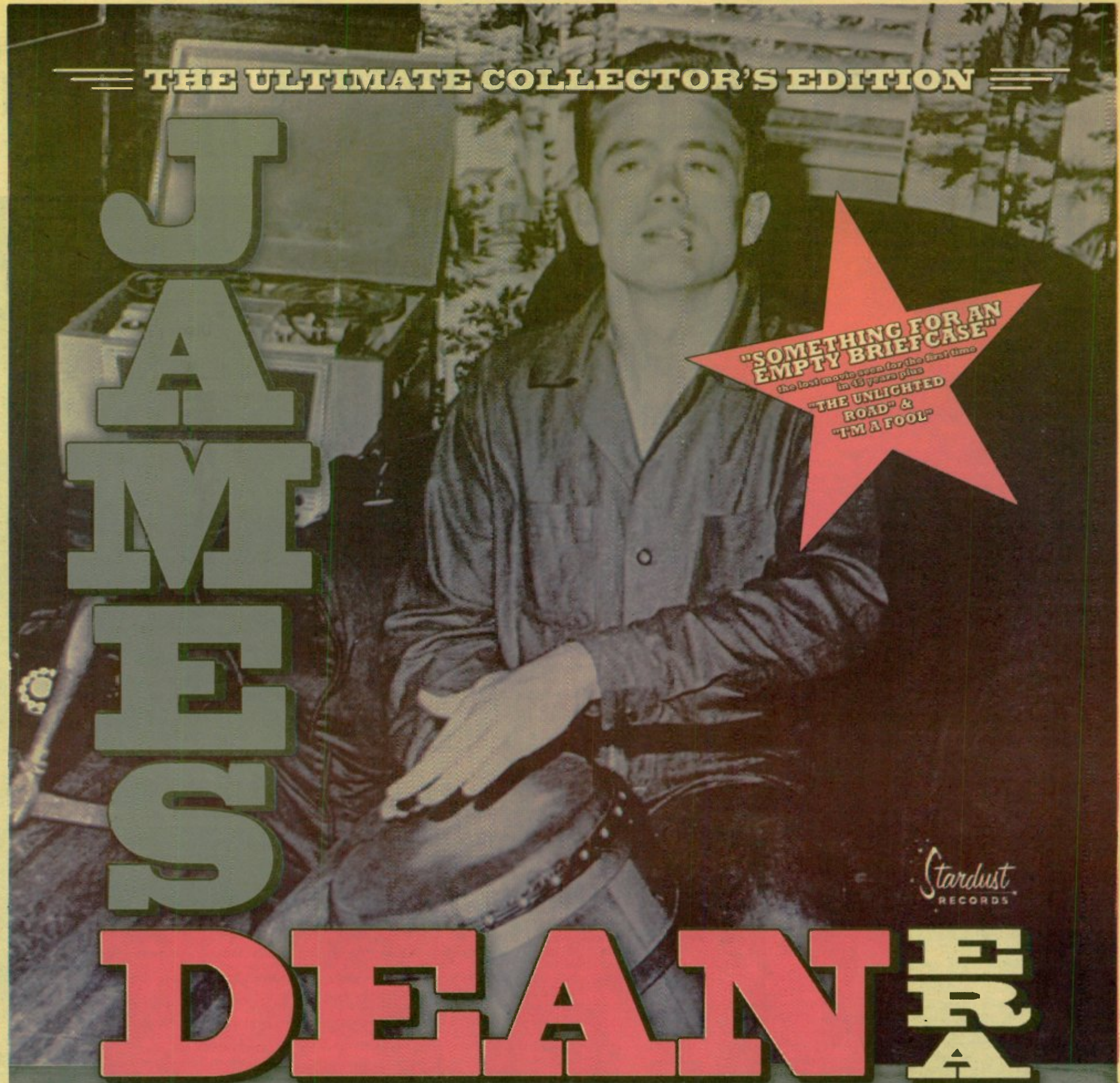
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(Reissues from page 26)

battle-scarred but heartfelt "Over The Rainbow"), Garland was called back for an encore. Then another. And yet another. Garland told the audience that she and the band literally had no more songs to perform that night. In essence, she gave her all and was rightfully rewarded for her efforts: the album spent 13 weeks at #1 and won a Grammy for Album Of The Year.

This gorgeous reissue corrects past versions' flaws — incorrect song order, fake applause, a muddy mix, and, of course, the absence of Garland's biting wit. The music is still the center of *Judy At Carnegie Hall* (she performs with orchestra, with piano, and with a small jazz combo throughout the evening), but to hear her chat with the audience is to notice how much she was really enjoying herself. For a moment, she took her own advice: Get happy.

— Michael Gallucci

**JOHN WESLEY HARDING**  
Trad Arr Jones  
Applesseed Recordings (APR CD 1041)

John Wesley Harding has made some decent records over the past decade or so, not to be any more well known than he is. *Trad Arr Jones* is actually a reissue of his 1998 CD, remastered and represented with four newly recorded bonus tracks.

Following in the blueprinted footsteps of similar, spryly instrumentated '90s folk releases by Bob Dylan and, most recently, Roger McGuinn's folk den collections, this is actually a tribute album of sorts, to '70s British folk man Nic Jones. These songs are traditional folk songs, faithfully performed in a mainly, and



certainly purely — acoustic setting.

Vocally, Harding is reminiscent of Elvis Costello, only tastefully less pronounced. This earnest recording is a pleasant surprise for most fans who may have expected a more rollicking approach, in so much as the four excellent new bonus tracks feature a complete band (The Minstrel In The Galleries).

These splendid additions (particularly the Van Morrison-spirited "Canadee-I-O", the

grungy, driving "Billy, Don't You Weep For Me") are among Harding's best offerings and serve as a rocking coda to balance out the experience of a CD that will endure with repeated listens.

— C. Brian Jasper

**JOHN WESLEY HARDING**  
*Awake: The New Edition*  
Applesseed Recordings (APR 1040)

This reissue of *Awake*, the 1997 release from eclectic, progressive folk-rocker John Wesley Harding, is noteworthy for a few reasons. Remastered with five new bonus tracks, including a live duet with Bruce Springsteen, this set of Harding originals offers a fair overview of this largely unheralded singer/songwriter.

Harding will write a song about anything, no matter how trivial or uncommercial. This is both his strong suit and subsequently his downfall. With Harding it isn't so much the subject matter as the development within it. Standouts include the lamenting "Your Ghost"; "Window Seat," a child-like aeronautic ode, metaphoric to life in general; "Miss Fortune," with shades of Pete Townshend surfacing; and the mournful "Something To Write Home About." Then there are the self-indulgent potholes, from the pointless "Song I Wrote For Myself For The Future," to the cynical "Burn" and the tasteless "Sweat, Tears, Blood & Come."

As for the bonus section, a trump card to sales here is of course the Springsteen duet "Wreck On The Highway" — a song that stands in majestic sadness alongside of Johnny Cash's "Give My Love To Rose" and Jimmie Rodgers' "Blue Yodels." Springsteen completists will also note a fine cover of "Jackson Cage."

Fans of the original *Awake* album will no doubt be thrilled to have a complete studio-quality version of "I Just Woke Up" (without the not-so-special effects) that would make an excellent choice for a movie soundtrack for one of those "get outta bed" sequences.

— C. Brian Jasper

**ROOGALATOR**  
Cincinnati Fatback  
Proper Records (PRPCD 7)

(Reissues News from page 26)

Dylan's "Girl Of The North Country" and Jimmy Reed's "Ain't That Lovin' You Baby" — were all taken from the original RCA master tapes. Rewind also just reissued Aviary, a late-70s prog band compared vocally to Queen and instrumentally to Yes.

**Coming soon:** Out in late May from Sundazed is Bob Dylan's classic 1965 album, *Highway 61 Revisited*, available in the original mono mix on 180-gram vinyl. The reissue is the second in Sundazed's efforts — in cooperation with Columbia Records and Dylan — to restore and reissue Dylan's catalog in vintage analog sound on vinyl, the way it was meant to be. Sundazed also has on tap reissues of three albums from the seminal West Coast Pop Art Experimental Band, remastered from the original tapes with two bonus tracks on each. Unfortunately only released on CD are the quirky '60s band's *Part One, Volume 2* and *Volume III: A Child's Guide To Good And Evil* albums... Due June 5 from Rhino is *Glory B' Da' Funk's On Me! The Bootsy Collins Anthology*, a two-CD, 25-track set from Bootsy's Rubber Band, an often-sampled mid-70s offshoot of George Clinton's Parliament/Funkadelic... Coming June 26 are *The Best Of Surface* (Columbia/Legacy), Harold Melvin & The Blue Notes' *Ultimate Blue Notes* (Epic/Legacy), *The Best Of Gladys Knight And The Pips* (Columbia/Legacy), expanded editions of *The Isley Brothers' Harvest For The World* and *The Heat Is On* (both Epic/Legacy) and expanded editions of Luther Vandross' *Power Of Love*, *Never Too Much*, *Give Me The Reason*, and *Forever, For Always, For Love* (all on Epic/Legacy)... Due July 17 from Rhino is *Echo & The Bunnymen: Crystal Days 1979-1999* is a four-disc, 72-track box set from the British group that contains 14 previously unreleased tracks, 23 cuts available for the first time on CD and many alternate takes, rare B-sides and 50 minutes worth of live tracks of the band covering everyone from Dylan and The Doors to Television and Velvet Underground.

— Greg Loescher

**DANNY ADLER**  
*Better Make A Move*  
Proper Records (PRPCD 8)

The true Danny Adler story is still a seismic shift away in record company brainwaves — the multi-disc box that wraps up some 35 years worth of odd singles, under-promoted realities and that embraces everything from mid-60s funk jams with sundry Rubber Banders through Rollers impersonations with Nick Lowe and onto a blues album that sounded so authentic that even his record company didn't know it was him. (Whew! — Ed.)

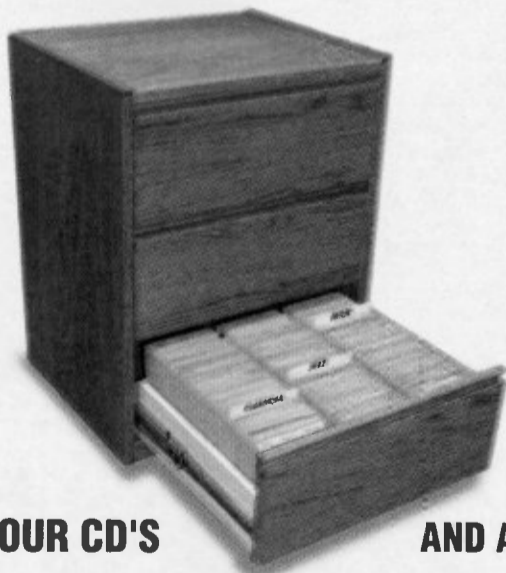
Adler is, after all, among the finest guitarists and most evocative songwriters the U.S. has ever produced — not for nothing did the mid-70s British press hail him as the next Bruce Springsteen. Two single-disc collections, then, is scant reward for such vision and strength. But it's all we've got. So what do we get?

Chronologically, the two trace Adler through the '70s and '80s. The first, concentrating on the band for which he's best known, Roogalator, similarly focuses on their best-known cuts and most legendary rarities. So an unreleased mix of the near-hit title

(Please see Reissues page 59)

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MAN: Do You Like It Here (U.S. 1972 United Artists UAS 29236 GM) \$25.00
LUCK NEWTON & SILVER SPIR: Same (U.S. 1975 RCA APL1-1094) \$25.00

UZAR MOUNTAIN DAREDEVILS: H/W Shins Whens It Shows (U.S. A&M SP-3654) \$15.00
PEANUT BUTTER CONSPIRACY: Great Conspiracy (U.S. 1968 Columbia CS 9590 Stereo GM) \$25.00

PHILIP: Philup (U.S. 1968 Verve V6-5054 Stereo) \$50.00/ U.S. Verve V6-5054 Stereo MM) \$45.00
POLLUTION: Pollution II (U.S. 1972 Polygram SD 6057 Stereo w/Double Gary) \$25.00

POP REVOLUTION: From The Underground (Germany CBS SPR 30 On Multi Color Vinyl w/Blood, Sweat & Tears-Mike Bloomfield & Al Kooper-Chambers Brothers-Electric Flag-Don Ellis-John Kay-Moby Grape-John Simon-Spirit) \$35.00

POUSSETT-DART BAND: Poussett-Dart Band (U.S. Capitol ST-1197) \$15.00
RANGE: Scandalous Sex Sale Featuring Kiki Power (U.S. Capitol ST-1197) \$15.00

RANBY: Ranby (U.S. 1968 Verve V6-5054 Stereo) \$50.00/ U.S. Verve V6-5054 Stereo MM) \$45.00
REBEL: Rebel (U.S. 1972 Polygram SD 6057 Stereo w/Double Gary) \$25.00

REK: Ready To Go (U.S. 1972 Polygram SD 6057 Stereo w/Double Gary) \$25.00
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RIZ: Riz (U.S. 1968 Verve V6-5054 Stereo) \$50.00/ U.S. Verve V6-5054 Stereo MM) \$45.00
ROCK: Rock (U.S. 1968 Verve V6-5054 Stereo) \$50.00/ U.S. Verve V6-5054 Stereo MM) \$45.00

RUBEN: Ruben (U.S. 1968 Verve V6-5054 Stereo) \$50.00/ U.S. Verve V6-5054 Stereo MM) \$45.00
RUSS: Russ (U.S. 1968 Verve V6-5054 Stereo) \$50.00/ U.S. Verve V6-5054 Stereo MM) \$45.00

RUSS: Russ (U.S. 1968 Verve V6-5054 Stereo) \$50.00/ U.S. Verve V6-5054 Stereo MM) \$45.00
RUSS: Russ (U.S. 1968 Verve V6-5054 Stereo) \$50.00/ U.S. Verve V6-5054 Stereo MM) \$45.00

SANITIZED REGgae: Innocence (U.S. 1-54 Records DM-6633) \$15.00
SANTANA: Santana (U.S. 1968 Verve V6-5054 Stereo) \$50.00/ U.S. Verve V6-5054 Stereo MM) \$45.00

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Hello, and welcome to my Auction. Here are some rare Rock and Roll Promos, sealed copies, and stock copies. All are original label US first pressings, unless noted otherwise. It has taken me years of searching to find most of them. These albums are rare, not only because of their collectable value, but also because of their superb current condition. Many of these are in the exact same condition as they were before they left the factory, 25 to 30+ years ago. No cut outs, truly an eye opening experience for even the most demanding and discriminating collector, or enthusiast. All albums have been extensively graded, with special attention being paid to the seams and spine. All records have been play checked for hidden scratches, and/or pressing defects.

First class postage is \$5.00 for the first album, and \$1.00 for each additional album. Please specify any personal packing, or shipping requests with payment. Cash, checks, or money orders are accepted. Orders paid by check will be held until the check clears the bank. I will cover the insurance costs.

No bid tipping. Phone or mail bids welcomed. A 10% overbid is required on all phone bids, after the minimum bid has been met. If you have any questions, please feel free to call or write. AUCTION CLOSURES ON JULY 6th. All mail bids must be received on or before this date. In the event of a high demand on any album(s) I reserve the right to declare bid wars, so that all bidders have an equal opportunity to raise, or pass. If you are mailing bids, please specify whether or not you may be interested in participating. If so, please include your phone number. I will call to notify you if a war has been declared. Bid wars will continue until midnight on July 8th. You can call anytime between the 6th to the 8th of July to inquire on current high bids. Bidder names will not be revealed. All winners will be notified. A written confirmation will be mailed on Monday, July 9th. All winners have 14 days after confirmation to make payment, unless other arrangements have been made. In the event of default, the next highest bidder will be notified. A full money back, no questions asked, guarantee applies to all of these albums (excluding postage). All trail off numbers and identifying traits have been recorded for future reference.

Now, on with the auction:

- 1 Abba Promo Sampler M/M W.L.P. Promo only M.B. \$50.00
2 Aerosmith The First Decade Box/Mint/All Albums:M-M.B. \$100.00
3 Allman Bros. Self Titled M/M W.L.P. Stereo Promo Sticker M.B. \$50.00
4 Allman Bros. Idlewild South M/M W.L.P. Stereo Promo Sticker M.B. \$50.00
5 Allman Bros. Beginnings Sealed Mint! M.B. \$50.00
6 Allman Bros. Fillmore East Sealed Mint! Nautibus 1/2 speed W/D.B.X. M.B. \$100.00
7 Allman Bros. Eat A Peach Sealed Mint! Custom Sticker M.B. \$50.00
8 Armboy Dukes Journeys & Migrations Sealed Mint! M.B. \$40.00
9 Astronauts Surf'n' With M/M Mono In Shrink M.B. \$75.00
10 Astronauts Competition Coupe Sealed Mono Promo Copy M.B. \$100.00
11 Badfinger Best Of (2 L.P.) M/M/M - Rare 180G. Pressing M.B. \$75.00
12 Beatles Ain't She Sweet M/M W.L.P. Mono W.O.B.C. M.B. \$500.00
13 Beatles Introducing M/M Mono Rainbow/Brackets M.B. \$300.00
14 Beatles VS Four Seasons M/M Mono With Poster Cover Crease M.B. \$800.00
15 Beatles Something New M/M Mono RARE HARD VINYL In Shrink M.B. \$300.00
16 Beatles Sgt. Peppers EX/M - Mono With Cutouts & Psyche Sleeve M.B. \$300.00
17 Beatles White Album Sealed M.F.S.L. 1/2 speed M.B. \$150.00
18 Beatles Red Music Sealed Ltd. Edition Gold Vinyl M.B. \$100.00
19 Beatles 1995 Collection Roll Up Cabinet: Mint! All Albums:Sealed with Anthologies M.B. \$500.00
20 Beatles UK 10 L.P. Mono Collection Case: M - /All Albums: Mint M.B. \$250.00
21 Black Sabbath Self Titled M/M M.B. \$50.00
22 Black Sabbath Master of Reality M/M W.L.P. In Shrink With Poster M.B. \$75.00
23 Black Sabbath Paranoid M/M W.L.P. M.B. \$75.00
24 Black Sabbath Volume 4 Sealed Mint! M.B. \$50.00
25 Black Sabbath Sabbath, Bloody Sabbath M/M W.L.P. M.B. \$75.00
26 Black Sabbath We Sold Our Soul for Rock 'N' Roll Sealed Mint! M.B. \$50.00
27 Blind Faith Self Titled M/M W.L.P. Mono Group Cover M.B. \$100.00
28 Blind Faith Self Titled Sealed Mint! M.F.S.L. Nude Cover Ltd. Edition #0322 M.B. \$75.00
29 Blues Image Self Titled M/M W.L.P. Mono M.B. \$50.00
30 Blues Image Open M/M W.L.P. In Shrink M.B. \$75.00
31 Byrds Mr. Tambourine Man M/M Mono guaranteed Hi Fi Label M.B. \$75.00
32 Byrds Turn Turn Turn M/M In Shrink Mono M.B. \$50.00
33 Byrds Fifth Dimension Sealed Stereo Shrink Tear M.B. \$50.00
34 Byrds Younger Than Yesterday M/SS Mono Promo Copy In Shrink M.B. \$75.00
35 Gene Chandler The Duke of Earl M/M Mono In Shrink M.B. \$150.00
36 Alice Cooper Easy Action M/M In Shrink Third Press Misprinted Label M.B. \$100.00
37 Alice Cooper Love It to Death EX/M/W.L.P. First Issue Jacket M.B. \$75.00
38 Alice Cooper Love It to Death RARE PRESS KIT LOADED! Call For Details M.B. \$200.00
39 Alice Cooper Killer M/M W.L.P. With Calendar & Poster M.B. \$75.00
40 Alice Cooper School's Out M/M W.L.P. With Pink Panties & Report Card M.B. \$100.00
41 Alice Cooper Billion Dollar Babies M/M W.L.P. With Insert M.B. \$75.00
42 Alice Cooper Muscles of Love Sealed Mint! M.B. \$50.00
43 Alice Cooper Muscles of Love M/M W.L.P. with all Inserts M.B. \$75.00
44 Cream Fresh Cream M/M Mono M.B. \$50.00
45 Cream Disraeli Gears M/M Stereo In Shrink M.B. \$50.00
46 Cream Wheels of Fire M/M/M - Foil Cover M.B. \$75.00
47 Cream Goodbye M/M With Poster M.B. \$75.00
48 Cream Live Cream M/M W.L.P. Stereo M.B. \$75.00
49 Crosby, Stills, & Nash Self Titled M/M W.L.P. M.B. \$100.00
50 Crosby, Stills & Nash Self Titled Sealed Mint! Custom Sticker M.B. \$50.00
51 Crosby, Stills, Nash, & Young Déjà vu Sealed Pasted Photo M.B. \$25.00
52 Crosby, Stills, Nash, & Young Déjà vu M/M M.F.S.L. With Insert M.B. \$100.00
53 Crosby, Stills, Nash, & Young Four Way Street M/M/M In Shrink Rare Capitol Record Club Issue M.B. \$75.00
54 Crosby, Stills, Nash, & Young So Far - Sealed Mint! Rare RCA, Music issue M.B. \$25.00
55 Deep Purple In Rock Sealed With PAPER Sleeve M.B. \$50.00
56 Deep Purple Fireball Sealed Mint! With PAPER Sleeve M.B. \$50.00
57 Deep Purple Machine Head Sealed Mint! With PAPER Sleeve M.B. \$50.00
58 Deep Purple Purple Passages Sealed Mint! Custom Sticker M.B. \$75.00
59 Deep Purple Who Do We Think We Are M/M W.L.P. M.B. \$75.00
60 Deep Purple Made In Japan Sealed Top Seam Faded M.B. \$75.00
61 Deep Purple Made In Japan M/M/M W.L.S.P. M.B. \$100.00
62 Deep Purple Burn Sealed With PAPER Sleeve M.B. \$50.00
63 Derek & The Dominoes Layla Sealed Mint! Custom Sticker M.B. \$50.00
64 Dire Straits Self Titled M/M In Shrink M.B. \$20.00
65 Dire Straits Communiqué M/M RARE DENIUM EMBOSSED BLUE JACKET M.B. \$25.00
66 Dire Straits Making Movies M/M RARE NO PERIMETER PRINT LABEL M.B. \$50.00
67 Dire Straits Promo Radio Show M/M RARE 1ST MASTER M.B. \$75.00
68 Dire Straits Love Over Gold Sealed Quies II Promo M.B. \$50.00
69 Dire Straits Twisting By The Pool M/M In Shrink 4 Track Extended Play M.B. \$30.00
70 Dire Straits Live Alchemy Sealed Quies II Promo M.B. \$50.00
71 Dire Straits Brothers In Arms M/M Quies II Promo M.B. \$40.00
72 Dire Straits Money for Nothing Sealed Mint! Custom Sticker M/B. \$30.00
73 The Doors Self Titled M/M - RARE MONO M.B. \$175.00
74 The Doors Self Titled M/M M.F.S.L. 1/2 Speed With All Inserts M.B. \$100.00
75 The Doors Strange Days M/M In Shrink Stereo M.B. \$50.00
76 The Doors Waiting For The Sun M/M Stereo M.B. \$50.00
77 The Doors Morrison Hotel M/M In Shrink M.B. \$40.00
78 The Doors L.A. Woman M/M In Shrink Die Cut Cover Custom Sticker M.B. \$50.00
79 The Doors Weird Scenes M/M/M In Shrink W.L.S.P. M.B. \$75.00
80 The Doors Best Of M/M/M Virgin Vinyl Limited Edition M.B. \$60.00
81 Bob Dylan Self Titled M/M Mono 2nd Pressing Guaranteed Hi Fi Label M.B. \$125.00
82 Bob Dylan Self Titled M/M Stereo 6 Eye Label In Shrink M.B. \$300.00
83 Bob Dylan Free Wheelin' M/M Mono Guaranteed High Fidelity Label M.B. \$100.00
84 Bob Dylan Times Are A Changin' Sealed Mint! M.F.S.L. M.B. \$125.00
85 Bob Dylan Another Side Of Sealed Stereo "360 Sound" Label M.B. \$100.00
86 Bob Dylan Bringing It All Back Home M/M Mono In Shrink With Epitaphs Shot Guaranteed Hi Fi Label M.B. \$100.00
87 Bob Dylan Greatest Hits Sealed Stereo With Poster M.B. \$50.00
88 Bob Dylan Are You Experienced M/M In Shrink M.B. \$50.00
89 Jimi Hendrix Axis Bold as Love Sealed Mint! Stereo M.B. \$75.00
90 Jimi Hendrix Electric Ladyland Sealed Mint! Stereo M.B. \$100.00
91 Jimi Hendrix Smash Hits M/M - Stereo With Poster M.B. \$50.00
92 Jimi Hendrix Cry Of Love Sealed With Clear Sticker M.B. \$125.00
93 Jimi Hendrix Cry of Love M/M W.L.P. With Transparent Sticker M.B. \$250.00
94 Humble Pie Rockin' The Fillmore M/M/M W.L.S.P. Promo Hole M.B. \$150.00
95 Jefferson Airplane Takes Off M/M In Shrink Mono Ten Tracks M.B. \$75.00
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Please Note: Some of these jackets have Promo, and/or custom stickers, which were not listed because of limited space. Thanks for looking. Please mail or phone bids to: Charles E. Null 522 Dawson Ave Rockford, Illinois 61107 Telephone 815-399-0576

PS: I have COMPLETE original Discographies by these, and MANY other ROCK ARTISTS. Please call or write, if interested. Special arrangements on above listed artists MUST be made before closing date.

STEVIE NICKS SET SALE

STEVE TREMPER • 341 LANE AVE. KINGSFORD, MI 49802-4213 Email: strempe@uplogon.com • Fax: (908) 774-9348 I am continuing to liquidate my sizeable Stevie Nicks/F.Mac collection, which took 10+ years to accumulate & includes some of her rarest worldwide records & magazines. All items are M or M+ unless noted. Postage for any size order is a flat \$5 for U.S. buyers (plus an additional \$5 for orders including rolled posters). Overseas buyers inquire about postage before sending payment. Absolutely NO phone reservations or phone inquiries! My e-mail address and fax number are listed above.

MEMORABILIA Buckingham Nicks 2x3" promo poster w/LP cover photo \$50
F.Mac on Reprise Records rare '75 18" x24" promo poster \$18
F.Mac rare '75 18" x24" personal poster (cool photo) V/G \$15
F.Mac rare '77 2x3" personal poster (One Stop 127) V/G \$20
Mirage super-rare 1x3" promo banner (blue & white) \$18
Mirage on Fire UK 2x3" poster from '12" (not folded, rare) \$15
Other Side of the Mirror 1x3" promo banner (silver) \$15
Other Side of the Mirror 1x3" promo banner (red) \$18
Mirror Tour '89 18"x24" promo poster w/blank venue box \$18
Jane Goodall Benefit program w/Stevie photo & tribute \$40
Stevie UK '92 Oliver Books calendar w/2 huge photos \$10
Stevie UK '98 Oliver Books calendar w/2 huge photos \$10
F.Mac Live press kit or Tangelo in the Night press kit \$6.4e
Vintage 2-pr. press kit w/1980 '81 '82 '83 group photo \$10
Street Angel press kit w/2 photos & stunning photo \$18
2 actual orig. '81 '82 '83 live photos by B. Paustenbach used to make Tusk tourbook (1 Stevie, 1 Stevie/Christine) \$35.4e
Wild Heart promo glossy 8"x10" Stevie photo (Modern) \$6
Stevie c1983 autograph in gold on color 8"x10" live photo \$75
Other Side of the Mirror rare promo postcard-gorgeous \$15
Tour 1987/Hard Rock Cafe super-rare Dallas Tour jacket \$125
Stevie '89 'hinch button (photo of Stevie holding fan) \$5
Street Angel Tour 2x4 inch oval button (nice Stevie photo) \$12
Genuine Pic. of costume jewelry owned/worn by Stevie \$100

VIDEO AUDIO Stevie at Red Rocks laerdisc US out-of-print orig. issue \$12
Tango in the Night VHS UK very rare official VHS release \$8
VHS comp. Tusk Documentary '81/Tango Showtime '88 A \$20
VHS comp. Mirage Tour '80 '81 '82 '83 '84 4 videos A \$20
VHS comp. F.Mac at 21 BBC '88/Spreading Rumours '88 B \$20
VHS comp. F.Mac Showbiz Today '88/VH1 F.Mac Weekend '89/Stevie VH Inside Music '91/Stevie Et int. '91/ETC. A \$5
VHS comp. Stevie on Arsenio '91/Stevie Ent. Tonight '91 A \$6
VHS comp. F.Mac Going Home '93/ABC in Concert '93 A \$20
VHS comp. Lindsey VHS to 192/PBS Center Stage '92 A \$15
Audio tape Stevie at Rockin' '89 (live radio call-in show) A \$10
Audio tape Stevie at Winkley '91 w/rare post-show int. A \$15

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LP Brazil w/unique gatefold lyric sheet \$15
LP Canada w/lyric sheet & original cover sticker \$10
LP Germany w/lyric sheet \$10
LP Mexico w/lyric sheet \$10
LP Spain w/lyric sheet \$10
CD US promo drilled w/promo sticker on case, rare \$6
CD US rare CBS record club issue w/unique disc graphics \$6
CD US promo w/altercd cover & original cover sticker \$6
CD UK studio test cassette, Abbey Road label, mega-rare! \$15
CD Argentina very strange construction - neat! \$10
TIMESPACE (Best of Stevie Nicks) (CS-cassette) \$18
LP Argentina w/very low-budget cover - neat! \$18
LP Brazil promo stickered w/lyric inner sleeve \$20
CD Japan promo w/unique lyric book, obi, promo sticker \$20
CD Mexico very hard-to-find issue \$10
CD Venezuela w/different cover design \$12

MEMORABILIA (cont.) LP Argentina w/unique lyric inner sleeve \$15
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LP Franco original 77 issue \$10
LP Japan original '77 issue w/unique lyric sheet & obi \$12
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Siamese Friends LP France w/'Crying in the Night' cover \$8
Bella Donna cassette Holland rare original issue \$6
Henry Metal 2-LP set US w/Stevie's 'Blue Lamp', 'great gatefold cover w/original cover sticker, cut-out hole \$15
Against All Odds LP Argentina w/Stevie's 'Violet & Blue' \$18
Rock a Little CD Germany rare original issue \$18
Dance Trax 2-LP set US rare promo gold w/'Stand Back' \$6
Very Special Xmas LP US w/original cover sticker \$8
Very Special Xmas LP Guatemala very hard-to-find issue \$15
Diffusion LP Argentina promo compilation w/lyric tracks \$20
Sample of the Hits 50 Far CD UK '93 promo-only sampler \$20
Street Angel CD US gold-stamped promo \$6
Street Angel cassette South Africa very hard-to-find issue \$12

FLEETWOOD MAC ALBUMS F.Mac LP France w/lyric sheet \$10
F.Mac LP Mexico hard-to-find '80s issue w/itan labels \$12
F.Mac LP New Zealand w/lyric sheet \$10
Limo 2-LP set LP US '77 Lost Leader w/'Dreams', gatefold \$10
Tusk 2-LP set Canada w/deluxe cover & inserts \$8
Tusk 2-LP set US w/deluxe cover & inserts \$10
F.Mac Live 2-LP set France w/great gatefold cover \$10
Farmer LP New Zealand w/lyric inner sleeve \$10
Mirage LP South Africa w/lyric inner sleeve, worn cover \$8
WEA Demos CD US first-ever promo sampler w/'Hold Me' \$12
Tango in the Night LP Spain w/lyric inner sleeve \$12
Greatest Hits cassette Indonesia only w/deluxe cover \$15
Greatest Hits LP US w/inner sleeve & orig. cover sticker \$8
Greatest Hits LP Brazil stamped promo w/insert, V/G+ \$18
Greatest Hits LP Mexico very hard-to-find issue \$15
Behind the Mask LP US w/lyric inner sleeve, stone mint \$10
Behind the Mask CD US rare promo deluxe box w/lyrics \$20
Behind the Mask cassette Thailand very poor pirate issue \$12
ROOMS ON FIRE (CS=cassette) +12" EP \$10
45 US white label promo w/lyric sheet, promo sticker \$10
45 UK w/lyric sheet \$8
45 UK stickered promo w/mce glossy picture sleeve \$10

MAGAZINES NEWSPAPERS Billboard 8/1/81 w/'Bella Donna' LP review & beautiful full-page ad w/Stevie photo \$6
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BEST OF SHOW PROMOS BEST OF CHICAGO TV CHICAGO KID STUFF \*ROCK AND ROLL MOVIE TRAILERS

(Reissues from page 46)

track rubs shoulders with keyboard player Nick Pyltas' sublime "Love And The Single Girl," the 1975 demo "Get Ready For The Get Ready" meets the farewell 45 "Zero Hero," and the band's much-loved album *Play It By Ear* is given a digital going over at last. Stunning stuff.

Adler's first solo album should have been the second Roogalator set. They broke up, though, and he shot off alone, embarking on a string of albums that have few peers in the realms of rock Americana. *Better Make A Move* dips into fewer than half of them but delivers a solid block of 18 regardless, including the wry "Even Dirty Old Men Need Lovin'," the positively epic "Pocono Rain," and the ragged reggae "Powercut" — the magnificent combination of Mikey Dread, Ansell Collins and apocalyptic Jamaican producer Niney Holness.

It's surprises such as this that have maintained Adler's career for this long. Doubtless, they will continue to do so. Think of these collections, then, not as the anthology he so deeply deserves, but as the introduction that you'll be requiring. The Roogalator waits for no man.

— Dave Thompson

### ARTIE SHAW The Very Best Of Artie Shaw RCA Victor (09026-63753)

No doubt called into action because of the phenomenal success of Ken Burns' multi-hour Jazz history lesson on PBS that included interviews with Artie Shaw, *The Very Best Of Artie Shaw* assembles 18 of the clarinet virtuoso's performances recorded between 1938

and 1945.

It's a quickie compilation, but the breadth and depth of some of the tracks work in its favor. There are omissions (where are Shaw's big hits "They Say," "Thanks for Ev'rything," and "Frenesi"?), and the non-chronological order of the set gives it a somewhat haphazard feel, but the music still resonates with passion as well as an uncommon sense of complexity.

Shaw, alive and 90, has always been an enigmatic fellow. He had no plans to make music his career, seeing his talent as a quick fix to financial security. By the time he finally quit music altogether in 1954 (there was also a brief respite in the early '40s), he had become, next to Benny Goodman, swing's greatest clarinetist. He also managed to marry eight times and broke racial chains in the '30s by dating his vocalist, Billie Holiday. There's a great — and probably deeply personal and psychological — story in here somewhere (Shaw was born Arthur Arshawsky, and the severing of his name undoubtedly is a good place to start), one that doesn't quite settle into the fluidity of his music.

But this hour-plus package focuses on the music, and on that modest account, it's a decent primer for jazz novices (particularly those enticed by the Burns series). Shaw chose the 18 songs here, so, even though he hasn't touched a clarinet in almost 50 years, you gotta trust his judgment. It is hard to hate the very best of the selections, especially the nine-minute, monumental "Concerto For Clarinet"; his theme song, "Nightmare"; definite takes on "Deep Purple" and "Star Dust"; and his timeless classic "Begin The Beguine." There's nothing new here for old fans, but Jazz devotees will discover plenty in the sounds of one of the era's most sophisticated swingers.

— Michael Gallucci

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## IN RECORD TIMES



### AN AUCTION OF COUNTRY WESTERN AND FOLK LP'S

**SPECIALIZING IN MUSIC MEMORABILIA From the 20's to 60's 45's - 78's - LP's Sheet Music & Misc.**

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<b>Eddy Arnold</b> (10" LP) <i>Songs of the Heart</i> RCA LPM 1293. Cover has very slight ring wear at top. Vinyl has very minor marks. Min. Bid \$20	<b>Elton Britt</b> (10" LP) <i>Yodel Songs</i> RCA LPM 1294. Credit: Excellent. Cover and vinyl are very clean. Cover has slight ring wear at top. Vinyl has very minor marks. Min. Bid \$20	<b>Lorne Greene</b> (10" LP) <i>Welcome to the Powdermill</i> RCA LPM 2843. Cover: Black label, white slipcase/liner print. Very slight ring wear at cover bottom. Min. Bid \$20	<b>Lorne Greene</b> (10" LP) <i>American West</i> RCA LPM 1489. Cover: Black label, white slipcase/liner print. Very slight ring wear at cover bottom. Min. Bid \$20	<b>Lorne Greene</b> (10" LP) <i>The Man</i> RCA LPM 1492. Cover: Excellent. Vinyl has one small black label/white slipcase/liner print. Cover clean. Min. Bid \$20	<b>Lorne Greene</b> (10" LP) <i>Portrait of the West</i> RCA LPM 1478. Cover: Excellent. Vinyl has one small black label/white slipcase/liner print. Cover clean. Min. Bid \$20	<b>George Jones</b> (10" LP) <i>Swingin' with Hank Williams</i> Mercury 60257. Cover: Excellent. Vinyl has a few marks. Black label/white slipcase/liner print. Cover is very nice. Min. Bid \$30	<b>Frankie Laine</b> (10" LP) <i>Star Dust</i> RCA LPM 1491. Cover: Excellent. Vinyl has a few marks. Cover has slight ring wear at top. Vinyl has very minor marks. Min. Bid \$20
<b>Frankie Laine</b> (10" LP) <i>Rockin' with the Stars</i> RCA LPM 1490. Cover: Excellent. Vinyl has a few marks. Cover has slight ring wear at top. Vinyl has very minor marks. Min. Bid \$20	<b>Paul McCartney</b> (10" LP) <i>Got Any Toophicks?</i> (COMPACT DISC) Live WINGS 1972 soundboard. \$25. <i>Pizza And Fairy Tales</i> (2 CDs) Mid-1980's rarities, with slipcase & book. \$50. <i>Last Flight</i> (2 CDs) Complete 1979 WINGS Glasgow show & more. case & book. \$50. <i>Rockin' Out The Century</i> (CDR) Live 1999 Cavern Club, PETA show, BBC show. \$30. <i>Wings Over Atlanta</i> (4 CDR Set) BOTH complete 1976 concerts, from the Omni. \$80.	<b>Charlie Louvin</b> (10" LP) <i>Loneliness Is Me</i> Capitol 2482. Cover: Excellent. Vinyl has a few marks. Some age discolor on back cover. Min. Bid \$20	<b>Joe Memphis</b> (10" LP) <i>Killer</i> (Stereo) <i>Five On The Strings</i> Columbia 1003. Credit: Excellent. Vinyl has a few marks. Cover still has shrink wrap. Vinyl has a few marks. Cover has slight ring wear at top. Vinyl has very minor marks. Min. Bid \$30	<b>Montana Slim</b> (10" LP) <i>Reminiscin'</i> Columbia 9013. Cover: Excellent. Vinyl has a few marks. Cover has slight ring wear at top. Vinyl has very minor marks. Min. Bid \$20	<b>Ray Rogers &amp; Dale Evans</b> (10" LP) <i>Christmas Is Always Capital ST</i> 2818. Cover: Excellent. Vinyl has a few marks. Cover has slight ring wear at top. Vinyl has very minor marks. Min. Bid \$20	<b>Lorne Greene</b> (10" LP) <i>Swingin' with Hank Williams</i> Mercury 60257. Cover: Excellent. Vinyl has a few marks. Black label/white slipcase/liner print. Cover is very nice. Min. Bid \$30	<b>Dottie West</b> (10" LP) <i>Here Comes My Baby</i> RCA LPSP368. Cover: Excellent. Vinyl has a few marks. Cover has slight ring wear at top. Vinyl has very minor marks. Min. Bid \$15
<b>Bob Atcher</b> (10" LP) <i>Songs of the Heart</i> RCA LPM 1293. Cover: Excellent. Vinyl has a few marks. Cover has slight ring wear at top. Vinyl has very minor marks. Min. Bid \$20	<b>Gene Autry</b> (10" LP) <i>Western Classics</i> Volume 1 Columbia 9001. Cover: Excellent. Vinyl has a few marks. Cover has slight ring wear at top. Vinyl has very minor marks. Min. Bid \$20	<b>Spade Cooley</b> (10" LP) <i>Spangulatin'</i> Columbia 9007. Cover: Excellent. Vinyl has a few marks. Cover has slight ring wear at top. Vinyl has very minor marks. Min. Bid \$20	<b>Redd Harper</b> (10" LP) <i>Mr. Texas</i> RCA LPM 1489. Cover: Excellent. Vinyl has a few marks. Cover has slight ring wear at top. Vinyl has very minor marks. Min. Bid \$20	<b>Pow Wow King</b> (10" LP) <i>Western Hits</i> RCA LPM 1489. Cover: Excellent. Vinyl has a few marks. Cover has slight ring wear at top. Vinyl has very minor marks. Min. Bid \$20	<b>Arthur "Boogie" Smith</b> (10" LP) <i>Footin' Questions</i> MGM E236. Cover: Excellent. Vinyl has a few marks. Cover has slight ring wear at top. Vinyl has very minor marks. Min. Bid \$20	<b>Ray Smock</b> (10" LP) <i>Songs of the Range</i> Decca 5473. Cover: Excellent. Vinyl has a few marks. Cover has slight ring wear at top. Vinyl has very minor marks. Min. Bid \$10	<b>Slim Whitman</b> (10" LP) <i>America's Favorite Folk Artist</i> Imperial 3004. Cover: Excellent. Vinyl has a few marks. Cover has slight ring wear at top. Vinyl has very minor marks. Min. Bid \$30

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IMPORTS

1ST PRESS

(New Releases from page 20)

he does some actual trimming as he strives to keep the songs on *Everyday* under the five-minute mark. The result is a tighter, more focused sound but one that leaves no room for the extended jams that have made the band such a popular live act. The fiery solos of fiddler Boyd Tinsley and the complex sax work of Leroi Moore are sorely missing here.

Moore does get a chance to stretch out on "Fool To Think," but for the most part, he and his bandmates provide little more than sonic seasoning.

With the dynamic musical interplay that has always set DMB apart from the rest of pack missing, the focus is all on Matthews. His vocals on songs such as the erotically charged "When The World Ends" have an emotional depth and range not heard on his previous work, while his lyrics are more of the "seize the day, life is short philosophy" that he frequently espouses.

The bold moves that The Dave Matthews Band have taken on *Everyday* create a certain catch-22 for the band. While they will surely win over listeners who may have previously dismissed them as a hippie jam band, the hordes of fans who flock to their live shows will no doubt prefer their worn concert bootleg tapes to anything they'll hear on this disc.

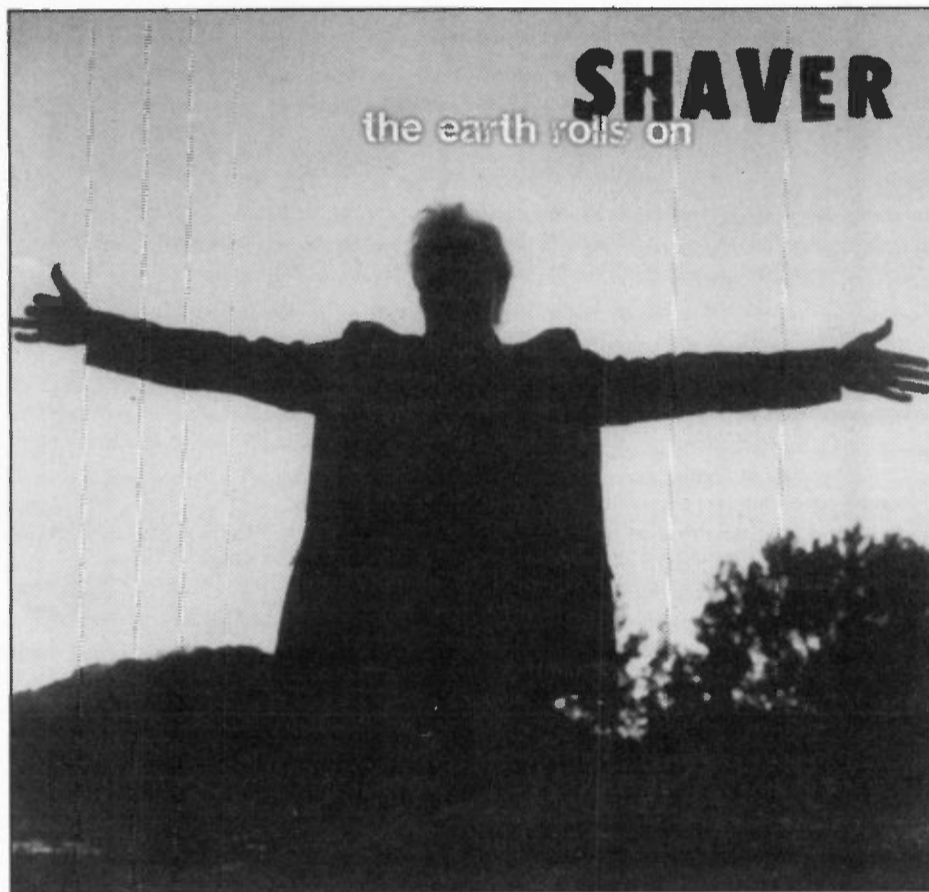
— Sheryl Hunter

### SHAVER

The Earth Rolls On  
New West (NW6025)

"Writing is the cheapest form of therapy," grizzled troubadour Billy Joe Shaver has joked. Indeed, rage, reconciliation and deep love fuel these turbulent songs as singer/writer Billy Joe and versatile guitar slinging son Eddy (a Dickey Betts protégé) open fire on each other, not realizing that heroin (a false friend as Eddy struggled with his mother's and grandmother's lingering deaths) would steal Eddy forever before this disc's release.

"You're Too Much For Me," a kiss-off from his dad, segues into the no-holds-barred "Blood Is Thicker Than Water." "You come



dancing in here with the devil's daughter... stealing rings off the hand of your dying mother," Billy Joe growls before the weak-voiced junkie Eddy counterattacks, "Can't you see I'm down? I can't get no lower. I've seen you puking out your guts, running with sluts, when you was married to my mother."

"It's good to hear people tell the truth. As The Man says, it sets you free," Eddy once remarked of his dad's confessional writing (*Goldmine* #426, Nov. 22, 1996). The candor is all the more powerful when we realize how his family's struggles would soon evolve.

Actually, the disc is not purely primal. The acoustic folkish "New York City Girl" feels like a Woody Guthrie romp. The deeply religious Billy Joe's homespun Texas wisdom has its humor and ornery charm. Eddy had played more forcefully before, but his blistering playing here shows he was a champ to

the end. E Street Band bassist Gary Tallent and Wilco organist Jay Bennett and drummer Ken Coomber help too. But the disc's heart is a rare father-son duo that didn't realize its days were numbered. Billy Joe wrote the quiet closing title track — with Eddy's mournful Eric Clapton-like guitar notes — to eulogize his wife Brenda (whom he'd married three times). Last Dec. 30, it became a eulogy for his musical partner and only child as well. R.I.P., John Edwin Shaver.

— Bruce Sylvester

### THE RADIATORS

The Radiators  
Rattlesby Records (RLB 1001)

The Radiators know how to rock steady and smoothly. What else would expect from a band that hails from a town nicknamed The

Big Easy? For nearly a quarter of a century, The Radiators have been stirring up a gumbo of blues, soul, funk, country, rock and pop. Legendary for their extended, unpredictable gigs at New Orleans' Mardi Gras and Jazz & Heritage Festival, this veteran jam band has helped foster a musical atmosphere where Blues Traveler, Phish, and The Dave Matthews Band could thrive.

Now on a new label (Rattlesby Records), The Radiators serve up tracks of slow, Cajun burners. Though this is not the band's most diverse record, it teems with musical authority — the laid-back maturity that is afforded bands who have toured for more than two decades.

Straight from the top, the record's opener "Deep In My Voodoo" will have you floatin'. The warm, soulful mood makes you feel as though you're at a party throwing back a few and feeling goo-o-o-d. Even moments that should stir feelings of regret and humbleness ("You Can't Keep No Secrets From The Holy Ghost") bring a smirk to your face — a guilty pleasure.

Some compare The Radiators to Little Feat, but the Rads have always pumped out a more down-home, simple blues-oriented sound. Alongside Grateful Dead and The Allman Brothers Band, The Radiators are one of the few true jam bands to have survived the '70s with something new to say. Keyboardist/vocalist Ed Volker, who's been penning most of the band's catalog, is living proof of this. He has rarely sounded so soul-inflected, so gravelly.

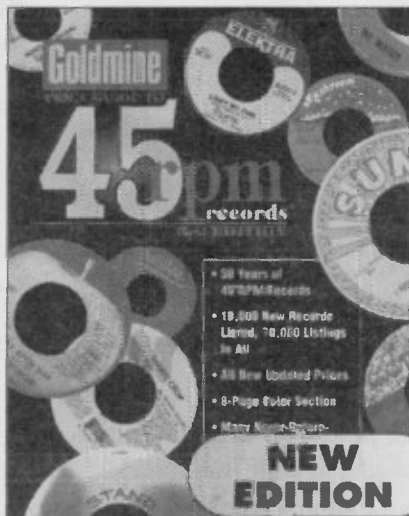
With the help of producer Jim Gaines (*Santana's Supernatural*), The Radiators even squeeze out a few eclectic gems, including the Islands-inflected "Bom-Bom-Du-Dão" and the soupy psychedelic "Crazy Mona."

For years dedicated Radiators fans, traveling from show to show, have been calling themselves "fishheads" (subculture cousins to Deadheads) — long before "Phishheads" ever existed. Regardless of whether the five-piece Crescent City ensemble hits it big with this record, they've secured their place in rock history.

— Will Romano

(Please see New Releases page 72)

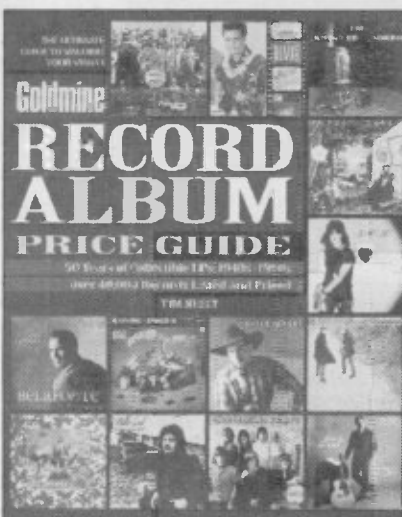
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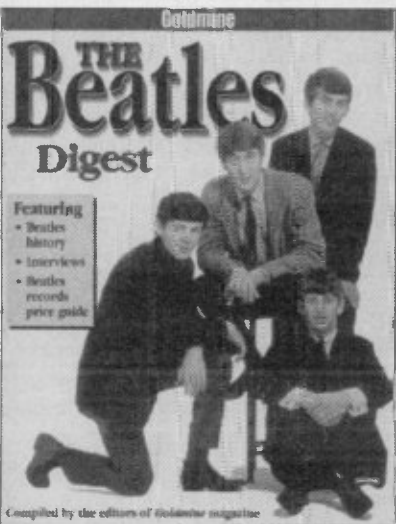
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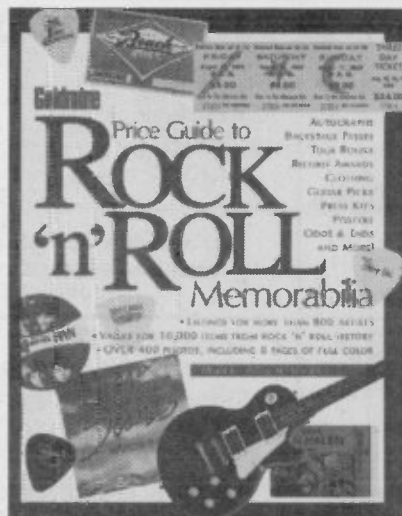
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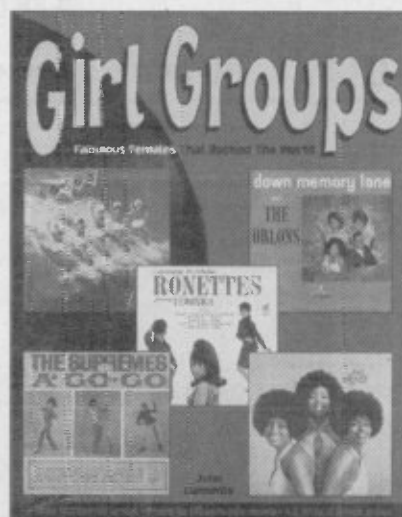


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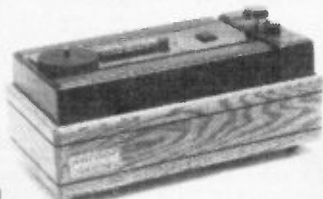


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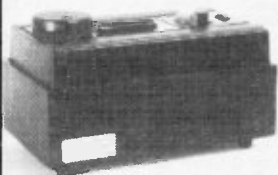


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- May 19 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773-6067.
- May 19 ENGLAND, Walsall. Music Fair, Town Hall, Leicester St., T: 7.5. Rob Lythall, VIP Events, PH: 0116-224-4300.
- May 19-20 SCOTLAND, Glasgow. Music Fair, Scottish Exhibition & Conference Centre. T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- May 19-20 SCOTLAND, Glasgow. Beatles RoadShow. Steve Holmes, 36 Brookklyn Rd., Rivington, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- May 20 CT, Waterbury. Record Collectors Convention, Sheraton Hotel, 3580 E. Main St., SH: 9:30am-4pm, T: 8, F: \$65., A: \$4. Gorman, PH: 203-287-8923.
- May 20 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 20 MA, Boston. New England Record & Compact Disc Expo, Radisson Hotel, 200 Stuart St., SH: 10am-5pm, A: \$4. Randolph Music Cr., PH: 781-986-4538.
- May 20 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 26 PQ, Montreal. Record & CD Show, Hotel Du Parc. SH: 10am-4pm, A: \$3. Peter Phelps, PH: 416-286-0352 or FAX: 416-286-4248.
- May 26 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- May 26 HOLLAND, Leiden. Record & CD Fair, Antonius Zalenecentrum, Lange Mare 43, SH: 10am-4pm, Franck Leenhoeffer Records, Postbus 11019, 2301 EA Leiden, Holland. PH: 31-71-513123, Mobile: 06-23524162 or FAX: 31-71-5131230.
- May 26 ENGLAND, Southampton. Beatles RoadShow, Guildhall, Steve Holmes, 36 Brookklyn Rd., Rivington, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- May 27 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangefloro Ave., SH: 10am-3pm, T: 135-8, F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- May 27 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5, F: \$30., A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- May 27 ON, Ottawa. Record & CD Convention, Chateau Laurier. SH: 10am-4pm, A: \$3. Peter Phelps, PH: 416-286-0352 or FAX: 416-286-4248.
- May 27 ENGLAND, Bristol. Beatles RoadShow. Steve Holmes, 36 Brookklyn Rd., Rivington, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- May 28 ENGLAND, Reading. Beatles RoadShow, Rivermead Leisure Centre. Steve Holmes, 36 Brookklyn Rd., Rivington, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Jun 2 IL, Hillside. Record Convention, Holiday Inn, I-290 & Wolf Rd., SH: 9am-4pm, F: \$45-\$50., A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.
- Jun 2 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 2 ENGLAND, Wolverhampton. Music Fair, Civic Halls, North St., T: 8. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Jun 3 FL, Ft. Lauderdale. Record & CD Show, Airport Inn, 2440 State Road 84 (just W. of I-95), SH: 10am-4pm, F: \$40., A: \$2. John Miller, PH: 954-926-4545.
- Jun 3 NY, Fishkill. Record, CD & Music Collector Expo, Holiday Inn. SH: 10am-4pm, PH: 845-569-0131.
- Jun 3 PA, Allentown. Summer 2001 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-4pm, T: 8, F: \$55. before May 28, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Westcoast, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- Jun 3 PA, Pittsburgh-Monroeville. New Rock & Roll Expo, The Palace Inn, Rts. 22 & 48, Exit 6 PA Tpke., SH: 10am-5pm, T: 8, F: \$50., A: \$4. Jeff Smithe, Box 514, Muse, PA 15350. PH: 724-746-3569.
- Jun 3 SPAIN, Reus. Record Fair, Palau de Firesde Reus. Avd. Sant Jordi wh, SH: 10am-9pm. Jordi Tarda, PH: 00-34-937961323 or FAX: 00-34-93-7961660.
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- Jun 9 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
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- Jun 10 CA, Newark. Music Swap Meet, Pavilion, 6430 Thornton Ave., corner of Thornton & Cherry, SH: 9am-2pm, F: \$45. for 1, \$50. for 2, A: \$3. Charlene White, PH: 406-263-5127.
- Jun 10 MD, Lanham. Prince Fest, Best Western Hotel, Exit 20A off 495, SH: 10am-5pm, T: 50-6, F: \$50., A: \$3., kids free. Eric, PH: 301-474-7372.
- Jun 10 NJ, Springfield. Greater NJ Music Collectors Expo, Holiday Inn, Rt. 22 West, SH: 10am-4pm, T: 75, F: \$55., A: \$5., \$3. seniors, under 12 free. Greater NJ Record Shows, PH: 908-486-3303 or 925-9667.
- Jun 10 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-999-1246.
- Jun 10 VA, McLean. Northern VA Record Mart, Best Western Westpark Hotel, Rt. 7 & Westpark Dr. (I-495, Exit 47), SH: 10am-4pm, T: 80, F: \$80-\$70., A: \$4. Annapolis Marketing Inc., PO Box 454, Armoak, MD 21012. PH: 410-757-6182.
- Jun 10 WA, Fife. Tacoma Record & CD Convention, Best Western-Executive Inn, 5700 Pacific Highway E., SH: 10am-4pm, T: 8, F: \$50., A: \$2. Brian Naron, 4944 N. Pearl St., Tacoma, WA 98407. PH: 253-759-7628 or 471-1663.
- Jun 10 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.
- Jun 16-17 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Cr. 2495 S. Delaware St., SH: Sat. 9am-7pm, Sun. 10am-5pm, A: \$5., \$4. seniors & children. PH: 707-942-5079.
- Jun 16 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Jun 16 TN, Nashville. Music Collectors' Convention, Day's Inn-Airport, Briley Pkwy., 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.
- Jun 16 ENGLAND, Birmingham. Music Fair, Academy, Dale End, T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Jun 17 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5, F: \$30., A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Jun 17 NY, New York. Super Soul the NY City Record Convention, Gramercy Park Hotel, 2 Lexington Ave. at 21st St., SH: 11am-5pm, A: \$5., children free. Record King, PH: 917-701-7089 or 506-1772.
- Jun 17 ENGLAND, Leicester. Music Fair, Aylestone Leisure Centre, Saffron Ln., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Jun 17 ENGLAND, Portsmouth. Beatles RoadShow, Steve Holmes, 36 Brookklyn Rd., Rivington, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Jun 23 AL, Birmingham. Record & CD Show, Pickwick Conference Ctr., 2012 Magnolia Ave. in Five Points South, SH: 10am-5pm, A: \$3. 12 & under free. Show Logic Productions, 109 Susan Dr., Warner Robins, GA 31093. PH: 478-923-3370.
- Jun 23 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.
- Jun 23 TN, Nashville. CD & Record Show, Days Inn Airport, Briley Pky. S. of I-40, SH: 10am-4pm, T: 40-6, F: \$50., A: \$2. Kevin Folkner, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Jun 23 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Jun 23 ENGLAND, Norwich. Music Fair, St. Andrews Halls, St. Andrews Plain, T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Jun 23 ENGLAND, Exeter. Beatles RoadShow. Steve Holmes, 36 Brookklyn Rd., Rivington, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Jun 24 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangefloro Ave., SH: 10am-3pm, T: 135-8, F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Jun 24 CA, San Francisco. Rock n Swap, University of San Francisco, McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, Robert Barone, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
- Jun 24 CT, Waterbury. Record Collectors Convention, Sheraton Hotel, 3580 E. Main St., SH: 9:30am-4pm, T: 8, F: \$65., A: \$4. Gorman, PH: 203-287-8923.
- Jun 24 GA, Atlanta. Record & CD Show, Ramada Inn, I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. Keith Alverson, PH: 770-463-2727.
- Jun 24 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.
- Jun 24 PA, Philadelphia. Philadelphia Collectors' Jazz, Soul & Dance Record Show, Motion Space Night Club, 953 N. Front St., SH: 10am-4pm, T: 40-6, A: \$5. PH: 215-382-2640 or FAX: 215-387-3576.
- Jun 24 HOLLAND, Leiden. Beatles Collectors Show, Antonius Zalenecentrum, Lange Mare 43, SH: 11am-4pm, Franck Leenhoeffer Records, Postbus 11019, 2301 EA Leiden, Holland. PH: 31-71-513123, Mobile: 06-23524162 or FAX: 31-71-5131220.
- Jun 24 ENGLAND, Plymouth. Beatles RoadShow. Steve Holmes, 36 Brookklyn Rd., Rivington, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Jun 24 NETHERLANDS, Leiden. Holland Beatles Road Show Meet, Steve Holmes, 36 Brookklyn Rd., Rivington, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Jun 27-30 IN, Indianapolis. 9th Annual Rockabilly Rebel Weekend, Fountain Square Theatre, A: Wed. \$10-\$15, Thu. \$15-\$20, Fri. & Sat. \$25-\$30, PH: 765-948-3326 or FAX: 765-948-3389.
- Jun 29-Jul 1 TN, Jackson. Rockabilly Fest 2001, Fairgrounds. F: \$17.50 for 1 day, \$40. for 3 day, PH: 901-427-8521.
- Jun 30 ENGLAND, Peterborough. Music Fair, Town Hall, Bridge St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Jun 30 WALES, Wrexham. Beatles RoadShow, Parciau Community Centre, Steve Holmes, 36 Brookklyn Rd., Rivington, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Jul 1 ENGLAND, Bournemouth. Beatles RoadShow Day, Steve Holmes, 36 Brookklyn Rd., Rivington, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Jul 7 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Jul 7 ENGLAND, Northampton. Music Fair, Demgate, Guildhall Rd., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Jul 7 ENGLAND, Oxford. Beatles RoadShow, Town Hall, Steve Holmes, 36 Brookklyn Rd., Rivington, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Jul 8 MI, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8, F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 eves.
- Jul 8 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl Kuelker, PH: 314-821-9121.
- Jul 8 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-999-1246.
- Jul 8 ENGLAND, London International. Music Fair, Congress Centre, Great Russell St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Jul 12 KS, Wichita. Record Convention, Holiday Inn, 5500 W. Kellogg, SH: 4pm-10pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
- Jul 13 OK, Oklahoma City. Record Convention, Travelodge, 3535 NW 39th St., SH: 4pm-10pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
- Jul 14 IL, Hillside. Record Convention, Holiday Inn, I-290 & Wolf Rd., SH: 9am-4pm, F: \$45-\$50., A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.
- Jul 14 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's

- Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Jul 14 OK, Tulsa. Record Convention, Econo Lodge, 11620 E. Sky at 144, SH: 10am-4pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
- Jul 14 ENGLAND, Walsall. Music Fair, Town Hall, Leicester St., T: 7.5. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Jul 14 ENGLAND, Birmingham. Beatles RoadShow Day, Steve Holmes, 36 Brookklyn Rd., Rivington, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Jul 15 TX, Dallas. Record Convention, Radisson (formerly Clarito 1991 N. Central Expwy. (at Campbell), SH: 10am-5pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
- Jul 15 WA, Seattle. Record & CD Show, Seattle Ctr., Snoqualmie Room, SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-3553.
- Jul 15 WI, Milwaukee. Vinyl Record Show, Westwood Hotel, 2011 Mayfair Rd. (off I-94 & Hwy. 100), SH: 9am-3pm, T: 8, F: \$3. A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- Jul 15 ENGLAND, London. Beatles RoadShow Day, Steve Holmes, 36 Brookklyn Rd., Rivington, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Jul 21 NY, New York City. Record & CD Collectors Expo, Holiday Inn (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Jul 21 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Jul 21-22 ENGLAND, Weston. Beatles RoadShow Day, Steve Holmes, 36 Brookklyn Rd., Rivington, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Jul 28 MD, Frederick. Record Show, Independent Fire Hall, 3 Baughmans Ln., SH: Sat. 10am-6pm, Sun. 10am-4pm, T: 60, free. Records Extravaganza, PO Box 454, Armoak, MD 21012. PH: 410-757-6182.
- Jul 28-29 NJ, Secaucus. Collectibles Mega Show, Meadowlark Expo Ctr., 355 Plaza Dr., SH: Sat. 10am-7pm, Sun. 10am-5pm. T: 350. K&S Promotions, 1020 Arlington Rd., New Milford, 07646. PH: 201-261-4920 or 261-8803.
- Jul 28-29 ENGLAND, Weston. Beatles Road Show Day, Steve Holmes, 36 Brookklyn Rd., Rivington, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Jul 29 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangefloro Ave., SH: 10am-3pm, T: 135-8, F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Jul 29 IL, Hillside. Chicagoland Record Collectors Show, 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 29 KY, Louisville. Music Collectors' Convention, Executive Inn, Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$30. of week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Aug 3 MD, Salisbury. Record Show, Wicomico Youth & Civic Ctr., 5 Glen Ave., SH: Fri. 2pm-5pm, Sat. 10am-6pm, Sun. 10am-4pm. T: 80, A: free. Records Extravaganza, PO Box 454, Armoak, MD 21012. PH: 410-757-6182.
- Aug 3-5 OH, Cleveland. The Official North American Queen Convention, F: \$60, PH: 616-388-3218 or 388-3418.
- Aug 4 IL, Hillside. Record Convention, Holiday Inn, I-290 & Wolf Rd., SH: 9am-4pm, F: \$45-\$50., A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.
- Aug 4 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 4-5 OH, Cleveland. National Record Show, Rock and Roll H of Fame, 1 Key Plaza, SH: 10am-5:30pm, F: \$125., A: free. Goldmine Magazine-Krause Publications, Mary Lutz, PH: 716-746-9757.
- Aug 4 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Aug 4 SCOTLAND, Inverness. Beatles RoadShow, Steve Holmes, 36 Brookklyn Rd., Rivington, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Aug 5 IN, Indianapolis. Music Collectors' Convention, Quality Inn East, 3525 N. Shadeland, SH: 10am-3pm, F: \$30. if paid of week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Aug 5 SCOTLAND, Aberdeen. Beatles RoadShow. Steve Holmes, 36 Brookklyn Rd., Rivington, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Aug 11 FL, Tampa. Record & CD Show, Holiday Inn Express, 47 N. Dale Mabry Hwy., SH: 10am-4pm, A: \$1. Richard Round, PO Box 2716, Piney Park, FL 33780. PH: 727-520-8766.
- Aug 11 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Aug 11-12 NJ, Wildwood. Rock & Music Expo, Convention Center Boardwalk at Burk Ave., SH: Sat. 12noon-10pm, Sun. 11am-5pm, A: \$3. EMCEE Conventions, POB 151, Hightstown, NJ 08520. PH: 609-448-7585.
- Aug 11-15 TN, Memphis. Elvis Con 2001, Ramada Inn SW, I-55 Brooks Rd. Exit, SH: Sat-Wed. 10am-6pm, T: 6, F: \$200., \$3. Soundz Good Records, Robert Alaniz, PH: 815-464-7682 or FAX: 815-464-7682.
- Aug 11 ENGLAND, Wolverhampton. Music Fair, Civic Halls, North St., T: 8. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Aug 12 CT, Waterbury. Record Collectors Convention, Sheraton Hotel, 3580 E. Main St., SH: 9:30am-4pm, T: 8, F: \$65., A: \$4. Gorman, PH: 203-287-8923.
- Aug 12 PA, Lancaster. Pennsylvania Music Expo, Catholic H. Cafeteria, 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-999-1246.
- Aug 17-19 IL, Rosemont. Beatfest 2001, Hyatt Regency O'Hare, 9300 W. Bryn Mawr Ave., SH: Fri. 5pm-12midnight, Sat. S. 12noon-12midnight, T: 100-6, F: \$17.50-\$29, Mark Lapidd, PO Box 436, Westwood, NJ 07675. PH: 201-666-5450.

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FROM PHILADELPHIA: PA Turnpike N.E. Extension, (RT 9) North to exit 33 (Lehigh Valley), take Rt. 22 East to 309 South to I-78 East to Exit 18 (Lehigh St. North), go left, 1 mile to 2nd light at Vultee St., make right and go over railroad tracks to mall. Phone 610-797-7743 day of show.

FROM HARRISBURG: I-78 East to Exit 18 (Lehigh St. North), go left, 1 mile to 2nd light at Vultee St., make right and go over railroad tracks to mall. Phone 610-797-7743 day of show.

FROM READING: Rt. 222 towards Allentown, take I-78 East to Exit 18 (Lehigh St. North), go left, 1 mile to 2nd light at Vultee St., make right and go over railroad tracks to mall. Phone 610-797-7743 day of show.

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# The best of early metal

## A rich history of hits from MC5 and The Kinks to Deep Purple and Jimi Hendrix

by Sean Egan

Choosing the best of any genre is of course highly subjective. The author notes the reasons why he chooses each song for his list.



**"YOU REALLY GOT ME"** by The Kinks — The ferocious riff on "You Really Got Me" was louder and more aggressive than anything ever previously heard in popular music and its guitar break was wilder than any audience had hitherto known, but most of all it was the mood of this record that marked it as a distinct breach. Previously, even artists such as Little Richard and Elvis at their raunchiest exhibited a sense of limits: Their music was controlled fury rather than complete abandon. "You Really Got Me," a U.S. Top 10er and a U.K. chart topper in 1964, was buzzsaw dementia without even a fig leaf of restraint.

**"ALL RIGHT NOW"** by Free — This slab of archetypal metal breast-beating proves how easy it is to make allowances for heavy metal's shortcomings as long as the quality is high enough. A trans-Atlantic Top 5 smash in 1970, "All Right Now" is as unconvincing a song about seduction as it is possible to imagine (again, echoes of adolescent fantasizing), yet the music is so floor-bravely powerful and the riff so gloriously strutting that, at least for the duration of the record, one is prepared to believe every boastful word Paul Rodgers yelps.

**"BORN TO BE WILD"** by Steppenwolf — It's perfectly appropriate that the genre's name also appears in the lyrics of "Born To Be Wild," a U.S. #2 in 1968 and a Top 30 U.K. chart placer in '69. This biker's road hymn is one of the very first examples of, to quote the immortal phrase coined herein, "heavy metal thunder." It created a basic template that has barely been changed over a quarter of a century: a hedonistic sentiment that encapsulates the spirit of heavy metal, a rousing, soaring sense of anthem and a menacingly growling rhythm heavy-metal guitar. Appropriately enough, that guitar and the swooping organ keep proceedings moving with the steady, throbbing power of nothing less than a top-end Harley Davidson.

**"REVOLUTION"** by The Beatles — Crank it up really high — you don't know the meaning of the phrase until you've heard the wall of blazing, screaming, amp-blowing guitar on "Revolution," the flip of the Fab Four's 1968 "Hey Jude" single. Bizarrely, the

lyric — advocating caution to those wanting social change — is a total contrast to the howling defiance of the instrumentation and the nasal scorn of John Lennon's vocal. How this session didn't produce a cardiac arrest in the gentlemanly George Martin is a mystery.

**"CROSTOWN TRAFFIC"** by The Jimi Hendrix Experience — It would have been easy and obvious to pick "Purple Haze" here (Or "Fire." — Ed.). Truth be told, there's not much different between that and "Crosstown Traffic" except that this X-rated thematic variant on The Experience's 1968 double set *Electric Ladyland* to become a U.K. Top 40 single — hasn't yet become a tediously over-familiar golden oldies radio staple. The underrated Noel Redding and Mitch Mitchell provide pounding rhythm-heavy metal while Hendrix gleefully repeats a brutal progression over and over. Hendrix, naturally, injects a touch of class that sets him apart from ordinary heavy rockers, leavening the road-rage tone with sweet "doodle-doodle" vocal falsettos.

**"YOU AIN'T SEEN NOTHING YET"** by Bachman-Turner Overdrive — Metal would have a better reputation if it all evinced the subtlety strikingly displayed here. Though rightly perceived as a real earth-shaker, on "You Ain't Seen Nothing Yet," a 1974 U.S. chart-topper and U.K. #2 smash, it is actually acoustic guitar that propels the song toward those fabulous half-speed speech-impaired choruses ("B-b-b-baby!"). What indelibly nails the number into the listener's skull is not metal's usual booming bass drums but said chorus' tinkling cowbells.



**"LOOKING AT YOU"** by MC5 — Were "Sonic" and company punk or metal? Probably both: what became known in Britain as The Spirit Of '76 — punk's beginnings — informs MC5's more political material, while tracks concerned with more earthy matters, such as "Looking At You," are pure heavy-metal bawdiness. Wayne Kramer's and Fred "Sonic" Smith's amps sound perpetually on the point of overload as Rob Tyner's singing builds up and up to a nigh vocal orgasm. An almost agonizingly exciting number.

(Please see Best Metal page 78)

- Aug 17-19 ENGLAND, Chicago. Beatles RoadFest. Steve Holmes, 36 Brooklign Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile. PH: 07801 564622.
- Aug 18 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6, under 12 free. F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Aug 18 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Aug 19 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5. F. \$30, A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Aug 19 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.
- Aug 19 ENGLAND, London. International. Music Fair, Congress Centre, Great Russell St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Aug 24-26 ENGLAND, Liverpool. Beatles RoadShow Weekend. Steve Holmes, 36 Brooklign Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile. PH: 07801 564622.
- Aug 25 TN, Nashville. CD & Record Show, Days Inn Airport, Briley Pky., S. of I-40, SH: 10am-4pm, T: 40-6, F: \$50, A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Aug 25 ENGLAND, Northampton. Music Fair, Demgate, Guildhall Rd., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Aug 26 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8, F: \$50, for 1, \$95, for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Aug 26 CA, San Francisco. Rock 'n' Swap, University of San Francisco, McLaren Hall, SH: 10am-4pm, F: \$55, \$30, ea. add'l, A: \$2. KUSF, Robert Barone, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
- Aug 26 GA, Atlanta. Record & CD Show, Ramada Inn. I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. Keith Alverson, PH: 770-463-2727.
- Sep 1 ENGLAND, Birmingham. Music Fair, Academy, Dale End, T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Sep 1 HOLLAND, Leiden. Record & CD Fair, Antonius Zalencentrum, Lange Mare 43, SH: 10am-4pm. Franck Leenhoeer Records, Postbus 11019, 2301 EA Leiden, Holland. PH: 31-71-5131323, Mobile: 06-23524162 or FAX: 31-71-5131220.
- Sep 2 ENGLAND, Leicester. Music Fair, Aylestone Leisure Centre, Saffron Ln., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Sep 8 IL, Hillside. Record Convention, Holiday Inn, I-290 & Wolf Rd., SH: 9am-4pm, F: \$45-\$50, A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.
- Sep 8 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Sep 8 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Sep 9 MA, Boston. New England Record & Compact Disc Expo, Radisson Hotel, 200 Stuart St., SH: 10am-5pm, A: \$4. Randolph Music Cir., PH: 781-986-4538.
- Sep 9 MI, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Grabat (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8, F: \$40, A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 eves.
- Sep 9 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30, A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl Kuelker, PH: 314-821-9121.
- Sep 9 NJ, Springfield. Greater NJ Music Collectors Expo, Holiday Inn, Rt. 22 West, SH: 10am-4pm, T: 75, F: \$55, A: \$5, \$3, seniors, under 12 free. Greater NJ Record Shows, PH: 908-486-3303 or 925-9667.
- Sep 9 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Sep 9 WI, Milwaukee. Vinyl Record Show, Westwood Hotel, 201 N. Mayfair Rd. (off I-94 & Hwy. 100), SH: 9am-3pm, T: 8, F: \$35, A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- Sep 9 WI, Milwaukee. Record Fest, Sertb Hall, 5101 W. Oklahoma Ave., SH: 10am-3pm, F: \$45-\$55, A: \$4. Gary Mason, PH: 414-442-6060 (11am-5pm).
- Sep 9 HUNGARY, Budapest. 15th International Record Fair, Petofi Csarnok Vasoriget, H-1146 Budapest, Zichy Mihaly str. 14, Lemezborze, plusz Magazine, 1300 Budapest, P1. 129. Hungary, PH: 0036 14300990 or FAX: 0036 14300991.
- Sep 15 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6, under 12 free. F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Sep 15 ENGLAND, Cardiff. Music Fair, City Hall, Cathay's Park. T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Sep 15 ENGLAND, Walsall. Music Fair, Town Hall, Leicester St., T: 7.5. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Sep 16 CT, Waterbury. Record Collectors Convention, Sheraton Hotel, 3580 E. Main St., SH: 9:30am-4pm, T: 8, F: \$65, A: \$4. Gorman, PH: 203-287-8923.
- Sep 16 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5, F: \$30, A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Sep 16 NM, Albuquerque. Record Convention, Marriott Hotel, I-40 & Louisiana, SH: 9am-4pm, T: 6 & 8, F: \$45-\$55, Mike Walsh, 11320 Cochiti SE, Albuquerque, NM 87123. PH: 505-292-2196, 292-1741 eves or FAX: 505-292-7493.
- Sep 16 NY, Amityville. Record Collectors Show, American Legion Hall, Post 1015, Park Ave., SH: 9am-4pm, F: \$55 in advance, \$50, at the door, A: \$4. R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.
- Sep 16 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd., SH: 10am-4pm, F: \$25, A: \$2. Stephen or Becky, PH: 419-874-1725.
- Sep 16 PA, Pittsburgh-Monroeville. New Rock & Roll Expo, The Palace Inn, Rts. 22 & 48, T: 8, F: \$50, A: \$4. Jeff Smittle, Box 514, Meade, PA 15350. PH: 724-746-3638.
- Sep 16 ENGLAND, Bath. Music Fair, Sports Centre, North Parade Rd., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Sep 21 OH, Cincinnati. CD & Record Show, Preston Hotel, I-75 at Sharon Rd., Exit 15, SH: 4:30pm-10pm, T: 30-6, F: \$40, A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Sep 22 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall, 300 W. Broad St., SH: 10am-4pm, T: 6, F: \$45, ea. for 1st 2, \$40, ea. for 3 or more, A: \$4, Collector's Paradise, PO Box 261016, Columbus, OH 43226. PH: 614-261-1585.
- Sep 22 ENGLAND, Norwich. Music Fair, St. Andrews Halls, St. Andrews Plain, T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Sep 23 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club, 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6, F: \$45, A: \$4. Greater Promos., Ken & Alanna Suttar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Sep 23 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8, F: \$40, A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
- Sep 23 OH, Toledo. Midwest Music Expo, Somerset Hall, 2458 Tremainsville Rd. (at Douglas & Laskey Rds.), SH: 10am-4pm, T: 8, F: \$50, ea. for 1st 2, \$40, ea. thereafter, A: \$4, under 13 free, B-Bop Records, PO Box 2449, Toledo, OH 43606. PH: 419-535-1234.
- Sep 23 PA, Allentown. Fall 2001 Lehigh Valley Music Expo, Merchants Square, 12th & Vuttee Sts., SH: 10am-4pm, T: 8, F: \$55, before Sep 18, \$65, thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- Sep 23 VA, Richmond. Record & CD Show, Holiday Inn Hotel, 2000 Staples Mill Rd., T: 6, F: \$35, in advance, \$45, after Sep 10, A: \$2.50. Stand Still Music, 5918 Derrymore Ct., Richmond, VA 23225. PH: 804-422-6772.
- Sep 23 WA, Tacoma. Northwest 45 & 78 RPM Only Record Show,

- VFW Post #91, 2000 S. Union, SH: 10am-5pm, T: 6, F: \$25, A: \$2. Don Kirsch, PH: 253-627-1342.
- Sep 23 ENGLAND, Colchester. Music Fair, Leisure World, T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Sep 28 TN, Knoxville. CD & Record Show, Best Western, 118 Merchants Dr., I-75, Exit 108, SH: 4:30pm-9:30pm, T: 30-6, F: \$40, A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Sep 29 TN, Nashville. CD & Record Show, Days Inn Airport, Briley Pky., S. of I-40, SH: 10am-4pm, T: 40-6, F: \$50, A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Sep 29 TN, Memphis. Record Convention, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
- Sep 29 ENGLAND, Stoke on Trent. Music Fair, Victoria Hall, Hanley, Rob Lythall, VIP Events, PH: 0116-224-4300.
- Sep 29-30 ENGLAND, Glasgow. Music Fair, Scottish Exhibition & Conference Centre, T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Sep 30 AR, Little Rock. Record Convention, Best Western Intowne, 600 Interstate 30, SH: 10am-5pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
- Sep 30 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8, F: \$50, for 1, \$95, for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Sep 30 FL, Orlando. Record Show, Central FL Fairgrounds, 4603 W. Colonial Dr., SH: 10am-4pm, T: 70-8, F: \$60, A: \$3. FL Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928 or Syd Crosby, PH: 904-454-0530.
- Sep 30 MD, Baltimore. Greater Baltimore Collectors Mart, Pikesville Armory, 610 Reisterstown Rd., I-695, Exit 20, SH: 10am-4pm, T: 160, F: \$50, A: \$4. Annapolis Marketing, Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
- Sep 30 FRANCE, Chalons-Saone. Record Fair, Parc Des Expositions, Sagadis, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- Oct 6 IL, Hillside. Record Convention, Holiday Inn, I-290 & Wolf Rd., SH: 9am-4pm, F: \$45-\$50, A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.
- Oct 6 MN, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., F: \$35, A: \$2. Rich Shelton, 255 E. Kellogg St., Paul, MN 55101. PH: 651-290-2900.
- Oct 6 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Oct 6 ENGLAND, Wolverhampton. Music Fair, Civic Halls, North St., T: 8. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Oct 7 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge, Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.
- Oct 7 MI, Southgate. Record Show, Civic Cr., 14700 Reaume, Dix-Toledo (1 blk. N. of Eureka), SH: 10am-4pm, T: 60-8, F: \$35, A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 eves.
- Oct 13-14 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr., 2495 S. Delaware St., SH: Sat. 9am-7pm, Sun. 10am-5pm, A: \$5, \$4, seniors & children. PH: 707-942-5079.
- Oct 13 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5, under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Oct 13 ENGLAND, Birmingham. Music Fair, National Indoor Arena, King Edward's Rd., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Oct 14 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave. (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
- Oct 14 BELGIUM, Mons. Beatles RoadShow Day, Steve Holmes, 36 Brooklign Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile. PH: 07801 564622.
- Oct 15 ENGLAND, London. Beatles RoadShow Day, Steve Holmes, 36 Brooklign Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile. PH: 07801 564622.
- Oct 18 KS, Wichita. Record Convention, Holiday Inn, 5500 W. Kellogg, SH: 4pm-10pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
- Oct 19 OK, Oklahoma City. Record Convention, Travelodge, 3535 NW 39th St., SH: 4pm-10pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
- Oct 20 MI, Ann Arbor. Monster Record & CD Show, Best Western, 2900 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-8, F: \$45, A: \$3, under 10 free. Rod Branham, PO Box 148, Chelsea, MI 48118. PH: 734-475-1006.
- Oct 20-21 NJ, Atlantic City. Atlantic City Holiday Megafair, Convention Ctr., One Ocean Way, SH: Sat. 10am-8pm, Sun. 10am-5pm, 1,600 booths. Brimfield Assoc. Inc., PO Box 1800, Ocean City, NJ 08226. PH: 800-526-2724.
- Oct 20 NY, New York City. 45 Collectors Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6, under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
- Oct 20 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6, under 12 free. F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773-6067.
- Oct 20 OK, Tulsa. Record Convention, Econo Lodge, 11620 E. Skelly at I-44, SH: 10am-4pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
- Oct 20 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Oct 20 ENGLAND, Northampton. Music Fair, Demgate, Guildhall Rd., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Oct 21 CT, North Haven. Record Convention with WPLR, Holiday Inn, I-91, Exit 12, SH: 10am-4pm, T: 72-6, F: \$60, A: \$4. Greater Promos., Ken & Alanna Suttar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Oct 21 GA, Atlanta. Record & CD Show, Ramada Inn. I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. Keith Alverson, PH: 770-463-2727.
- Oct 21 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5, F: \$30, A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
- Oct 21 TX, Dallas. Record Convention, Radisson (formerly Clarion), 1981 N. Central Expwy. (at Campbell), SH: 10am-5pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
- Oct 21 WA, Seattle. Record & CD Show, Seattle Ctr. Snoqualmie Room, SH: 10am-5pm, F: \$45, A: \$3. John, PH: 425-228-3537.
- Oct 21 WI, Appleton. Fox Valley Record Show, Best Western Midway Hotel, 3033 W. College Ave., SH: 9am-3pm, T: 6 & 8, F: \$30-\$35, A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- Oct 21 ENGLAND, London. International. Music Fair, Congress Centre, Great Russell St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Oct 21 FRANCE, Chalons En Champagne. Record Fair, (51) Parc Des Expositions, Sagadis, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
- Oct 27 ENGLAND, Peterborough. Music Fair, Town Hall, Bridge St., T: 6. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Oct 27 ENGLAND, Walsall. Music Fair, Town Hall, Leicester St., T: 7.5. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Oct 28 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8, F: \$50, for 1, \$95, for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Oct 28 CT, Danbury. Record & CD Convention, Ramada Inn, Exit 8 off I-84, Trash American Style, PH: 203-792-1630.
- Oct 28 HOLLAND, Leiden. Beatles Collectors Show, Antonius Zalencentrum, Lange Mare 43, SH: 11am-4pm. Franck Leenhoeer Records, Postbus 11019, 2301 EA Leiden, Holland. PH: 31-71-5131323, Mobile: 06-23524162 or FAX: 31-71-5131220.
- Nov 4-11 NY, New York City. WFUM Spring Record Fair, Metropolitan Pavilion, 125 W. 18th St., SH: Fr. 4pm-10pm, Sat. 10am-8pm, Sun. 9am-7pm, T: 175, A: \$5. WFUM, Mike Lupica, PH: 201-521-1416 ext. 243.
- Nov 4-5 SPAIN, Barcelona. Record Fair, Palau Alfons XIII, Fira de Barcelona, Avd. Maria Cristina, SH: Fri. 3pm-9pm, Sat & Sun. 10am-9pm. Jordi Tarda, PH: 00-34-937961323 or FAX: 00-34-93-7961660.
- Nov 3 IL, Hillside. Record Convention, Holiday Inn, I-290 & Wolf Rd., SH: 9am-4pm, F: \$45-\$50, A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.

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

## ARIZONA

Memory Lane  
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E-Mail: [are@cei.net](mailto:are@cei.net)  
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Beat City Records  
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Sherman Oaks, CA 91403  
(818) 990-2970  
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6553 Topanga Cyn. Blvd.  
Canoga Park, CA 91303  
(818) 883-2113

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Pasadena:  
28 E. Colorado Blvd.  
Pasadena, CA 91105  
(626) 446-9975  
Huntington Beach:  
16080 Beach Blvd.  
Huntington Beach, CA 92647  
(714) 841-3295  
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2114 Wilshire Blvd.  
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1835 Newport Blvd.  
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FAX (323) 664-0956  
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FAX: (321) 722-1215  
[WWW.PLAYITAGAINRECORDS.COM](http://WWW.PLAYITAGAINRECORDS.COM)  
E-Mail: [playitagain@iu.net](mailto:playitagain@iu.net)  
Florida's best kept secret. Where dealers shop. Want list and dealers welcome.

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

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

## GEORGIA

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

## ILLINOIS

Django's 2nd Hand Tunes  
Used/New  
Buy - Sell - Trade CDs - Videos - DVDs - LPs - Tapes  
5 locations in Chicagoland:  
Lincoln Park:  
2602 N. Clark, Chicago, IL 60614  
(773) 281-8813  
2604 N. Clark, Chicago, IL 60614  
(773) 929-6325 (All Vinyl)  
Hyde Park:  
1377 E. 53rd, Chicago, IL 60615  
(773) 684-3375  
Evanston:  
800 Dempster, Evanston, IL 60202  
(847) 491-1690  
Oak Park:  
179 S. Oak Park Ave.  
Oak Park, IL 60302  
(708) 524-2880  
Celebrating our 25th year as Chicagoland's largest and best used (& new) music and video stores. Hundreds of new titles arriving weekly! Check out [www.djangos.com](http://www.djangos.com) for great deals!

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

House of Music, The  
2057 W. 95th St.  
Chicago, IL 60654  
Phone: (773) 239-4114  
FAX: (773) 239-9722  
Jazz-Blues-Oldies, R&B, Soul & Nostalgia. Famous for locating hard-to-find records, tapes, videos and CDs. It's our service and expertise that makes the difference. We sell imports. We ship everywhere UPS & Fed-Ex. Check our vinyl graveyard. LPs as low as \$1.00. By George! We've got it or we can get it!

Raffe's Record Riot  
4350 North Cicero Ave.  
Chicago, IL 60641  
(773) 725-1327 - 24 hr. service  
E-Mail: [raffesrr@aol.com](mailto:raffesrr@aol.com)  
Web site: [www.raffesrecordriot.com](http://www.raffesrecordriot.com)  
Open: Mon.-Sat. 11:30 a.m. - 6 p.m.; Sunday 11:00 a.m. - 3:00 p.m. Specialties, oldies, hard-to-find unusual labels. We buy collections. Want lists with orders invited. We accept VISA, MasterCard, Novus & American Express.

## ILLINOIS

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

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

## INDIANA

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

## IOWA

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

## KENTUCKY

Pops Resale  
1423-B Leestown Rd.  
Lexington, KY 40511  
Phone: (606) 254-7677  
FAX: (606) 254-7677  
Thousands of vinyl, 33/45/78 priced to sell, all genres.

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

## MARYLAND

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

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

# STORE DIRECTORY

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

## MASSACHUSETTS

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

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

**Nuggets Records**  
486 Commonwealth Ave.  
Boston, MA 02215  
(617) 536-0679  
Web site: www.nuggetsrecords.com  
E-mail: music@nuggetsrecords.com

We buy, sell and trade records, CDs, tapes, videos, Send your want list-please be specific & include phone number.

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

**Rockpile Compact Discs**  
516 Bedford St., Rte. 18  
East Bridgewater, MA 02333  
(508) 350-9881 or  
(877) 887-6982 (Toll Free)  
FAX: (508) 350-9889  
E-Mail: oldberry@ix.netcom.com  
(Web site: www.rockpilecd.com)  
We buy and sell new and used CDs. Special orders, out of print and collectibles are our specialty. Mail order honored. Open Mon-Sun.

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

## MICHIGAN

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

R.A.M.  
917 W. Broadway  
Muskegon, MI 49441  
Established in 1983  
Phone: (231) 759-0172  
FAX: (231) 755-0429  
E-mail: info@ramcd.com  
Hours: Tuesday - Friday 11-8  
Saturday 11-6

We buy and sell used CDs and DVDs. Over 15,000 in stock (Stop by and meet Stray and eBay - the store cats.)  
Web site: www.ramcd.com  
Over 14,000 collectible CDs, singles, LPs, 45s, books, etc. and still growing.

Vinyl Palette  
Now 2 Locations  
3383 Blue Star Hwy.  
310 Butler St.  
Saugatuck, MI 49453  
(616) 857-7664  
E-Mail: vinylpal@sirus.com  
Call For Hours-All Genres.

## MINNESOTA

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

## MISSISSIPPI

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

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

## NEVADA

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

Wax Trax Records, Inc.  
2909 S. Decatur  
Las Vegas, NV 89102  
PH: (702) 362-4300  
FAX: (702) 362-4340  
E-Mail: waxtraxinc@aol.com  
Over 1,000,000 records, CDs, cassettes & all kinds of music memorabilia. A must for the true collector. When in Vegas stop in. Also check out our new radio show THE STREET HARMONY REVUE AT: www.klav1230am.com on Mondays at 9:00 p.m. until 11:00 p.m.

## NEW JERSEY

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

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

## NEW JERSEY

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

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

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

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

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

## NEW MEXICO

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

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

## NEW YORK

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

## NEW YORK

Infinity Records Ltd.  
3852 Sunrise Highway  
Seaford, NY 11783  
(516) 221-0634  
FAX: (516) 221-8901  
E-mail: vinylriver@aol.com  
www.infinityrecords.net  
Long Island's best record collector store. Jazz, Soul, Rock, Classical, etc. Foreign dealers welcome. We buy collections.

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

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

Off-Center Records and Collectibles  
116 Blecker St.  
Utica, NY 13501  
Phone/FAX: (315) 738-7651  
http://www.blackdogweb.com/offcenter  
E-Mail: Offcenter1@webtv.net  
1,000s of LPs & Singles, Music Memorabilia 40s-90s, Books, Mags, Dolls, Tees, Plates, Figurines, CDs, Tapes, Rare & Hard-to-find items. All want lists welcome.  
MC/VISA/NOVUS.

## NORTH CAROLINA

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

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

## OHIO

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

## OKLAHOMA

Gardner's Used Books, Music & Comics, Inc  
4417 South Mingo Road  
Tulsa, OK 74146  
(918) 627-7323 • FAX (918) 250-8828  
Web site: www.gardnersbooks.com  
Over 100,000 Collectible Albums, CDs, 45s, Tapes, Music magazines, Sheet Music. We buy collections, complete stores, music memorabilia & collectibles.  
Open 7 days.

## OREGON

Crossroads Music  
3130 SE Hawthorne Blvd.  
Portland, OR 97214  
(503) 232-1767  
E-Mail: xroads@xro.com  
Open Mon-Thurs 11-6; Fri-Sat 11-7;  
Sun 12-6  
Portland's largest, most complete selection of collectible records, CDs, Tapes, concert posters and music memorabilia in Co-op of 35 dealers.

Djangos  
Used/New  
Buy - Sell - Trade  
CDs - Videos - DVDs, LPs - Tapes  
Downtown Portland:  
1111 SW Stark, Portland, OR 97209  
(503) 227-4381  
Huge inventory of used and new CDs, Videos, DVDs, and LPs. Hundreds of new titles arriving weekly! Check out www.djangos.com for great deals!

2nd Avenue Records  
400 S.W. 2nd Avenue  
Portland, OR 97204  
(503) 222-3783  
FAX: (503) 287-3343  
Tons of good used and new - Will travel Vancouver to San Diego to purchase collections of ANY size. **ANY** format.

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

## PENNSYLVANIA

Attic Record Store Inc  
513 Grant Ave.  
Pittsburgh, PA 15209  
(412) 821-8484  
FAX: (412) 821-5179  
E-Mail: atticrecords@cs.com  
Astounding selection of new & used CDs, 45s, LPs & 12" singles. All categories - credit cards accepted - Expert mail order service - want lists accepted.

Flip Side Records & Coll.  
Moved to: 940 Hermigite Rd., (Rt. 18)  
Hermitage, PA 16148  
PH: (724) 342-0824  
FAX: (724) 342-0825  
E-Mail your Wants lists:  
flipsiderecords@aol.com  
Web site: www.flipmail.com  
Over 2,000,000 selections/All types of music/Wants lists welcome!

**Mugsy's Records**  
212 Iron St.  
Bloomsburg, PA 17815-1871  
(570) 784-7134  
Exit 35-A off I-80; Quality used LPs, CDs, movies, and books. All categories. New stock every week. Open Mon-Fri: Noon-8 PM; Sat: Noon-6 PM

Positively Records  
4153 Woerner Ave.  
Levittown, PA 19057  
(215) 945-8063  
FAX: (215) 945-0221  
E-Mail: posrec@aol.com  
Rare CDs/New-used-imports/10,000 used CDs. 5000 quality CDs at \$4.99 or less/open 7 days/Best Store Phila/NJ area.

Record Castle  
1118 Cottman Ave.  
Philadelphia, PA 19111  
(215) 745-4151  
Web site: www.recordcastle.com  
E-Mail: info@recordcastle.com  
Mon.-Sat. 1-7 p.m. (EST)  
Buy/Sell records-compact discs-tapes-rock 'n roll memorabilia - thousands of records (all speeds), CD's, etc. in stock!

# STORE DIRECTORY

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

## PENNSYLVANIA

**Record Connection**  
550 N. Reading Rd.  
Ephrata, PA 17522  
(717) 733-1641  
Visit our Web site at:  
[www.RecordConnectionPa.Com](http://www.RecordConnectionPa.Com).  
Oldies, Classic Rock, Psychedelic,  
Progressive, Country, Jazz, Comedy.  
Over 100,000 45s & albums!  
Compact Disc: New, Used, & imports.  
Directions: Located on Rte. 272, 4  
miles S. of PA Turnpike (exit 21).  
Open 7 days a week. M-F 10 a.m.-8  
p.m.; Sat. 9 a.m.-7 p.m.; Sun. 11  
a.m.-5 p.m.

**Record King**  
The Record King - (Our Only Location!)  
2113 Parkdale Ave.  
Glenside, PA 19038  
(215) 576-0102 (Mail & Phone orders  
only!)  
E-Mail: [therecordking@yahoo.com](mailto:therecordking@yahoo.com)  
Search Service - 11 a.m.-8 p.m. EST 7  
days a week. SASE/IRC & collect phone  
# for reply. Buy & Sell. Catalogs/lists  
available. 8-track \$25.  
Soundtrack/orig. cast \$25. All refund-  
able w/order. McNally's picture price  
guide (Soundtrack) \$29.95 + ship-  
ping, Rockin Records.  
Video/DVD/Karaoke/Audio equipment  
sold. CDs, tapes, vinyl & adult videos.  
Huge assortment Country & Western,  
Playboy & Rolling Stone magazines.  
Checks/MOs pay to: J.J. Hollin only.

**Val Shively-R&B Records**  
49 Garrett Rd.  
Upper Darby, PA 19082  
(1 mile from West Philadelphia)  
(610) 352-2320  
FAX: (610) 352-8199  
11-7 EST M-Sat.  
Over 4 million 45s! Also CDs, LPs,  
cassettes. Send want lists/mail order  
available. Major credit cards  
accepted.

## TENNESSEE

**Grumpy's Music & Books, Inc.**  
3905A Hixson Pike  
Chattanooga, TN 37415  
(423) 874-0242  
FAX: (423) 874-0286  
E-Mail us at: [grumpymbk@aol.com](mailto:grumpymbk@aol.com)  
BUY • SELL • TRADE  
Books • CDs • T-shirts • LPs • DVDs  
• Videos • Audio Books • Posters  
Open Mon-Sat. 10:00 a.m.-9:00  
p.m.; Sun. 12:00 p.m.-6:00 p.m.  
We Specialize in hard-to-find items.

## TENNESSEE

**The Great Escape**  
1925 Broadway  
Nashville, TN 37203  
(615) 327-0646  
FAX: (615) 321-5568  
[www.duffelbag.com](http://www.duffelbag.com)  
E-Mail: [tge@bellsouth.net](mailto:tge@bellsouth.net)  
Nashville's oldest record store!  
(Open for 24 years.) Thousands and  
thousands of collectible and bargain  
CDs, LPs, 45s, 78s, and tapes at  
low, low prices. (One of the largest  
selections of out-of-print records in  
the mid-south.) Also buying and sell-  
ing: comics, videos, games, more.  
Voted best non-chain record store 7  
years running in "The Nashville  
Scene." Open Mon.-Thurs. 10 a.m.-  
9 p.m.; Fri-Sat. 10 a.m.-10 p.m.;  
Sun. 1-6 p.m.

**The Great Escape**  
111 N. Gallatin Rd.  
Madison, TN 37115  
(615) 865-8052  
FAX: (615) 865-8779  
[www.duffelbag.com](http://www.duffelbag.com)  
E-Mail: [tge@bellsouth.net](mailto:tge@bellsouth.net)  
Thousands and thousands of col-  
lectible and bargain CDs, LPs, 45s,  
78s, and tapes. (One of the largest  
selections of out-of-print records in the  
mid-south.) Also buying and selling:  
comics, videos, posters, memorabilia,  
video and computer games, gaming  
cards, books, toys, role-playing items,  
baseball cards, more. Voted best non-  
chain record store 7 years running in  
"The Nashville Scene." Open Mon.-Fri.  
10 a.m.-9 p.m.; Sun 1-6 p.m.

**Lost and Found Records**  
7315 Kingston Pike  
Knoxville, TN 37919  
(865) 558-9028  
[albumguy@email.msn.com](mailto:albumguy@email.msn.com)  
Buy • Sell • Trade. Records, tapes &  
CDs. Open 7 days a week. We have  
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(New Releases from page 77)

### PATTI PAGE

Brand New Tennessee Waltz  
CAF Records (70101)

The vocalist nicknamed "The Singing Rage" has seen her career last more than five decades past the success of her smash 1950 pop and country hit "Tennessee Waltz," so it shouldn't come as any surprise that she is aware of what she does well. She is not the same vocalist today that she was in her heyday, but that doesn't mean she isn't a good one. As her range has changed with age, she has adapted her style to play to current strengths. Her latest disc of new material, *Brand New Tennessee Waltz*, is a pleasant set illustrating her still-solid skill at filling up a lyric.

Page works atop smoothly rendered easy-listening country bases, enlisting top modern vocal talents such as Alison Krauss, Trisha Yearwood, and Kathy Mattea to add pleasant gilding to the proceedings. Page stays within her limits while fronting that solid competition. She gets nice results from a blend of spoken-word and restrained singing amid numbers such as the sultry drifter "Till I Get It Right." Her cover of Mattea's signature tune, "Where've You Been," is a very different animal than the original, owing to Page's measured interpretation. But her skill as a storyteller and maturity, perfect for the song's sentimental subject matter, give it new charms.

The gently swaying "I Believe In You" can't help but seem corny despite Page's sincere delivery. But for the most part she hits sweetness when going for it, as in the lovely "Hope Chest." When she revisits "Tennessee Waltz" to punctuate the

set, it's no surprise that she owns the nuances of the tune after half a century of performing it, but it's worth noting that the rest of the set is strong enough that she doesn't need the closer to convince anyone of what she still has.

— Thomas Kintner

### MEGADETH

The World Needs A Hero  
Sanctuary (SANSP-84503-2)

This is perhaps Megadeth's most frustrating record. While *The World Needs A Hero* is a kind of return to the past, it's also the band's most MOR effort ever. Sure, the riffs are fast and flashy just as they were on 1990's *Rust In Peace*, and the music shows glimmers of the melodic-thrash à la 1986's *Peace Sells... But Who's Buying?*, but the band nonetheless sounds preoccupied and not in the moment.

While founder Dave Mustaine, a former member of Metallica, has always preached of social ills and the possibility of nuclear destruction, there's really no sense of political mindedness on this record besides the disturbing "Dread And The Fugitive Mind." Perhaps the world's evils he warned us about on Megadeth's *Countdown To Extinction* no longer have the same emotional impact on him. Or maybe the world is just not as complicated or interesting these days.

Surprisingly, Mustaine's most convincing commentary comes from the loss of love. For example, "1000 Times Good-bye" (with its hits-too-close-to-home soundbites) works very well as a snake-bitten lover's anthem. It makes you wonder what Mustaine has gone through recently.

In the album's defense, this is still a fairly new lineup, and it will take time to work out the awkwardness of writing together. Perhaps more important, Megadeth hasn't lost sight of themselves. They were never too punk and never dabbled



in grunge for any length of time. If Megadeth has been anything, they've been true to their metal roots (though the band suffered temporary lapses of judgment with musical departures such as 1997's *Cryptic Writings* and 1999's *Risk*).

Megaheads might find meaning in the single "Motor Psycho" as well as "Return To Hangar" (the sequel to 1990's "Hangar 18") and "Recipe For Hate... Warhorse." All of these are variations on the sly Mustaine-ical wit fans have come to expect from Megadeth.

On the whole, Mustaine and his crew — the very capable Al Pitrelli (guitar), Dave Ellefson (bass), and Jimmy DeGrasso (drums) — tip the metal meter a few times but can't seem to keep it rockin' for very long. It's as if something is holding them back. What that is, is a mystery. That uncertainty seeps into the relating of these songs to the listener. However, the record does leave us with one unequivocal message: The world does need a hero. Maybe Megadeth can fill those shoes one day.

— Will Roman

### SCOLDEES

My Pathetic Life  
Off Hour Records (SSP-02)

Scoldees fall gently into place in the adult formats attempting to provide some decent new music for 30-somethings looking to cool their heads from all the noise we've come to know as CHR. Still, you'd suspect these people to possess a rare self-deprecating sense of humor given the title for this album, which promises more comic relief than is actually found in this set of somber, introspective, moody material.

Excellent sound with thoughtful production and arrangements cut through *My Pathetic Life*, except for "Silly Girl," which ponders how much influence one person has on a lost-lover's life. We can all relate to that. The group must have stolen Keith Richards' O/D pedal for the guitar sound on "All I Want," another fairly pensive song, to receive some airplay. By the third cut, the worthy "I Go Crazy," it is clear that this group's MVP is vocalist Nancy Sirianni. Her voice is rich and

(Please see New Releases page 84)



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(Best Metal from page 67)

"STAIRWAY TO HEAVEN" by Led Zeppelin — Majesty is not something one normally associates with heavy metal, and for long stretches of "Stairway To Heaven" from Led Zeppelin's untitled 1971 album, with its lazy rhymes and silly metaphors, majestic is the last thing it has a hope of being. But when the band makes that awe-inspiring shift from the folkie intro into the bone-crushing second act, "Stairway's" regality instantly becomes unquestionable. It is why — at their best — Led Zep were kings of the pile: What other heavy metal band had the breadth of ability to execute a segue of such seamlessness?

"PARANOID" by Black Sabbath — It's easy to underestimate how genuinely spooky and menacing Black Sabbath's early albums were and how startling the unprecedented grinding doominess of their music. This really was heavy. Yet they had wider horizons than you might imagine. On "Paranoid," the title track from their second LP (released in 1970 in the U.K., '71 in the States), they up the tempo for a wail of insecurity in double-time. "Finished with my woman 'cos she couldn't help me with my life/People think I'm insane because I am crying all the time" — heavy metal with self-doubt. Contact Ripley's Believe It Or Not.

"CRACKED ACTOR" by David Bowie — David Bowie has made many great records, but he always sounds like he feels he's really too good to be doing all this. However, the faint feel of mockery that hangs over his work couldn't be more appropriate than on "Cracked Actor" from his 1973 album *Aladdin Sane*. If that aura wasn't there, it might well be regarded as the most offensive song ever written. "Suck baby suck" the protagonist implores a hired bedpartner while Mick Ronson wrenches almost unbearable shrieking sounds from his guitar. You've guessed it — it's subversive heavy metal, with Bowie turning the usual metal braggadocio on its head by inviting us to feel not admiration but contempt for his lecherous narrator.

"READY FOR LOVE (medley)" by Mott The Hoople — Mott The Hoople were never a metal band, but "Ready For Love (medley)," the Mick Ralphs-written track from their *All The Young Dudes* album (1972), is metal to the core. Yet it also displays sensitivity almost unknown in metal. Though the song has a menacing, growling riff, Ralphs enunciates over the top of a lyric of the most incongruous

and affecting vulnerability, complaining that his "dues surely must be paid" and singing the title phrase to the backing of an unbearably plaintive mouth harp.

"ANARCHY IN THE U.K." by Sex Pistols and "ACE OF SPADES" by Motörhead — There is, of course, a certain overlap between metal and other musical styles. "Anarchy In The U.K." — a 1976 U.K. Top 40 hit — with its relatively stately pace, two guitar breaks and Black Sabbath-like quasi-supernatural menace ("I am an Anti-Christ!") sounds far more like heavy metal than punk. Motörhead, meanwhile, come up trumps with "Ace Of Spades" (a 1980 Top 20 hit in Britain) by appropriating the break-neck tempo of punk. Taken in isolation, the chest-beating of the Motörhead lyric is tedious. Allied with both the kind of time-signature and guitar overload not heard since Mick Jones' "One-two-free-four!" detonated "White Riot," the listener can actually be persuaded to believe in the attractions of a lifestyle of whisky, poker games and unwashed underpants. On these tracks, the line between punk and metal blurs into invisibility. It's the image of the respective bands that makes us think otherwise. It's proof that metal is frequently merely what its practitioners — and detractors — say it is.

"HERE I GO AGAIN" by Whitesnake — The myth of the loner is a staple of heavy metal songwriting. It must be assumed that this stems from the fact that many heavy metal musicians were social inadequates at school: Rationalizing their experiences ("I prefer my own company") keeps the bad memories at bay. Yet vocalist David Coverdale's bellowed assertion of independence on "Here I Go Again" is never in danger of having his bluff called by his audience because of the huge goodwill generated by the song's surprising melodiousness, radio-friendly harmonies and fabulously slammed guitars. No wonder it topped the U.S. charts in 1987 and has twice been a hit in Britain.

"BREAKING THE LAW" by Judas Priest — With their grungy instrumentation and toe-curling sci-fi album covers, Judas Priest typify the depressingly large village-idiot school of metal. "Breaking The Law" deserves attention, though, because it answers to the almost unheard-of description: heavy metal with a social conscience. Released in Britain in 1980 at the height of the (first) Thatcher recession — and reaching #12 in the charts — it saw Priest impressively dissect the sociological consequences

of unemployment. That they do so with key shifts and hooks so numerous as to make the listener think this is a metal band's cover of a pop tune only serves to ratchet up the level of bewildered admiration.

"SYMPATHY FOR THE DEVIL" by The Rolling Stones — Tall tales of devil worship have become embarrassingly de rigueur in metal. The Rolling Stones were the first with this affectation and, inevitably, the classiest. Some might dispute that "Sympathy For The Devil" — the opening track on their brilliant 1968 album *Beggars Banquet* — is even heavy metal at all, what with its piano and bongos. But the chorused falsettos of "Whoop-whoop!" are as mesmerizing and effective as any guitar riff, and Keith Richards' solos — blinding, scorching flashes of lightning — are every heavy-metal guitarist's fantasy performance.

"BLOCKBUSTER" by Sweet — Sweet may have looked like just-ravished transvestites, but the music on the 1973 U.K. chart-topper "Blockbuster" is actually more raucous than that of the kind of blue-jeaned act who would be horrified at Sweet's blonde tresses and hotpants. This Chinn & Chapman tale of a menacing prowler has a stomping riff that actually sounds like the footsteps

of a stalker. A howling siren superbly completes the melodrama.

"CAN'T GET ENOUGH" by Bad Company — Once again, a bunch of, in all probability, girl-afraids roar at us about their Don Juan activities ("I take whatever I want/And baby I want you") in "Can't Get Enough," and we have the kindness not to laugh. After all, it's only fair: Paul Rodgers pleasures us so with one of the finest sets of tonsils ever committed to tape and guitarist Mick Ralphs deploys the kind of chugging boogie riff common to the time (1974) with such aplomb as to make not granting absolute unthinkable. It was a U.K. #15 hit and a U.S. #5 smash.

"THE BOYS ARE BACK IN TOWN" by Thin Lizzy — Thin Lizzy is a band whose hard-rockin' is always shot through with a pop sensibility. Phil Lynott's melodic gifts and his penchant for musicians with a lightness of touch resulted in sprightly calls-to-arms such as the masterpiece "The Boys Are Back In Town," which went to #8 and #12 in the U.K. and U.S. respectively in 1976. The nimble execution and sub-"Born To Be

(Please see Heavy Metal Thunder page 84)

## Led Zeppelin's John Paul Jones comments on the origins of metal...

"It was Page's vision, really," remembered John Paul Jones, the improbably well-spoken former bass player of Led Zeppelin, not only the first and biggest heavy metal act of all time but also far and away the most massive band of the 1970s. Of the vision of his colleague, Zeppelin founder and guitarist Jimmy Page, he elaborated, "He had this idea of acoustic and electric and blues, mixing it up a bit. The actual band's style and sound came really from the members playing our interpretation of his idea. Blues bands were becoming the fashion — there was Cream as well. That was the style that Page wanted to pursue."

But Zeppelin are universally recognized as creators of a genre rather than one of many practitioners of an existing style. Did the band feel at the time that they were writing an entirely new chapter in popular music? "Yeah, pretty much," Jones told *Goldmine*. "We were playing the blues in a particularly characteristic sort of way. And all the band had their own taste in music so it was definitely a very personal thing

for all of us. There was the light and shade — it was a very dynamic way of playing."

Jones remembered the time the band's music was first described as "heavy metal." "I think around the time of 'Whole Lotta Love'.... It used to be [called] 'hard rock.' It was actually 'progressive rock' right at the beginning, but then that quickly changed meaning to be ELP and ~~the~~ Machine, King Crimson, those people."

He added, "I've always thought heavy metal was Black Sabbath and Deep Purple, that sort of band. I didn't really consider us heavy metal."

That notwithstanding, Jones explored his feelings about Led Zeppelin being the well-spring of every heavy metal act to ever exist: "It's flattering to know that one's inspired so much other music." On the other hand, upon hearing some of the worst examples of the genre, Jones said, laughing, "I take no responsibility for this!"

"I think 99.5 percent of everything is crap. It really doesn't matter what form of music it is."

— Sean Egan

# Goldmine

## WANT LIST ADS

## SAMPLE WANT LIST AD

SAM JONES, 101 WILMETT AVE., SHADE, TEXAS 00033 (222) 445-0001

I'M LOOKING FOR THE FOLLOWING IN VG CONDITION OR BETTER:

Badfinger	Straight Up	LP	Apple SW3387
Roy Head	Roy Head and the Traits	LP	TNT 101
Dion and the Belmonts	Where or When	45	Laurie LEP-302

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

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

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

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

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

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

# Goldmine

## WANT LIST Order Form

MAIL TO: GOLDMINE WANT LISTS • 700 E. State St., Iola, WI 54990-0001  
715/445-2214 Fax: 715/445-4087

### PAYMENT:

Check  Money Order  MasterCard  VISA  American Express  Novus

Credit Card # \_\_\_\_\_ Exp. Date: \_\_\_\_\_

Signature \_\_\_\_\_

Flat Fee \$1.00 + \_\_\_\_\_ items @ 50¢ per listing = **TOTAL \$** \_\_\_\_\_

This line is optional and can be used to describe the condition of the items you are looking for.  
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City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_  
E-mail address \_\_\_\_\_

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Item #1 \_\_\_\_\_  
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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

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**VINCE KIKEL**  
• 2886 Mason Avenue  
• Port Huron, MI 48060  
• E-mail: vkmk@earthlink.net  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
BEARLES - Butcher Cover paste over any condition  
LYNYRD SKYNYRD - 45s LPs imports-shirts anything!

**DANNY AUGENSTEIN**  
• 219 W. Church St. Apt. #10  
• Marion, OH 43302  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
1. Herb Albert - Best of the Brass - TV Special and any other "LIVE" video; Good  
2. Lisa D'ElBello - An audio recording of her son "Just Friends" written by Baccharach & Sager!  
3. Cilla Black - An audio recording of her versions of: Afie and Anyone Who Had A Heart  
4. Burt Bacharach - Any "LIVE" audio or video; concerts, TV Specials, etc.  
5. Edson - Audio or Video "LIVE" - Good - Recordings from 1978 to present!  
6. Middle Age Crazy - Soundtrack to the 1980 film  
7. The Painter Sisters - A recording of their song: "Where Did The Time Go" written by Bacharach & Sager!  
8. The Ramones - Their albums on LP, tape or CD. Or, a compilation of all their albums. Also good "LIVE" audio & video, t-shirts, songbooks, etc!  
9. Tiny Tim - His albums on LP, tape or CD, Good "LIVE" video & audio, TV Specials, TV appearances!  
10. Ronnie Milsap - I need his early song: "I Didn't Know The Cat Was a Junkie"!  
Also, Good "LIVE" audio & video; TV Specials, concerts & early audio recordings.

**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 M/M - Colpix SCP445(S/M)  
Angela Cartwright - Angela Cartwright Songs - LP M/M - Starbright HLP102  
Marie MacDonald - Body Songs - LP M/M - RCA LPM 1585  
Four Lovers - Joyride - LP or EP M/M - RCA 1056

**TED BLACKWELL**  
• P.O. Box 932  
• Tulsa, OK 74101  
• Phone: (918) 585-2377 (day)  
• E-mail: teb2@webzone.net  
I am looking for the following:  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
Dai Ashley - There's A Heaven - 45 rpm Manchester 101  
Dai Ashley - Let You Go - 45 rpm - Planetary 108  
Country Boys - Oakie Surfer - 45 rpm - Del Fi 4245(7)  
Fencecreek - Sunday Stranger - 45rpm - Liberty 55535  
Jimmie & Jay - Jo-Baby - 45rpm - Rescue 102  
Emcees - IFIC - 45rpm - Cimarron 4041  
Starlighters - Zoom - 45rpm - HI-Q 5016  
The Band - Mr. Guitar Man - 45rpm - Toner 1006  
ANYTHING on the "PERSPECTIVE" (Tulsa, Oklahoma) label.  
ANYTHING on the "WHEEL" LABEL.

**RICHARD ROSSI**  
• 5 Lyons Mall PMB #158  
• Basking Ridge, NJ 07920  
• E-mail: martintimerossi@aol.com  
Looking for live recordings, rarities, and B-sides for the following bands  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
THE RECORDS - Any  
THE BLASTERS - Any  
CHOCOLATE WATCHBAND - Any  
PAUL REVERE & THE RAIDERS - Any  
ELLIOTT MURPHY - Night Lights - CD  
ELLIOTT MURPHY - Milwaukee - CD  
JOHN WICKS & THE RECORDS - 1/98 Alan Haber Pure Pop Broadcast

**JACK LESLIE**  
• 3434 S. Griffin Ave.  
• Milwaukee, WI 53207  
Looking for the following in VG+ condition or better.  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
BLIND GUARDIAN - Forgotten Tales - CD  
BLIND GUARDIAN - Any CD singles  
QUEENSRYCHE - Operation Livecrime - CD/Audio  
WOLFSBANE - Downfall Of the Good Guys - CD  
HAMMERFALL - Any bootleg CDs (CD-R's OK)  
KAMELOT - Siege Perilous - CD  
METALLICA - Any vinyl or bootlegs (CD-R's OK)  
Any rare or interesting heavy metal items or memorabilia  
REM - Any promo items for Reveal  
REM - Any testpressings on 45, LP, or DVD  
REM - Any UK 7" or 12" promos  
REM - Any Australian 7" promos  
REM - Bodycount At Tyrone's - LP  
REM - Do The Stand - CD (no CD-R's)  
REM - Radio Free Georgia - CD (no CD-R's)  
REM - T.G.I.F. - CD (no CD-R's)  
REM - No Central Rain - CD (no CD-R's)  
REM - Passengers - 2CD (no CD-R's)  
REM - That Beat In Time - CD (no CD-R's)

**JAMES BAIRD**  
• P.O. Box 132  
• Port Townsend, WA 98368  
• E-mail: seahawks\_1976@yahoo.com  
Looking for the following in VG+ condition or better.  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
Alexander Spence - OAR (1969) - LP Columbia CS-9831  
Pastami Malted Wicwian Wewy/Hello Voston - 45 - Metromedia 101 (1969)

**DEAN HANSON**  
• R. 2, Box 11  
• Goodridge, MN 56725  
Velvets are CDR. Help me complete my CCR collection!  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
T.Fogarty/Blue Velvets - Yes You Did/Now You're Not Mine - any format  
Miami Vice series finale (2 hours) - VHS

**DANA JENSEN**  
• 1115 N 183rd St. Apt. 210  
• Shoreline, WA 98133-4514  
Looking for the following LPs, Still Sealed or Near Mint  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
WASP - Self-Titled - Capitol Records  
WASP - The Last Command - Capitol Records  
WASP - The Headless Children - Capitol Records

**ROBERT F. BROWN**  
• P.O. Box 1572  
• Cabot, AR 72023  
• Phone: (501) 941-2882  
• E-mail: bobeatle@futera.net  
Wanting the following SS or M-  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
THE BROWNS - Jim Edward, Maxine & Ronnie - LP RCA LPM-1438  
THE BROWNS - Sweet Sounds By - LP - RCA LPM(S)-2144  
THE BROWNS - All Original LPs by the Browns

**TONY TEXLEY**  
• 1912 S.W. 7th St.  
• Willmar, MN 56201  
• Phone: (320) 235-8156  
• E-mail: texphoto@wecnet.com  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
VARIOUS ARTISTS - Roof Garden Jamboree 1967 - LP IGL #103  
STEVE ELLIS & STARFIRES - Any recordings or posters or photographs  
EMPTY SET - Heat Wave/Face the Girl - 45 - IGL #146

**MICHAEL P. MAHON**  
• 41 Gleason St.  
• Framingham, MA 01701-3504  
• Phone: (508) 877-0191  
I'm looking for THE VENTURES on Japanese CD's only. No replicas CD's or no Cassettes. THE REAL THING. Any Japanese Record Dealers, or any fan of THE VENTURES in Japan. New or Used. Please let me know.  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
1. THE VENTURES - Melody Hits In Japan (East World) TOCT-6376  
2. THE VENTURES - Tokyo Callin (East World) TOCT-6378  
3. THE VENTURES - Flying High (Insideout) TOCP-7239  
4. THE VENTURES - Live in Box Vol. 3 (Liberty Box Set) TOCP-7826-29  
5. THE VENTURES - Bel Age With The Ventures Vol. 1 (Panam) CRCP-433 (Single)  
6. THE VENTURES - Bel Age With The Ventures Vol. 2 (Panam) CRCP-44 (Single)  
7. THE VENTURES - Bel Age With The Ventures Vol. 3 (Panam) CRCP-45 (Single)  
8. THE VENTURES - Caravan, Misirlou, Stand By Me (Toshiba-EMI) TODT-3674 (Single)  
9. THE VENTURES - With the Rice Girls: Kanani Kiteru/Flower of the Su (Avenue) CEDC-10697 (Single)

**BT PUPPY RECORDS**  
• 157 E. 32nd St.  
• New York, NY 10016  
• Phone: (212) 679-1092  
• E-mail: wolintz@erols.com  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
DEL SATINS - Out to Lunch - LP - BT Puppy Records BTP 1019  
LOU GOSSETT - From Me To You - LP - BT Puppy Records BTP 1013  
THE TOKEN - Greatest Moments - LP - BT Puppy Records BTP 1012  
THE TOKEN - The Very Best of the Tokens - LP - BT Puppy Records BTP 1028  
THE CHIFFONS - My Secret Love - LP BT Puppy Records BTP 1011

**FRANK GLASSER**  
• 2226 Hoffnagle St. 2nd Fl.  
• Philadelphia, PA 19152  
• Phone: (215) 725-3465  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
JOHN MITCHELL - 1980-81 LIVE - Video  
JOHN BLAKE - Any Gramavision CDs  
ANNIE ROSS - W/Zeit Sims - CD  
COLIN BLUNSTONE - Any Live Videos

**JACK LESLIE**  
• 3434 S. Griffin Ave.  
• Milwaukee, WI 53207  
METALLICA collector looking for others to trade with.  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
1. METALLICA - Any vinyl bootlegs  
2. METALLICA - Any Promos  
3. METALLICA - Any promo store displays  
4. IRON MAIDEN - Any bootleg CD's  
5. IRON MAIDEN - Tourbooks and posters  
6. BRUCE DICKINSON - Import CD singles  
7. KING DIAMOND - Joker Up My Sleeve - CD  
8. KING DIAMOND - Sleepless Nights - Promo nightite

**ROBERT WARNER**  
• 7 Amber Lane  
• LaFayette, CA 94549  
• E-mail: sirius8230@hotmail.com  
**ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER**  
ROBERT HUNTER - Any live concert recordings CS, trades only  
HAWKWIND - Any live concert recordings, CS, trades only  
MERZBOW - Any rare items, any format  
VAN DER GRAAF GENERATOR - Any rare live concert recordings, any format

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**STEVE BYNUM**  
 • PO. Box 1941  
 • Ketchum, ID 83340  
 • Phone: (208) 788-1212  
 Wanted: R.E.M. items in NM!  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 R.E.M. - First 6 "Fan Club" 45's - (1988-1993)  
 R.E.M. - UK & German 12" (with non-LP B-sides)  
 R.E.M. - Original 45 on Hib-tone

**PAUL KESLO**  
 • PO. Box 122184  
 • Arlington, TX 76012  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 BOB DYLAN - Looking to trade VHS "live" recordings  
 VARIOUS ARTISTS - Looking to trade VHS "live" recordings  
 Your audio and video lists welcomed. VG condition or better

**ROGER SITEK**  
 • 7 King Terrace  
 • Beverly, MA 01915  
 Wanted: Jefferson Airplane and Jefferson Starship - TOP Dollar paid if you can help. Please write.  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 JEFFERSON STARSHIP - 1974-1980 Live Recordings  
 JEFFERSON STARSHIP - 1974-1980 Concert Tickets  
 JEFFERSON AIRPLANE - 1967-1972 Live Recordings  
 JEFFERSON AIRPLANE - 1967-1972 Concert Tickets  
 JEFFERSON AIRPLANE & STARSHIP - photos from concerts  
 GRACE SLUICK - Autographs

**TOM BERTRAND**  
 • 235 East 13th St. 4M  
 • New York, NY 10003  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 BOB DYLAN - 1986 Concert Tour w/Tom Petty & Heartbreakers-CD, Vinyl, Cassette

**GREG CLARK**  
 • PO. Box 3388  
 • Kent, WA 98032  
 • Phone: (206) 662-2444  
 • E-mail: stirrup2@hotmail.com  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 KAYAK Phantom of the Night LP picture disc Janus JXS7039  
 DARRYLWAY'S WOLF Saturation Point compact disc Deram-Japan  
 DARRYLWAY'S WOLF Night Music compact disc Deram-Japan  
 GRAEME EDGE BAND Paradise Ballroom compact disc Europe?

**MICHAEL DRUCAS**  
 • 17 Phillips Beach Avenue  
 • Swampscott, MA 01907  
 • Phone: (781) 598-3936  
 • E-mail: michaeldrucas@hotmail.com  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 AVERAGE WHITE BAND - 1972-1982 Wanted Desperately. If you can help, please call or write. High prices paid.  
 AVERAGE WHITE BAND - 1972-1982 Concerts record from the audience. Will pay \$100.00 a show.  
 AVERAGE WHITE BAND - 1972-1982 Concert Posters  
 AVERAGE WHITE BAND - 1972-1982 Flyers, Handbills  
 AVERAGE WHITE BAND - 1972-1982 Concert Tickets  
 AVERAGE WHITE BAND - 1972-1982 Anyone who may have taken photos onstage, offstage  
 AVERAGE WHITE BAND - 1972-1982 Video, Rare TV Appearances USA & Overseas

**ROGER SITEK**  
 • 7 King Terrace  
 • Beverly, MA 01915  
 Wanted: Jefferson Airplane and Jefferson Starship - TOP Dollar paid if you can help. Please write.  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 JEFFERSON STARSHIP - 1974-1980 Live Recordings  
 JEFFERSON STARSHIP - 1974-1980 Concert Tickets  
 JEFFERSON AIRPLANE - 1967-1972 Live Recordings  
 JEFFERSON AIRPLANE - 1967-1972 Concert Tickets

**HOWARD SAPPERSTEIN**  
 • 409 Valley Meadow Circle, #A3  
 • Reisterstown, MD 21136  
 • Phone: (410) 526-6839  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 SAKKARIN - Sugar, Sugar - 45 - London

**MICHAEL DRUCAS**  
 • 17 Phillips Beach Avenue  
 • Swampscott, MA 01907  
 • Phone: (781) 598-3936  
 • E-mail: michaeldrucas@hotmail.com  
 Average White Band wanted 1989-2001. Also Hamish, Stuart - 1998-2001. If you can help please call or write. High Prices paid.  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 AVERAGE WHITE BAND - 1989-2001 Concerts recorded from the audience  
 AVERAGE WHITE BAND - 1989-2001 Video, TV appearances or concerts video taped from the audience  
 HAMISH, STUART - 1998-2001 Concerts recorded from the audience  
 HAMISH, STUART - 1998-2001 Video, TV appearances or concerts video taped from the audience

**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  
 DOCUMENTING REM - 1983-1987 IRS 14U Canada cassette  
 FABLES OF THE RECONSTRUCTION - UK CD (w/"Green Grow the Rushed")  
 MURMUR US - cassette w/ "There She Goes Again" on insert  
 REM Singles Collection PTS 2039 Japan cassette  
 Stand German 7577CD CD single  
 ORANGE CRUSH German W7552 ("3" CD in 5" slimline jewel case w/adaptor)  
 The One I Love/The One I Love - UK 12" promo  
 Green Spain - 12" LP  
 Fables of the Reconstruction - Spain 12" LP

**DANIEL SULLIVAN**  
 • 5623 Laguna Quail Wy.  
 • Elk Grove, CA 95758  
 • E-mail: dandsully@aol.com  
 Looking for J.B. Production People: Any Band Members LP/45  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 JAMES BROWN - UNIQUO Recordings or band members, i.e. Kay Robinson, Lee Austin, Beau Dollar, Anna King, Maceo, Fred, Marva, Leon Austin, James Crawford, etc. etc. etc.

**EVAN BORIS**  
 • 6 Saint Andrews Court  
 • Old Westbury, NY 11568-1710  
 • Phone: (516) 997-4840  
 • Fax: (631) 234-8248  
 • E-mail: discdoc@bornfreefoods.com  
 • Web site: www.bornfreefoods.com/discdoc.html  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 CACTUS WORLD NEWS - No Shelter, CD  
 MODERN ROMANCE - Adventure in Clubland, CD

**N.P. BLACKWELL**  
 • PO. Box 5511  
 • Columbia, SC 29250  
 • Fax: (803) 254-1615  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 THE SPIRITUALAIRES - Saint Go Marching In, 45, VJ  
 THE SPIRITUALAIRES - Impressing On, 45, VJ  
 THE SPIRITUALAIRES - Out On The 45, VJ  
 THE SPIRITUALAIRES - The Last Mile of the Way, 45, VJ

**ERIC MOORE**  
 • 116 Winterstein Drive  
 • Folsom, CA 95630  
 • Phone: (916) 356-1618  
 • E-mail: eric.n.h.moore@intel.com  
 I'm searching for the following CDs, most are out of print. I believe network/CD's are acceptable. Please call, write or e-mail for additional info.  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 VARIOUS ARTISTS - Ocean of Sound (2 CDs - Virgin)  
 VARIOUS ARTISTS - Jazz Satellites, Vol. 1. Electrification (2 CDs - Virgin)  
 GRAHAM PARKER - Stick to Me  
 PYLON - Hits  
 FRANCO SAM MANGWANA & Le TPOK Jazz - 1980-81 (Sonodisc)  
 CEUX QUI MARCHENT DEBOUT - self-titled

**DAN MARQUARDT**  
 • 1436 Lakeview Dr. Apt. 349  
 • Darien, IL 60561  
 • Phone: 630-985-6551  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 AEROSMITH - Rocks Fiber Optics Light Box Promo or picture of promo  
 AEROSMITH - Any mint 70's posters  
 WAR - Any quality videos, 70's concert with all of the original musicians preferred

**MARK FRANKLIN**  
 • 5345 Valley Lane East  
 • Columbus, Ohio 43231-3114  
 • Phone: (614) 898-5345  
 • NEW E-mail: acdc@insight.rr.com  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 AC/DC WANTED: I am mainly looking for Bon Scott era (1970's) items.  
 AC/DC - Testpressings, acetates, unused artwork and proof sleeves  
 AC/DC - New Zealand 7" singles (ANY) New Zealand contacts needed  
 AC/DC - Canadian 7" singles (ANY)  
 AC/DC - "If You Want Blood You've Got It" Splatter Vinyl from Holland  
 AC/DC - Press kits/Press photos/Archive photos  
 AC/DC - Magazines (1970's, especially Australian, regional and record industry mags)  
 AC/DC - Promo and magazine archive photos (Promo photo of Bon Scott sitting on floor)  
 AC/DC - Ticket stubs (1970's)  
 AC/DC - Magazines (Especially Australian, industry and local mags)  
 AC/DC - Tour Posters/Handbills USA, do any 1970's exist?  
 AC/DC - Tour Posters/Handbills (World Wide)  
 AC/DC - "Let There Be Rock" Yugoslavian 7" single with p/s  
 AC/DC - "Let There Be Rock The Movie" promo kit and ticket stubs  
 AC/DC - "Highway To Hell" 1979 UK sheet music with picture cover  
 AC/DC - "12 Of The Best" Unissued/Unreleased album sleeve  
 ROSE TATTOO - Worldwide 7" singles, memorabilia, etc...  
 AC/DC - "High Voltage" displays, posters, tour posters, press kits, etc...  
 AC/DC - "Dirty Deeds Done Dirt Cheap" displays, posters, tour posters, tour Programs  
 AC/DC - "Powerage" display stand ups, posters, tour posters, press kit  
 AC/DC - "Highway to Hell" displays, posters, tour posters, press kits  
 AC/DC - "Let There Be Rock" South African LP  
 AC/DC - "Let There Be Rock" Yugoslavian 7" single with p/s  
 AC/DC - "Let There Be Rock The Movie" promo kit and ticket stubs  
 AC/DC - "Highway To Hell" 1979 UK sheet music with picture cover  
 AC/DC - "12 Of The Best" Unissued/Unreleased album sleeve  
 ROSE TATTOO - Worldwide 7" singles, memorabilia, etc...

**MARTYN HAMMOND**  
 • 1 Wilbye House Laxden Park Laxden Road  
 • Colchester Essex CO3 3UF England  
 • E-mail: 106174451@compuserve.com  
 Concert Tickets from Florida and Georgia.  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 Bowie concert ticket Fort Lauderdale Prates World 11/17/72  
 Bowie concert ticket Tampa Curtis Hixon Hall 7/2/74  
 Bowie concert ticket West Palm Beach Auditorium 7/3/74  
 Bowie concert ticket Jacksonville Exhibition Hall 7/4/74  
 Bowie concert ticket Atlanta Omni 3/8/76  
 Bowie concert ticket Pensacola Civic Center 4/29/90  
 Bowie concert ticket St. Petersburg Suncoast Dome 5/4/90  
 Bowie concert ticket Fort Lauderdale Chili Pepper 10/7-8/97  
 Bowie tickets from other states/countries also wanted.

**CHRIS WINDRUM**  
 • 162 N. Wheeler  
 • St. Paul, MN 55104  
 • Phone: (651) 659-9445  
 LOOKING FOR: Early Alice Cooper audio. Will pay up to \$100.00 for Orkwal Band Concerts.  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 ALICE COOPER - Audio buy or trade  
 ALICE COOPER - Ticket stubs, or unused tickets from 70's  
 ALICE COOPER - 8-track tapes  
 UFO - 8-track tapes (Chrystalis)

**CHRIS SULLIVAN**  
 • 7 Washington Drive  
 • Troy, NY 12180  
 • E-mail: titosul@yahoo.com  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 Supernova is three girls from Chile - Latin pop  
 SUPERNOVA - Supernova - CD - BMG - (2000)

**ADRIAN NUNES**  
 • P.O. Box 4382  
 • Middletown, RI 02842  
 • Phone: (401) 845-9659  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 WANTED - Rod Stewart VHS Video Unplugged and Seated with Ronnie Wood, 1993 MTV unplugged series (no bootlegs)

**JAMES FREYLER**  
 • 5477 NW 49th St.  
 • Coconut Creek, FL 33073  
 • E-mail: freyler@prodigy.net  
 Must be NM and Stereo  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 BANGLES - Interchords, 12" vinyl - Columbia 2270  
 BANGLES - 5 Song EP, vinyl - IRS SP 70506  
 JACKIE DESHANNON - Quick Touches, vinyl - Amherst 1016  
 SOUNDTRACK - C'mon Let's Live A Little, vinyl - Liberty LST 7430

**MICHAEL P. MAHON**  
 • 41 Gleason St.  
 • Framingham, MA 01701-3504  
 • Phone: (508) 877-0191  
 I'm looking for THE VENTURES on Japanese CD's only. No replicas CD's or no Cassettes. THE REAL THING Any Japanese Record Dealers, or any fan of THE VENTURES in Japan. New or Used. Please let me know.  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**

**MICHAEL P. MAHON**  
 • 41 Gleason St.  
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 I'm looking for THE VENTURES on Japanese CD's only. No replicas CD's or no Cassettes. THE REAL THING Any Japanese Record Dealers, or any fan of THE VENTURES in Japan. New or Used. Please let me know.  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 1. THE VENTURES - Melody Hits in Japan (East World) TOCT-6376  
 2. THE VENTURES - Tokyo Callin (East World) TOCT-6378  
 3. THE VENTURES - Flying High (Insideout) TOCP-7239  
 4. THE VENTURES - Live in Box Vol. 3 (Liberty Box Set) TOCP-7826-29  
 5. THE VENTURES - Bel Age With The Ventures Vol. 1 (Panam) CRCP-43 (Single)  
 6. THE VENTURES - Bel Age With The Ventures Vol. 2 (Panam) CRCP-44 (Single)  
 7. THE VENTURES - Bel Age With The Ventures Vol. 3 (Panam) CRCP-45 (Single)  
 8. THE VENTURES - Star on Guitar/Super Hits Medley (Toshiba-EMI) TODT-3746 (Single)  
 9. THE VENTURES - Caravan, Misirlov, Stand By Me (Toshiba-EMI) TODT-3674 (Single)  
 10. THE VENTURES - With the Rice Girls: Kanari Kiteru/Flower of the Sun (Avenue) CEDC-10697 (Single)

**ROBERT WALKER**  
 • 48 Allen Street  
 • East Longmeadow, MA 01028-1449  
 • Phone: (413) 525-6741  
 • E-mail: yesworld1234@aol.com  
 • Or yesworld1234@aol.com  
 I'm still looking for the following titles in an original CD or audio tape where network/CD's are acceptable. Please call, write or e-mail for additional info.  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 Rick Wakeman  
 1. RICK WAKEMAN - Phantom Power CD Ambient IOM-2 UK cassette A-10M2  
 2. Unleashing the Feathered One, CD Mellow records CD Arc 001  
 3. Black Knights at the Court of Ferdinand IV, CD Ambient A-IOM-1 cassette A-IOMC-1 Ambient UK  
 4. Black Knights at the Court of Ferdinand IV, CD CDVRA9333 Yedette Records-Italy  
 5. Rhapsodies, CD DYS0Y3128 Cass DMMS8500  
 6. RICK WAKEMAN - Lure of the Wind, CD Not a Blu MUSICACD9401178  
 7. RICK WAKEMAN - The State Collection, CD NOT A BLU MUSICA9497208  
 8. RICK WAKEMAN - Orisons, CD HRHCD 003  
 9. RICK WAKEMAN - 20th Anniversary, CD AM RWCD20 A&M  
 10. RICK WAKEMAN - Wakeman & Wakeman Live, CD Zero CD XRCN-1185-6  
 11. RICK WAKEMAN - Greatest Hits, CD Disky CD 866292  
 12. RICK WAKEMAN - The Word and Music, CD HRHCD 002  
 13. RICK WAKEMAN - Welcome a Star, CD CDHAMS 001  
 14. After The Ball - CD CM2029 Japan  
 15. I'm So Straight I'm a Weirdo - CD AMS7510 AM UK  
 16. Sampler - DIMCO CD JSP 0001  
 17. Bird Man of Alcatraz - CD ARMAAMS 7435  
 18. RICK WAKEMAN - Wakeman & Wakeman, CD Pres 11  
 19. The New Gospels, CD HRHCD 001 HOPE RECORDS UK  
 20. The Gospels - CD SMD 729 Stylus UK

**JOEY HARPER**  
 • 238 Edward Gray Road, Albertain, NC 28508  
 • Phone: (252) 568-3213  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 ELO/ABBA/Agnetta Faltskog/FRIDA/JEFF LYNNE  
 ARTIST RECORDING      **FORMAT**      **LABEL & CATALOG NUMBER**  
 ELO - The Swedish Collection (2CD) Epic 489039-5 Sweden (2000)  
 ELO - Calling America, The Brand New ELO Fanzine  
 ELO - Early ELO (2CD) CDs - 79-7471-2 UK (1991)  
 ELO - Definitive Collection (2CD) - CD-472421-9 Holland (1992)

**ALAN END**  
 • 208 Palo Alto Dr.  
 • Plainville, NY 11803  
 • Phone: (516) 433-8663  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 BRUHLEY PRUNK - He'll Better Go, 45, Transworld  
 GREASE BAND - Same, LP, A&M

**TERRY MURPHY**  
 • 1816 Walnut  
 • Dearborn, MI 48124  
 • Phone: (313) 441-1471  
 These are all Canadian/Insh Folk LPs from the late 1960s/1970s.  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 RYAN'S FANCP - Curraigs, Minstrel, Rocks & Whiskey, LP, Gunn GBN LP 1003, 1971  
 SON'S OF ERIN - Any LP's  
 SULLIVAN'S GYPSIES - Any LPs

**MICHAEL P. MAHON**  
 • 41 Gleason St.  
 • Framingham, MA 01701-3504  
 • Phone: (508) 877-0191  
 I'm looking for THE VENTURES on Japanese CD's only. No replicas CD's or no Cassettes. THE REAL THING Any Japanese Record Dealers, or any fan of THE VENTURES in Japan. New or Used. Please let me know.  
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 2. THE VENTURES - Tokyo Callin (East World) TOCT-6378  
 3. THE VENTURES - Flying High (Insideout) TOCP-7239  
 4. THE VENTURES - Live in Box Vol. 3 (Liberty Box Set) TOCP-7826-29  
 5. THE VENTURES - Bel Age With The Ventures Vol. 1 (Panam) CRCP-43  
 6. THE VENTURES - Bel Age With The Ventures Vol. 2 (Panam) CRCP-44  
 7. THE VENTURES - Bel Age With The Ventures Vol. 3 (Panam) CRCP-45  
 8. THE VENTURES - Try It, Walk Don't Run (TODP-2112)  
 9. THE VENTURES - Caravan, Misirlov, Stand By Me (Toshiba-EMI) TODT-3674  
 10. THE VENTURES - With the Rice Girls: Kanari Kiteru/Flower of the Sun (Avenue) CEDC-10697

**ROB REICH**  
 • 2010 Swan Pt. Ter.  
 • DePere, WI 54115  
 • Phone: (920) 983-9347  
 • E-mail: robertreic@aol.com  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 BLUE OYSTER CULT - Curse of the Hidden Mirror - Promo CD  
 BLUE OYSTER CULT - Pocket - CD single  
 BLUE OYSTER CULT - Live audio/video

**JOSEPH KLEIN**  
 • 3120 A Providence Pl.  
 • St. Louis, MO 63111-1142  
 • Phone: (314) 353-1968  
 • E-mail: bugsfan43@aol.com  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 CYNDI LAUPER - Ballad of Cleo and Joe - CD Single  
 ANN MARGRET - A.M. In The P.M. - w/Marvin Hamlisch, vinyl, 60s  
 EARTH KITT - Live In London - CD  
 EVA CASSIDY - Any CD's

**LUTHER WASHINGTON**  
 • CMR 430 Box 1346  
 • APO AE 09096  
 • E-mail: nelsonpaisley@hotmail.com  
 I am looking for these PRINCE/PRINCE-related videos  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 PRINCE - 18 and Over  
 PRINCE - Same December  
 PRINCE - The One  
 PRINCE - Zanalee

**Luther Washington cont.**  
 PRINCE - Empty Room  
 PRINCE - Hot Wit U (Both versions)  
 PRINCE - Man-O-War (?)  
 PRINCE - 2 Whom It May Concern  
 KID CREOLE - The Sex Off It  
 MADHOUSE - 10, 13  
 TASA SEVILLE - Wouldn't U Love..., Popular  
 SHEENA EASTON - Eternity  
 DEBORAH ALLEN - Telepathy  
 INGRID CHAVEZ - Heaven Must Be Near  
 MAZARATI - 100 MPH, Player's Ball (?)  
 GOOD QUESTION - ?  
 ANDRE SYMONO - Dance Electric  
 Also looking for Promo/Tour Posters and music magazines from the 80s, featuring PRINCE (Ebony, Jet, Black Beat, Right ON!, Rock and Soul)

**JAMES BAIRD**  
 • PO. Box 132  
 • Port Townsend, WA 98368  
 • E-mail: seahawks\_1976@yahoo.com  
 Looking for the following items in Near Mint or VG+ condition  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 Pastaram Malted Whimian Wey - Hello Hoston, 45, Metromedia 101, 1969  
 John Fogerty - Comin Down the Road, Stereo and Mono, 45 Fantasy 717, 1973  
 The Dodgers - Don't Let Me Be Wrong/Get To You, 45 Island IS-058, 1976

**JOHN KEARNEY**  
 • 206 Forest Avenue  
 • Pincourt, PQ. Canada J7V 8E7  
 • E-mail: johnfk@sympatico.ca  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 BARBARA LYNN - You Can't Buy My Love - 45, Immediate IM011  
 PP ARNOLD - Everything's Gonna Be Alright - 45, Immediate IM040  
 APOSTOLIC INTERVENTION - Have You Ever Seen Me - 45, Immediate IM043  
 DUNCAN BROWNE - On The Bomb Site - 45, Immediate ZS 75010

**J. T. BALLARD**  
 • 9320 Hwy. 60  
 • Sellersburg, IN 47172  
 • Phone: (812) 246-1195  
 • E-mail: NBALLARD@GLOU.COM  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 DAVID ALLAN COE - Rough Rider - Sealed LP  
 DAVID ALLAN COE - I've Got Something To Say - Sealed LP  
 DAVID ALLAN COE - Biggest Hits - Sealed LP  
 DAVID ALLAN COE - Underground - LP in VG+ cond.

**DAVID W. HOUSER**  
 • 711 Cherry Dr.  
 • Hershey, PA 17033  
 I would like the following used album in VG to Fair condition.  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 MANTOVANI - The Incomparable - CD/Cass/Ptr - London/Polygram 820-334

**MIKE SHEARIN**  
 • 5930 Arapaho #1076  
 • Dallas, TX 75248  
 • Phone: (972) 490-7213  
 • E-mail: zodiakmuse@aol.com  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 Heaven and Hell - A Tribute To The Velvet Underground, CD or vinyl, Communion #20C 3761303/20717  
 Stereolab - Rare Items and Recordings  
 Echo and the Bunnymen - Rare Items and Recordings

**LENNART BORGSTROM**  
 • HOGATORPSV 3  
 • 212 33 MALMO, SWEDEN  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 VARIOUS - Memphis Ramble - CD, Rhino 70963  
 CARL PERKINS - Jive After Five - CD, Rhino 70958  
 BOBBY FULLER - Best of - CD, Rhino  
 WANDA JACKSON - Best of - CD, Rhino  
 RITCHIE VALENS - Best of - CD, Rhino

**PAUL BUER**  
 • 9935 NW 6th Lane  
 • Miami, FL 33172-4022  
 • Phone: (305) 226-4127  
 • E-mail: buerpaul@hotmail.com  
 Want following in unused or very good condition.  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 VENTURES - Play Guitar/Play Guitar Vol. 2, CD. See For Miles C5HC-654  
 VENTURES - Rainies - CD Pendleton PC101

**FRANK J. ZICKAS JR.**  
 • 23 Thoroughbred Lane  
 • Albany, NY 12205  
 • Phone: (518) 869-0199  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 THEE MIDNITERS - Land Of A 1000 Dances - 45 RPM Record - Chatterhooshee Records  
 GERARDO - Rico Suave - CD

**HOWARD SAPPERSTEIN**  
 • 409 Valley Meadow Circle, #A3  
 • Reisterstown, MD 21136  
 • Phone: (410) 526-6839  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 SAKKARIN - Sugar, Sugar - 45 - London  
 THE ARCHIES - Drive The Boulevard - LP - Morgan Music

**REV. CHUCKEE**  
 • P.O. Box 3064  
 • West Palm Beach, FL 33402  
 • Phone: (561) 254-5429  
 • E-mail: hammadawg@hotmail.com  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 MARIE NOFINGER - Everthing - CD/Cassette - Corral Cafe  
 DILLENGERS - Rick Ain't God - CD/Cassette  
 WASHBOARD BIRD - Belefonte Sessions - LP - Spivey - Folkways  
 BLU STU HERMAN - Come All Ye Ragtime - Cassette - 101 O'Riley

**TIM MARMACK**  
 • 340 Makawao Ave.  
 • Makawao, Maui, HI 96768  
**ARTIST RECORDING**      **FORMAT**      **LABEL & CATALOG NUMBER**  
 GENE CLARK - No Other - CD  
 GENE CLARK - Two Sides to Every Story - CD  
 POCO - Cantamos - CD  
 EVERLY BROTHERS - Everly Bros. Show 1970 - CD  
 DAN PENN - Nobody's Fool - CD  
 BEAU BRUMMELS - Bradley's Barn - CD  
 BEATLES - Live in Houston 1965 - CD  
 ROGER MCGUINN - Peace On You - CD  
 FLYING BURRITO BROS. - Flying Again - CD  
 FLYING BURRITO BROS. - Airborne - CD  
 NO CD-R's Please!



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Audiophile For Sale.....5025	Computer Software Wanted.....5126	Imports For Sale.....5240	Picture Discs For Sale.....5336	70s Wanted.....5426
Audiophile Wanted.....5026	Convention/Shows.....5130	Imports Wanted.....5245	Picture Discs Wanted.....5336	78s For Sale.....5430
Audio Tapes For Sale.....5030	Country & Western For Sale.....5135	Independent Labels For Sale.....5245	Picture Sleeves For Sale.....5340	78s Wanted.....5431
Audio Tapes Wanted.....5031	Country & Western Wanted.....5136	Independent Labels Wanted.....5246	Picture Sleeves Wanted.....5341	Sheet Music For Sale.....5435
Autographs.....5035	Dance Music For Sale.....5140	Michael Jackson.....5250	Popular Vocalists For Sale.....5350	Sheet Music Wanted.....5436
Beach Boys For Sale.....5040	Dance Music Wanted.....5141	Jazz Instrumental For Sale.....5255	Popular Vocalists Wanted.....5351	Frank Sinatra For Sale.....5440
Beach Boys Wanted.....5041	Bob Dylan.....5145	Jazz Instrumental Wanted.....5256	Posters For Sale.....5355	Frank Sinatra Wanted.....5441
Beatles For Sale.....5045	Doo-Wop For Sale.....5150	Jazz Vocalists For Sale.....5260	Posters Wanted.....5356	60s For Sale.....5445
Beatles Wanted.....5046	Doo-Wop Wanted.....5151	Jazz Vocalists Wanted.....5261	Power Pop For Sale.....5357	60s Wanted.....5446
Big Bands For Sale.....5050	Easy Listening For Sale.....5155	Jukeboxes.....5265	Power Pop Wanted.....5358	Soul For Sale.....5450
Big Bands Wanted.....5051	Easy Listening Wanted.....5156	KISS For Sale.....5270	Elvis Presley For Sale.....5360	Soul Wanted.....5451
Bluegrass For Sale.....5055	80s Rock For Sale.....5160	KISS Wanted.....5271	Elvis Presley Wanted.....5361	Soundtracks For Sale.....5455
Bluegrass Wanted.....5056	80s Rock Wanted.....5161	Laser Discs For Sale.....5275	Press Kits For Sale.....5365	Soundtracks Wanted.....5456
Blogs For Sale.....5060	World Music For Sale.....5165	Laser Discs Wanted.....5276	Press Kits Wanted.....5366	Spoken Word For Sale.....5460
Blogs Wanted.....5061	World Music Wanted.....5166	Led Zeppelin.....5285	Prince.....5370	Spoken Word Wanted.....5461
Books For Sale.....5065	8 Track For Sale.....5167	Madonna.....5290	Progressive Rock.....5373	Bruce Springsteen.....5465
Books Wanted.....5066	8 Track Wanted.....5168	Magazines For Sale.....5291	Promotional Items For Sale.....5375	Stereo Equipment.....5470
Business Opportunities.....5070	EPs For Sale.....5170	Magazines Wanted.....5291	Promotional Items Wanted.....5376	Storage Units.....5475
David Bowie.....5080	EPs Wanted.....5171	Marillion.....5295	Psychedelic For Sale.....5380	Barbra Streisand.....5478
British Invasion For Sale.....5081	Fan Clubs.....5175	Memorabilia For Sale.....5295	Psychedelic Wanted.....5381	Supplies For Sale.....5480
British Invasion Wanted.....5085	Fanzines.....5180	Memorabilia Wanted.....5296	Punk For Sale.....5385	Surf Music For Sale.....5485
Cassettes For Sale.....5087	50s Rock For Sale.....5185	Mini Discs For Sale.....5297	Punk Wanted.....5386	Surf Music Wanted.....5486
Cassettes Wanted.....5088	50s Rock Wanted.....5186	Mini Discs Wanted.....5298	Radio Shows For Sale.....5390	Texas Music.....5488
Catalogs.....5090	Fleetwood Mac.....5190	Miscellaneous For Sale.....5300	Radio Shows Wanted.....5391	Tour Programs.....5490
Christmas Music For Sale.....5095	Folk Music For Sale.....5195	Miscellaneous Wanted.....5301	Rap For Sale.....5395	Turntable For Sale.....5495
Christmas Music Wanted.....5096	Folk Music Wanted.....5196	Monkees.....5305	Rap Wanted.....5396	U2.....5500
Children's Records For Sale.....5100	40s Music For Sale.....5200	Moody Blues.....5310	Rock For Sale.....5412	Video Tapes For Sale.....5505
Children's Records Wanted.....5101	40s Music Wanted.....5201	Musical Instruments For Sale.....5310	Rock Wanted.....5413	Video Tapes Wanted.....5506
Eric Clapton.....5105	45s For Sale.....5205	Musical Instruments Wanted.....5311	Rolling Stones For Sale.....5400	The Who.....5510
Classical For Sale.....5110	Gospel For Sale.....5210	New Age.....5312	Rolling Stones Wanted.....5401	Hank Williams.....5515
Classical Wanted.....5111	Gospel Wanted.....5211	New Orleans R&B For Sale.....5313	Reggae For Sale.....5405	Woodstock For Sale.....5517
Comedy For Sale.....5115	Girls Groups For Sale.....5215	New Orleans R&B Wanted.....5313	Reggae Wanted.....5406	Woodstock Wanted.....5518
		New Wave For Sale.....5315		Frank Zappa.....5520

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**By Fax:** Complete classified ad form, include your credit card number, expiration date, Fax to 715/445-4087.

**By Mail:** Complete order form, send payment by check, money order or credit card, mail to **GOLDMINE, CLASSIFIED ADVERTISING DEPT., 700 E. State St., Iola, WI 54990-0001.**

**By Phone:** Call 1-800-942-0673, 7 a.m. - 8 p.m. M-F. Saturday 8 a.m. - 2 p.m. Please have your credit card number and expiration date ready.

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**(New Releases from page 72)**

familiar — probably the way Alanis Morissette will someday sound, should she decide to grow up. With "My Bright Life," Sirianni reaches the other-worldliness only Linda Ronstadt could touch.

However, the pace of this album really slows here, and as time wears on, one misses a good up-tempo number to counterpoint all the melancholia. On to the dull "Cellophane Man" and then "Dragonfly," as the snail's pace continues. Some lightheartiness finally rears here with the title cut — but 10 tracks into this exercise, it is too little, too late to save this album as a whole.

Scoldees have talent, but until they cheer up and cut loose a little, opening for Enya might just be the highlight of their career.

— C. Brian Jasper

**AEROSMITH**  
**Just Push Play**  
Columbia (CK 62088)

With their recent induction into The Rock And Roll Hall Of Fame, a bizarre Super Bowl performance with Britney Spears and 'N Sync and Aerosmith's fine first single ("Jaded") off their new album burning up the charts, Aero-

smith's profile has rarely been higher.

This is the band's first self-produced album, albeit with help from Marti Frederiksen and Mark Hudson, either of whom also cowrites every single track on the album, usually in tandem with Aerosmith's Steven Tyler and Joe Perry. As such, this was cause for some concern at the band's record company, but by now it's become pretty clear that Columbia has a hit on its hands. Unfortunately, as we all know by now, commercial success and quality aren't always necessarily related. So the question remains: Is Aerosmith's music still relevant, and is *Just Push Play* worth your hard-earned \$15?

The album begins with the big beat of drummer Joey Kramer on "Beyond Beautiful," a solid, though hardly overwhelming track that's highlighted by Tyler's histrionic vocals, before the hip-hop influenced, self-referencing (i.e. "walk this way") title track. Next, "Jaded" delivers the kind of big mid-tempo ballad that has become the band's latter-day calling card, and with a good lyric to boot ("you're so jaded... and I'm the one who jaded you"). Unfortunately, "Fly Away From Here" is a bland power ballad that's only somewhat salvaged by Tyler's always-stellar vocals.

"Trip Hoppin'," which has nothing to do



with the musical genre of "trip hop," is likewise generic though kind of catchy. The album then upswings on "Sunshine," which boasts a singable chorus that will likely have considerable commercial appeal — a trait that should be shared by "Under My Skin." This song is a perfect example of how, no matter how chaotic their verses (here they cram horns and strings into a lurching rhythm), the band always returns to a tuneful chorus and another good lyric ("I think she's the reason that it's open broken-hearted season") helps makes it a stand-out track.

Meanwhile, the poorly spelled "Luv Lies" is yet another melodic ballad that displays the band's typically free-spirited sexual vision ("to fall in lust not luv, ain't no sin at all"), while Tyler's lyrics veer into the ridiculous ("brika braka fiya kraka, sis boom-bah! Here comes trouble in a push-up bra") on "Outta Your Head." Finally, the Joe Perry-sung "Drop Dead Gorgeous" is average Aerosmith by numbers, and the album ends with "Light Inside," a bustling rocker with a scorching Perry guitar solo, and the psychedelic, cleverly titled "Avant Garden," which is only moderately enjoyable.

The same could be said for this album as a whole, for although it has a few stand-out songs, there's not a stone-cold killer in sight. What's most interesting about the album is that The Beatles have seemingly usurped The Rolling Stones' place as the band's primary influence. Of course, after almost 30 years together the band pretty much have their very own thing going on, and at this point Aerosmith are simply incapable of making anything less than a good album. Of course, with a collective eye that's always on the bottom line, they probably won't ever make a great, truly exciting one again, either.

— Scott Floman

**GLOWFRIENDS**  
**So Glad To Be Here**  
Jam Records (JCD357)

*So Glad To Be Here*, this independent label release by Glowfriends, features as good female contemporary folk-rock singer as you'll find, in one April Morris. Her vocals are reminiscent of Sixpence None The Richer's Leigh Nash and even Madonna in sensibilities: sensual and wise.

With spacey, yet acoustic, guitar based material from multi-instrumentalist Mar Morris, these young artists are just a full fledged producer away from making a hit record. That is not to say that *So Glad To Be Here* isn't a pleasurable listening experience in its simplistic serenity. Breathily, dreamy, airy and melodic, these songs are soothing, with adventurous chords, tasteful jangly guitar work and uncluttered arrangements. Lyrically brief and ambiguous, these songs are short but sound full and (even if occasionally pretentious) are open to interpretation to positive effect.

Perhaps the only drawback with this debut CD is the lack of an up-tempo track or two for balance. The duo goes outside for material only once, covering the Yo La Tengo song "Nowhere Near," but you'd have to read the credits to know that — it sounds so at home in the mix. Highlights include "Green Light," "21,000 Sunny Days," "Out To The Moon" and the lead track "Lydia."

Bring in Will Jennings for lyrical guidance and Patrick Leonard to sprinkle some fairy dust over them, and Glowfriends could become a household name.

— C. Brian Jasper

**(Heavy Metal Thunder from page 78)**

Wild" storyline might leave it open to accusations of Metal Lite, but the elongated riff — a slowed-down, beefed-up version of Woody Woodpecker's laugh — is the real McCoy: "authentic" purveyors of metal would kill to have dreamt it up.

"DO WE STILL DO IT" by Slade — Reading down the list of Slade's 33 (!) U.K. hits, it is astonishing to realize that such unabashed hard rock so consistently hit the top of the U.K. charts. Despite their pop frills, Slade were metal without a doubt. The stunning "Do We Still Do It" (hidden away on the 1974 album *Old, New, Borrowed And Blue*, from which the music-hall pastiche "My Friend Stan" was inexplicably chosen instead as a single) confirms it: a hell-raising anthem roared in inimitable wind-tunnel style by Noddy Holder — the man, incidentally, with quite possibly the definitive heavy metal voice.

"STONE HEARTED MAMA" by The Pretty Things — If the neglected gem "Stone Hearted Mama" (a flop U.K. single from 1971) had been recorded by Jimmy Page's mob, it would have long been granted a place beside the likes of "Whole Lotta Love" in the heavy metal hall of fame (which doesn't exist — yet! Ed.). A distinctly '70s form of metal, "Stone Hearted Mama" chides an unresponsive lady love to the backing of galvanizing boogie licks. Interesting to note, the Pretties were signed to Zeppelin's Swan Song label not long afterward.

"WHAM BAM THANK YOU MA'AM" by Small Faces — Only three years after the near-bubblegum of "Sha La La La Lee," Small

Faces weighed in with the bruising "Wham Bam Thank You Ma'am" to prove they could keep pace with the then-musical fashion (though it wasn't released until a couple of months after the band had split in 1969, and even then only as a B-side). The tune boasts a stupendous subterranean riff and a general swagger that is more than a little impressive for a band so recently geared to producing boy-meets-girl material. Steve Marriott was better at heavy metal when he was a part-timer: He spent the next decade trying to make music this good in the same vein with Humble Pie and failed by a mile.

"BABA O'REILLY" by The Who — Though a mellifluous acoustic guitarist, Pete Townshend has always taken the "Less is more" approach when he plays an axe that's plugged in, employing the kind of classic metal power chords heard on "Baba O'Reilly." Being Townshend, though, he moves what would otherwise be merely another metal anthem up an evolutionary step by topping and tailing with, respectively, a hypnotic synthesizer part and an absurdly exciting violin freak-out.

"SMOKE ON THE WATER" by Deep Purple — "Smoke On The Water" is concerned with a Deep Purple recording session in Montreux being delayed by a bizarre fire caused by a Frank Zappa fan letting off a flare gun, but, in reality, it is not that aspect of it that excites the imagination. This song, a U.S. #4 in 1973 but not a U.K. hit until '77, has the ultimate monster riff in popular music's ultimate monster riff genre. To not use it to close a classic metal list would be perverse; to not include it at all would be madness. This track is heavy metal thunder.

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# Goldmine

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## Fats Domino

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(Jazz from page 10)

Sessions" slated for May 30-June 1 will feature guitarists Russell Malone, Ron Affif and their ensembles.

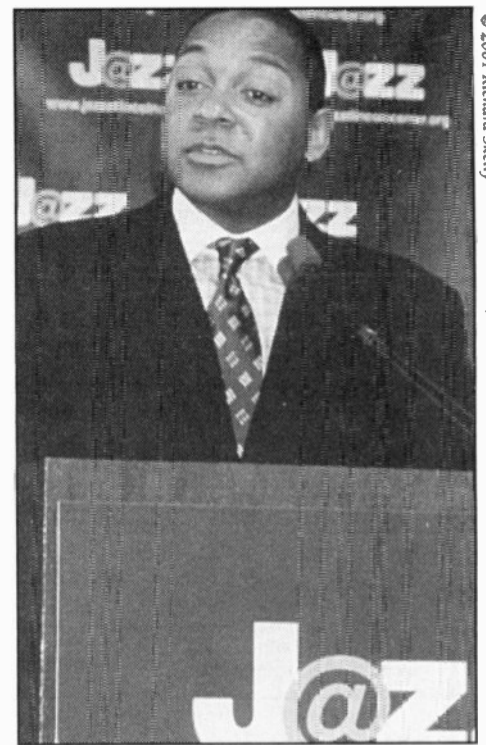
"As much as possible," Marsalis explained, "we try to bring in as many people as possible from outside the organization to come in and collaborate with us. We're trying to bring in as many musicians as possible from outside New York. We're trying to create a friendly environment as opposed to a hostile environment that a lot of jazz musicians find when they first come to New York."

The Lincoln Center Jazz Orchestra often takes a break during summer months, save for a few free outdoor shows around the city. "New York is the jazz capital of the world," Marsalis stressed, "and we have a lot of different festivals going on, but our goal is to get people listening to this music. I always tell people to go out and hear some live music, even if you have to bring the kids. If they make too much noise, take 'em out of the room for a while," he suggested.

Marsalis and the Lincoln Center Jazz Orchestra will continue their educational outreach program to high school jazz ensembles, "because I'm getting tired of these kids coming to my house and not wanting to leave," he joked. One idea he has is to work with club owners in New York so high school jazz musicians can have venues in which to hold jam sessions when they're visiting New York City.

"We are united in the cause of swinging," Marsalis said. "We are united in playing this great music with as many different people and in as many different forms as we can."

Since 1987, Jazz At Lincoln Center has



Wynton Marsalis

presented more than 300 concerts in 250 cities around the world and more than 50 cities in the U.S., and has commissioned more than 35 compositions. To get a brochure detailing upcoming shows by the Lincoln Center Jazz Orchestra, as well as film screenings, lectures and other educational programs, call the Jazz At Lincoln Center hotline at (212) 258-9921. For detailed listings of upcoming concerts online, visit the Jazz At Lincoln Center Web site at [www.jazzatlincolncenter.org](http://www.jazzatlincolncenter.org).

— Richard Skelly

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Subscription Department

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### Goldmine

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Deadline is 12 noon on deadline day

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Ad Deadline	Issue No.	Cover Date	Mailing Date	On Sale Date
May 17	#545	June 15	May 24	June 1
May 31	#546	June 29	June 7	June 15
June 14	#547	July 13	June 21	June 29
* June 28	#548	July 27	July 5	July 13
July 12	#549	Aug. 10	July 19	July 27

\* Denotes Garage Sale Issue

## REFERENCE FORM

COMPANY NAME \_\_\_\_\_  
 STREET ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
 PHONE NO. \_\_\_\_\_  
 SOCIAL SECURITY # \_\_\_\_\_

TYPE OF BUSINESS \_\_\_\_\_  
 CORPORATION     LIMITED PARTNERSHIP  
 CO PARTNERSHIP     INDIVIDUAL PROPRIETOR  
 NO. OF YEARS ESTABLISHED \_\_\_\_\_

## PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

NAME \_\_\_\_\_  
 MAILING ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
 TITLE \_\_\_\_\_

## TRADE REFERENCES

NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
 PHONE \_\_\_\_\_

## BANK REFERENCE

BANK NAME \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
 PHONE \_\_\_\_\_

BANKING OFFICIAL \_\_\_\_\_  
 I/we hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved. Further, I/we, the undersigned, will be held personally responsible and 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) \_\_\_\_\_

## Advertising Information

### DISPLAY ADVERTISING:

(Cost per ad per issue; ads must run consecutively. Contract required to earn consecutive issue discounts.)

AD SIZE	WIDTH x HEIGHT	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
1/16 pg	2 5/16"x3 1/4"	\$55.65	\$53.55	\$50.15	\$47.45	\$44.40
1/8 pg	4 7/8"x3 1/4"	111.30	105.00	100.30	94.50	89.25
1/4 pg	4 7/8"x6 1/2"	213.90	202.95	191.90	181.95	170.90
1/2 pg	4 7/8"x13" or 10"x6 1/2"	397.45	378.20	358.35	338.50	318.65
Jr. pg	7 7/16"x10"	525.90	499.45	473.00	447.05	421.05
Full pg	10"x13"	721.05	685.65	649.40	613.55	577.15

### COLOR:

- A. One color and black .....\$190.00  
 B. Full color (4-color) .....\$500.00  
 (Plus color separation costs)  
 C. Based on availability.  
 D. Color is possible on any size ad.

### 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 original size for regular units and 59% of its original size for super units. A regular unit space is one ninth of a page; a super unit space is a quarter of a page. Remember to include your ordering information, postage rates, grades, deadlines, name & address, etc., on your first unit. Do not send any partial units. There is a \$10.00 charge per photo for unit ads which contain photographs. We will typeset your name, address and phone number at the bottom of your unit space ad for you, and a heading at the top, if you specify one. There is no extra charge for this. If you ask us not to typeset anything on your ad, we'll do nothing. Otherwise the typesetting will appear. Do not reduce your copy before putting it on 8 1/2" x 11" format. Avoid all caps in your copy, except for headlines. Keep the copy clean. Dot matrix printers do not work well for unit ads, but if you must use one print it as dark as possible. Faxing unit space advertisement is not recommended.

### Regular Unit Space Advertising Rates:

(Cost per unit, per issue; ads must run in consecutive issues. Contract required to earn consecutive issue discounts.)

1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$60.90	\$57.90	\$54.60	\$52.00	\$48.60

Full page of 9 - \$466.20

### Super Unit Space Advertising Rates:

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1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$126.80	\$120.75	\$114.20	\$108.15	\$101.85

Full page of 4 - \$466.20

### COLLECTOR'S SHOWCASE:

The Collector's Showcase is a widely read advertising section in GOLDMINE. Each ad is in its own box, consisting of a space 3 1/4" wide and 1 11/16" high, or a multiple of that size. All typesetting is included in the price. We recommend no more than 14 to 15 typed or written lines per showcase box.

There are two Collector's Showcase sections available to advertisers - the Compact Disc Showcase, for those specializing in CDs; and the regular Collectors Showcase.

### Showcase Advertising Rates:

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1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$38.60	\$37.00	\$34.65	\$33.10	\$31.00

RETAILER DIRECTORY .....\$9.00 per issue

This section features listings for retail record stores around the world. Traveling record collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including ten words of miscellaneous description, for only \$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 number, and ten words of description, along with your payment. If you stock GOLDMINE, we'll put your listing in boldface type.

### CLASSIFIED DISPLAY:

AD SIZE	1 ISSUE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
One Inch (1 1/2" x 1")	\$13.80	\$13.15	\$12.60	\$12.10	\$11.55
Two Inch (1 1/2" x 2")	26.55	25.50	23.65	22.60	21.55
Three Inch (1 1/2" x 3")	39.15	37.55	35.20	33.60	31.50

(Cost per ad; ads must run consecutively. Contract required to earn consecutive issue discounts.)

### CLASSIFIED ADVERTISING:

A. 40 cents Per Word (\$10.00 Minimum Order Per Ad Per Issue). Ad will also be included on our www.collectors.net site at no additional charge.

B. DISCOUNTS FOR CONSECUTIVE INSERTIONS			
1-2	No Discount	10-12	20%
3-6	10%	13-26	25%
7-9	15%		

### ADVERTISING REQUIREMENTS: BOOTLEG POLICY

The advertiser is responsible for ensuring that advertised product conforms with national and international copyright laws. GOLDMINE magazine screens advertisements for bootleg merchandise. GOLDMINE magazine accepts no responsibility for transactions involving unauthorized product.

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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; cashier'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.

# FRANKIE VALLI & THE 4 SEASONS

## IN SEASON

THE FRANKIE VALLI & THE 4 SEASONS ANTHOLOGY



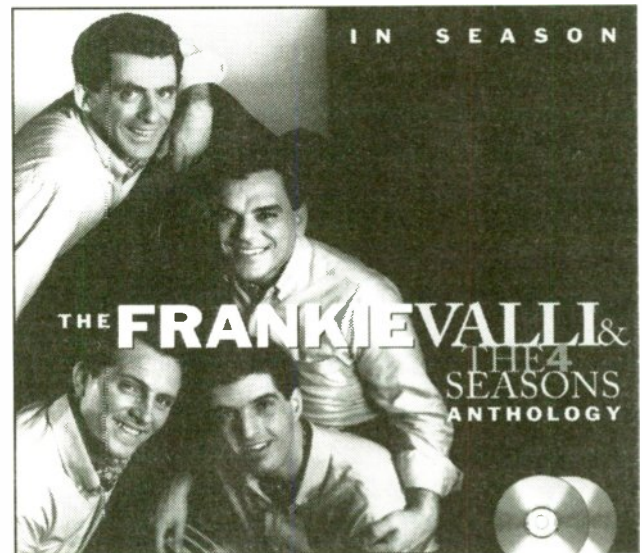
## OFF SEASONS

CRIMINALLY IGNORED SIDES FROM FRANKIE VALLI & THE 4 SEASONS



- OFF SEASONS** Criminally Ignored Sides  
FRANKIE VALLI & THE 4 SEASONS
1. BIG MAN'S WORLD
  2. SEEMS LIKE ONLY YESTERDAY
  3. CRY MYSELF TO SLEEP
  4. HUGGIN' MY PILLOW
  5. FUNNY FACE
  6. DANGER
  7. MARCIE
  8. COMIN' UP IN THE WORLD
  9. EVERYBODY KNOWS MY NAME
  10. BEGGARS PARADE
  11. AROUND AND AROUND (ANDAROUNDANDAROUND)
  12. (I DIG YOU) DODY
  13. GOOD-BYE GIRL
  14. I'M GONNA CHANGE
  15. LET'S RIDE AGAIN
  16. RAVEN
  17. HEARTACHES AND RAINDROPS
  18. SATURDAY'S FATHER
  19. SOMETHING'S ON HER MIND
  20. GENUINE IMITATION LIFE

- Disc One*
1. SHERRY
  2. BIG GIRLS DON'T CRY
  3. CONNIE-O
  4. PEANUTS
  5. ALONE (WHY MUST I BE ALONE)
  6. WALK LIKE A MAN
  7. AIN'T THAT A SHAME
  8. CANDY GIRL
  9. MARLENA
  10. STAY
  11. LITTLE BOY (IN GROWN UP CLOTHES)
  12. DAWN (GO AWAY)
  13. SILENCE IS GOLDEN
  14. RONNIE
  15. RAG DOLL
  16. SAVE IT FOR ME
  17. BIG MAN IN TOWN
  18. BYE, BYE, BABY (BABY, GOODBYE)
  19. BETRAYED
  20. TOY SOLDIER
  21. GIRL COME RUNNING
  22. LET'S HANG ON (TO WHAT WE'VE GOT)
  23. DON'T THINK TWICE (IT'S ALL RIGHT) - The Wonder Who?
  24. THE SUN AIN'T GONNA SHINE (ANYMORE) - Frankie Valli
  25. (YOU'RE GONNA) HURT YOURSELF - Frankie Valli
  26. WORKING MY WAY BACK TO YOU
  27. YOU'RE READY NOW - Frankie Valli
  28. OPUS 17 (DON'T YOU WORRY 'BOUT ME)



- Disc Two*
1. CAN'T TAKE MY EYES OFF YOU - Frankie Valli
  2. C'MON MARIANNE
  3. I'VE GOT YOU UNDER MY SKIN
  4. THE PROUD ONE - Frankie Valli
  5. TELL IT TO THE RAIN
  6. BEGGIN'
  7. LONESOME ROAD - The Wonder Who?
  8. I MAKE A FOOL OF MYSELF - Frankie Valli
  9. WATCH THE FLOWERS GROW
  10. TO GIVE (THE REASON I LIVE) - Frankie Valli
  11. WILL YOU LOVE ME TOMORROW
  12. IDAHO
  13. THE GIRL I'LL NEVER KNOW (ANGELS NEVER FLY THIS LOW) - Frankie Valli
  14. AND THAT REMINDS ME (MY HEART REMINDS ME)
  15. PATCH OF BLUE
  16. MY EYES ADORED YOU - Frankie Valli
  17. SWEARIN' TO GOD (Single Version) - Frankie Valli
  18. WHO LOVES YOU
  19. OUR DAY WILL COME (Single Version) - Frankie Valli
  20. DECEMBER, 1963 (OH, WHAT A NIGHT)
  21. SILVER STAR (Single Version)
  22. FALLEN ANGEL - Frankie Valli
  23. GREASE - Frankie Valli

**IN SEASON** — a hit-packed 2-CD anthology containing 51 timeless classics, and **OFF SEASONS** — a collection of criminally neglected *should-have-been* A-sides from The 4 Seasons' creative peak in the 1960s.

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**NEW PRODUCTS PAGE 23**

SEE PAGES 24 & 25 FOR MORE AUDIO PROTECTION PRODUCTS

For the **BEST** in **RECORD** Collection Protection

## 12" LP-33 1/3 rpm / LASER DISCS

## 10" LP / 78 RPM

<b>SLEEVE 3 Mil Poly Album Sleeves</b> Made from 100% Pure Virgin Polyethylene. Fits over outer 12" LP Jacket. <table border="1"> <tr> <td>12 5/8 x 12 5/8 No Flap</td> <td>12 3/4 x 12 3/4 No Flap</td> <td>12 5/8 x 12 5/8 RESEALABLE FLAP</td> </tr> <tr> <td>100 \$11.90</td> <td>\$12.05</td> <td>\$19.70</td> </tr> <tr> <td>500 41.70</td> <td>43.20</td> <td>75.60</td> </tr> <tr> <td>1,000 72.50</td> <td>73.90</td> <td>134.40</td> </tr> <tr> <td>5,000 329.75</td> <td>336.55</td> <td>628.40</td> </tr> </table> PCode: <b>SLPS3</b> <b>SLP3</b> <b>SLPS3R</b> * with FLAP add 10%.		12 5/8 x 12 5/8 No Flap	12 3/4 x 12 3/4 No Flap	12 5/8 x 12 5/8 RESEALABLE FLAP	100 \$11.90	\$12.05	\$19.70	500 41.70	43.20	75.60	1,000 72.50	73.90	134.40	5,000 329.75	336.55	628.40	<b>MAILER LP Mailer Folder</b> <b>13 x 13 Expandable</b> <table border="1"> <tr> <td>10</td> <td>\$14.85</td> </tr> <tr> <td>25</td> <td>25.65</td> </tr> <tr> <td>50</td> <td>39.80</td> </tr> <tr> <td>100</td> <td>73.55</td> </tr> <tr> <td>200</td> <td>137.45</td> </tr> <tr> <td>550</td> <td>302.50 + Frt (Ships 100 wt.)</td> </tr> <tr> <td>1,000</td> <td>515.75 + Frt (Ships 100 wt.)</td> </tr> </table> Prod. Code <b>MPLP6</b> Made from 200 Lb. test "Bend Resistant" Brown Corrugated Material. EXPANDABLE to hold either 1-3 or 4-6 Albums.		10	\$14.85	25	25.65	50	39.80	100	73.55	200	137.45	550	302.50 + Frt (Ships 100 wt.)	1,000	515.75 + Frt (Ships 100 wt.)	<b>DISPLAY LP/Laser Disc Display</b> <table border="1"> <tr> <td>24 x 12 X 13 1/2</td> <td>1 \$40.00</td> </tr> <tr> <td></td> <td>2 70.00</td> </tr> <tr> <td></td> <td>4 120.00</td> </tr> <tr> <td></td> <td>10 220.00 + Frt</td> </tr> </table> Prod. Code <b>CLP140</b> Wooden display case holds 130-140 LP's or Laser Discs. Available in walnut finish. 3 built in storage slots. STACKABLE.		24 x 12 X 13 1/2	1 \$40.00		2 70.00		4 120.00		10 220.00 + Frt	<b>SLEEVE 10" LP/78 RPM Poly Sleeves</b> Made from High Clarity, 100% Pure Virgin Polyethylene. 3 Mil No Flap <table border="1"> <tr> <td>10 1/4 x 10 1/4</td> <td>10 5/8 x 10 5/8</td> </tr> <tr> <td>100 \$10.20</td> <td>100 \$11.30</td> </tr> <tr> <td>200 17.80</td> <td>200 21.00</td> </tr> <tr> <td>500 38.50</td> <td>500 42.10</td> </tr> <tr> <td>1,000 68.90</td> <td>1,000 72.30</td> </tr> </table> PCode <b>S783</b> <b>SLP10</b> Fits over our 10" GOLD/WHITE/GREEN Paper Sleeves. NOTE: Measure your 10" records when choosing size.		10 1/4 x 10 1/4	10 5/8 x 10 5/8	100 \$10.20	100 \$11.30	200 17.80	200 21.00	500 38.50	500 42.10	1,000 68.90	1,000 72.30																			
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<b>SLEEVE 12" Poly / Poly-lined</b> <table border="1"> <tr> <td>POLY</td> <td>POLY-LINED</td> </tr> <tr> <td>100 \$11.50</td> <td>50 \$17.55</td> </tr> <tr> <td>500 42.15</td> <td>100 26.60</td> </tr> <tr> <td>1,000 74.10</td> <td>200 48.20</td> </tr> </table> PCode <b>SLPI</b> <b>SL2P</b> Made from 100% Pure Virgin 3 Mil Polyethylene. 100% Flat Guaranteed. Fits directly over 12" Record.		POLY	POLY-LINED	100 \$11.50	50 \$17.55	500 42.15	100 26.60	1,000 74.10	200 48.20	<b>FILLER LP Mailer Filler Pads</b> <b>12 5/8 x 12 5/8</b> <table border="1"> <tr> <td>50</td> <td>\$18.15</td> </tr> <tr> <td>100</td> <td>26.15</td> </tr> <tr> <td>250</td> <td>50.20</td> </tr> <tr> <td>500</td> <td>83.00</td> </tr> <tr> <td>1,000</td> <td>124.75 + Frt</td> </tr> </table> Prod. Code <b>FLP</b> Use our brown corrugated filler pads to eliminate unnecessary inner package movement while absorbing handling shock.		50	\$18.15	100	26.15	250	50.20	500	83.00	1,000	124.75 + Frt	<b>CLEANER Record Cleaning System</b> <table border="1"> <tr> <td>Discwasher® D4+™ Record Cleaning System</td> <td>Replacement Fluid Discwasher® D4+™ 1 1/4 oz.</td> </tr> <tr> <td>1 \$21.50</td> <td>1 \$3.00</td> </tr> <tr> <td>3 50.25</td> <td>3 8.25</td> </tr> <tr> <td>5 80.75</td> <td>5 12.50</td> </tr> <tr> <td>10 145.00</td> <td>10 22.00</td> </tr> </table> PCode <b>AFG1036</b> <b>AFG1046</b> Record care system includes record cleaning pad with walnut handle. 1 1/4 oz. D4+™ leaves no residue. Preserves vinyl properties.		Discwasher® D4+™ Record Cleaning System	Replacement Fluid Discwasher® D4+™ 1 1/4 oz.	1 \$21.50	1 \$3.00	3 50.25	3 8.25	5 80.75	5 12.50	10 145.00	10 22.00	<b>JACKET 10" LP/78 RPM Jacket</b> <table border="1"> <tr> <td colspan="2">10 1/4 x 10 1/4</td> <td>Center Hole</td> </tr> <tr> <td>No Hole</td> <td>White Cardboard</td> <td></td> </tr> <tr> <td>5 \$7.20</td> <td></td> <td>5 \$7.55</td> </tr> <tr> <td>10 10.80</td> <td></td> <td>10 11.30</td> </tr> <tr> <td>25 20.90</td> <td></td> <td>25 21.95</td> </tr> <tr> <td>50 39.45</td> <td></td> <td>50 43.40</td> </tr> <tr> <td>110 79.00</td> <td></td> <td>120 90.10</td> </tr> <tr> <td>220 115.30 + Frt</td> <td></td> <td>240 132.00 + Frt</td> </tr> </table> PCode <b>S10J</b> Qty per case		10 1/4 x 10 1/4		Center Hole	No Hole	White Cardboard		5 \$7.20		5 \$7.55	10 10.80		10 11.30	25 20.90		25 21.95	50 39.45		50 43.40	110 79.00		120 90.10	220 115.30 + Frt		240 132.00 + Frt														
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<b>SLEEVE 12" White Paper</b> <table border="1"> <tr> <td>Regular Weight</td> <td>Medium Weight</td> <td>Heavy Weight</td> </tr> <tr> <td>50 \$9.20</td> <td>50 \$10.20</td> <td>50 \$13.85</td> </tr> <tr> <td>100 14.65</td> <td>100 16.20</td> <td>100 22.00</td> </tr> <tr> <td>500 52.00</td> <td>250 34.50</td> <td>400 75.20</td> </tr> <tr> <td>1,000 90.10</td> <td>800 79.30</td> <td>800 108.10</td> </tr> <tr> <td>2,000 154.70</td> <td>1,600 147.10</td> <td>1,200 150.70</td> </tr> <tr> <td>4,000 248.05 + Frt</td> <td>2,400 203.30</td> <td>1,600 160.60 + Frt</td> </tr> </table> PCode: <b>S12WR</b> <b>S12WM</b> <b>S12WHD</b> Fits directly over 12" Record. Comes with die cut center hole.		Regular Weight	Medium Weight	Heavy Weight	50 \$9.20	50 \$10.20	50 \$13.85	100 14.65	100 16.20	100 22.00	500 52.00	250 34.50	400 75.20	1,000 90.10	800 79.30	800 108.10	2,000 154.70	1,600 147.10	1,200 150.70	4,000 248.05 + Frt	2,400 203.30	1,600 160.60 + Frt	<b>BOX Album Storage Box</b> <b>13 X 13 X 10 1/2</b> <table border="1"> <tr> <td>2</td> <td>\$13.60</td> </tr> <tr> <td>5</td> <td>27.80</td> </tr> <tr> <td>10</td> <td>43.00</td> </tr> <tr> <td>25</td> <td>87.75</td> </tr> <tr> <td>50</td> <td>161.70</td> </tr> <tr> <td>100</td> <td>231.00 + Frt</td> </tr> </table> Prod. Code <b>XLP65</b> Store 50-65 Records. Attractive, WHITE, 275 lb. Test Corrugated cardboard storage container. Needs no tape or glue.		2	\$13.60	5	27.80	10	43.00	25	87.75	50	161.70	100	231.00 + Frt	<b>CLEANER Record Cleaning Fluid</b> <b>Groovy™ Cleaner</b> <table border="1"> <tr> <td>4 oz.</td> <td></td> </tr> <tr> <td>1 \$6.00</td> <td>Bags Unlimited's own Record Cleaning Fluid. Deep cleaning. Anti-static, residue free.</td> </tr> <tr> <td>3 16.50</td> <td></td> </tr> <tr> <td>5 25.00</td> <td></td> </tr> <tr> <td>10 45.00</td> <td></td> </tr> </table> Pump Spray Bottle Prod. Code <b>AGC4</b>		4 oz.		1 \$6.00	Bags Unlimited's own Record Cleaning Fluid. Deep cleaning. Anti-static, residue free.	3 16.50		5 25.00		10 45.00		<b>BOX 10" LP/78 RPM Storage Box</b> <table border="1"> <tr> <td colspan="2">10 1/2 x 10 3/4 x 13</td> <td>Dividers</td> </tr> <tr> <td>2</td> <td>\$14.65</td> <td>10 x 10 5/8</td> </tr> <tr> <td>5</td> <td>28.80</td> <td>12 \$8.40</td> </tr> <tr> <td>10</td> <td>47.90</td> <td>24 12.55</td> </tr> <tr> <td>25</td> <td>98.35</td> <td>48 19.35</td> </tr> <tr> <td>50</td> <td>181.00</td> <td>100 36.85</td> </tr> </table> PCode <b>X7865</b> <b>D78C</b> Store 50-65 Records. WHITE, 275 Lb Test Corrugated storage box. needs no tape or glue. STACKABLE.    1/16" Extra strong white corrugated.		10 1/2 x 10 3/4 x 13		Dividers	2	\$14.65	10 x 10 5/8	5	28.80	12 \$8.40	10	47.90	24 12.55	25	98.35	48 19.35	50	181.00	100 36.85					
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1 \$6.00	Bags Unlimited's own Record Cleaning Fluid. Deep cleaning. Anti-static, residue free.																																																																								
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5 25.00																																																																									
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10 1/2 x 10 3/4 x 13		Dividers																																																																							
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<b>JACKET 12" LP Jacket</b> <table border="1"> <tr> <td colspan="2">12 1/4 x 12 1/4</td> </tr> <tr> <td>WHITE</td> <td>BLACK</td> </tr> <tr> <td>5 \$7.10</td> <td>\$10.35</td> </tr> <tr> <td>10 12.00</td> <td>17.40</td> </tr> <tr> <td>25 16.95</td> <td>25.60</td> </tr> <tr> <td>50 30.75</td> <td>45.30</td> </tr> <tr> <td>100 58.70</td> <td>77.00</td> </tr> <tr> <td>300 138.60 + Frt</td> <td>152.10 + Frt</td> </tr> </table> PCode: <b>SLPJW</b> <b>SLPJK</b> High Gloss Cardboard. Specify with OR without center hole.		12 1/4 x 12 1/4		WHITE	BLACK	5 \$7.10	\$10.35	10 12.00	17.40	25 16.95	25.60	50 30.75	45.30	100 58.70	77.00	300 138.60 + Frt	152.10 + Frt	<b>BOX Album Storage Box</b> <b>WHITE PLASTIC CORRUGATED</b> <b>13 x 13 x 10 1/2</b> <table border="1"> <tr> <td>2</td> <td>\$16.00</td> </tr> <tr> <td>5</td> <td>35.75</td> </tr> <tr> <td>10</td> <td>66.00</td> </tr> <tr> <td>25</td> <td>120.00 + Frt</td> </tr> </table> Prod. Code <b>XLP65PC</b> A SUPERIOR Storage Box. Holds 50-60 LP's. Made from waterproof Polypropylene PLASTIC Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds together. Super Strong. STACKABLE.		2	\$16.00	5	35.75	10	66.00	25	120.00 + Frt	<b>CLEANER Cloth / Sponge</b> <table border="1"> <tr> <td>Record Cleaning Cloth</td> <td>Record Cleaning Sponge</td> </tr> <tr> <td>1 \$2.00</td> <td>1 \$5.00</td> </tr> <tr> <td>5 6.25</td> <td>5 20.00</td> </tr> <tr> <td>10 10.00</td> <td>2 per 10 37.50</td> </tr> </table> Easy to use Record Cloth contains a unique Anti-Static Solution. Lubricates and protects the records as it cleans. Prod. Code <b>ASA2</b> Our Super Sponge is absorbant & dripless. Lint free. Safe for vinyl. Prod. Code <b>ACS2</b>		Record Cleaning Cloth	Record Cleaning Sponge	1 \$2.00	1 \$5.00	5 6.25	5 20.00	10 10.00	2 per 10 37.50	<b>BOX 10" LP/78 RPM Storage Box</b> <b>WHITE PLASTIC CORRUGATED</b> <table border="1"> <tr> <td colspan="2">11 x 11 3/8 x 8</td> </tr> <tr> <td>2</td> <td>\$19.25</td> </tr> <tr> <td>5</td> <td>38.50</td> </tr> <tr> <td>10</td> <td>67.65</td> </tr> <tr> <td>25</td> <td>137.50 + Frt</td> </tr> </table> PCode <b>X7830CP</b> A SUPERIOR Storage Box. Holds 25-30 78 Records. Made from waterproof Polypropylene PLASTIC Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds together. Super Strong, STACKABLE.		11 x 11 3/8 x 8		2	\$19.25	5	38.50	10	67.65	25	137.50 + Frt																								
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<b>OUR PRICES INCLUDE SHIPPING EXCEPT WHERE NOTED</b> PLEASE READ Money orders and orders charged to MC/VISA/AMEX are usually shipped within 2 business days. All sizes in stock at all times. Because we are manufacturers we can make many sizes of bags and backings. If you need a size not listed, please call or write for a price. No PO Box numbers for FedEx Ground Delivery. Please send street address.		<b>DIVIDER LP Divider Cards</b> <table border="1"> <tr> <td colspan="2">12 1/8 X 13 1/8</td> <td>12 1/8 X 13 1/8</td> </tr> <tr> <td>CORRUGATED</td> <td>PLASTIC</td> <td></td> </tr> <tr> <td>12 \$8.65</td> <td>25 \$17.90</td> <td>\$20.90</td> </tr> <tr> <td>24 13.70</td> <td>50 29.30</td> <td>36.20</td> </tr> <tr> <td>48 23.80</td> <td>100 55.00</td> <td>65.75</td> </tr> <tr> <td>100 45.10</td> <td>500 240.25 + Frt</td> <td>282.65 + Frt</td> </tr> <tr> <td>204 88.00</td> <td><b>DLPP30</b></td> <td><b>DLPP40</b></td> </tr> </table> PCode: <b>DLPC</b> 30 Gauge White Polystyrene Indexed.    40 Gauge White Polystyrene Indexed.		12 1/8 X 13 1/8		12 1/8 X 13 1/8	CORRUGATED	PLASTIC		12 \$8.65	25 \$17.90	\$20.90	24 13.70	50 29.30	36.20	48 23.80	100 55.00	65.75	100 45.10	500 240.25 + Frt	282.65 + Frt	204 88.00	<b>DLPP30</b>	<b>DLPP40</b>	<b>SHIPPING &amp; HANDLING:</b> States of: Florida, LA, MO, MN, and all states West of the Mississippi add 10% for shipping. All prices subject to change based upon current market value of raw materials. Not responsible for typographical errors. All bags have 1-1/2" flap unless otherwise noted. Alaska, Hawaii, Virgin Islands, Puerto Rico, APO, FPO, Canada & Foreign, Call or Write for Freight Price Quote.		<b>MAILER 78 RPM Mailer Box / Filler</b> <table border="1"> <tr> <td colspan="2">10 1/2 x 10 1/4 x 1 1/2</td> <td>FILLER</td> </tr> <tr> <td>10</td> <td>\$12.40</td> <td>10 1/8 x 10 1/8</td> </tr> <tr> <td>25</td> <td>19.85</td> <td>50 \$18.15</td> </tr> <tr> <td>50</td> <td>34.05</td> <td>100 24.20</td> </tr> <tr> <td>100</td> <td>61.05</td> <td>250 45.40</td> </tr> <tr> <td>500</td> <td>289.80</td> <td>500 72.60</td> </tr> </table> PCode <b>M7810</b> <b>F78</b> Holds 8 to 10 78/10" LP Records. no jacket. Made from sturdy brown 200 lb. test Corrugated material. Designed for maximum shipping protection.		10 1/2 x 10 1/4 x 1 1/2		FILLER	10	\$12.40	10 1/8 x 10 1/8	25	19.85	50 \$18.15	50	34.05	100 24.20	100	61.05	250 45.40	500	289.80	500 72.60																											
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PLEASE CHECK APPROPRIATE BOX:  
 MONEY ORDER  
 CHECK ENCLOSED  
 CHARGE TO MY VISA / MC / AMEX  
 SEND C.O.D. ADD \$5.50

CREDIT CARD  
 C.O.D.

SIGNATURE \_\_\_\_\_  
 DAY PHONE ( ) \_\_\_\_\_  
 EXP. DATE \_\_\_\_\_  
 CARD NO. \_\_\_\_\_

QUANTITY	MIL	PROD. CODE	DESCRIPTION	PRICE
SUB TOTAL				All orders under \$25.00 add \$4.00
CITY				STATE ZIP C.O.D. orders add \$5.50
NO POST OFFICE BOX NUMBERS FOR FedEx GROUND DELIVERY				NY State Residents add 8% Sales Tax
▲ Florida, States West of the Mississippi, including entire states of LA, MO, MN add 10% for shipping.				
CUSTOMER ACCOUNT CODE				TOTAL