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tracks "Tales of Mystery" & Cozy Powell 11 minute drum solo (Japan release 8,10)...... NAZARETH TRIBUTE "Another Hair of the Dog Glenn Hughes, Doogie White, Chris Th \$36.98 Dianan, Paul Chapman, Micky Moody, Bernie Torme, Phil Campbell (DeadlheutSA 7724) \$13,8 RACERX "Livel Mahha" recorded LA. May 25 (UK release November Japan release 81/0), \$27,98 RONSON, MICK "Heaven and Hull" reissue of 1994 album just after his death with Joe Elliott, Chrissie Hynde, David Bowie, John Meilencamp, Ian Hunter and Queen (Sottfer 7/17)... \$11,98 TKO 'Below the Belt' reissue 1986 third album from original ma sters (Meta' Mayhem 7 10), \$13 98 WAITE, JOHN "Mask of Smiles and Rover's Return" (2 on 1 CD) (One Way USA ret 7 10). \$11.98



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Contents



14 THE CULT

Twenty years ago, The Cult's fresh, loud guitar sound brought them into the same conversations among music fans as Led Zeppelin, Deep Purple, and Atomic Roster. bands who are now back in vogue. Bashed and battered in the press during the '80s, they still kicked out the jams into the '90s, critics be damned. Back today with their first new album in five years, The Cult defy descriptions, and the British rockers won't be held back by any name-calling.

...by Dave Thompson

18 THE CULT DISCOGRAPHY



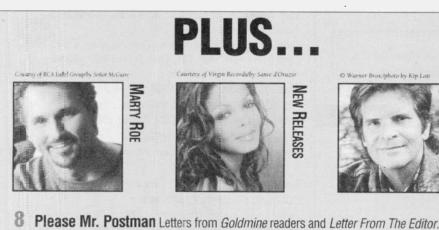
discography even includes a U.K. flexidisc single and materials released by Southern Death Cult and Death Cult. by Dave Thompson



12 THE NATIONAL RECORD SHOW™

Goldmine's National Record Show™ is less than a month away. Final plans are now in place, with a top-notch group of dealers from across the country and Canada as well as expert presenters on hand to make this the record collecting hobby's event of the summer.

...by Greg Loescher



- 10 Grapevine New Buffalo Springfield Box Set, Grapeleaves, update on the National Record Show™ and John Lee Hooker obit.
- 22 Country Junction 10 Questions for Marty Roe, lead singer of Diamond Rio, by Thomas Kintner, plus country music news and reviews.
- 26 New Releases Janet Jackson, The Cult, Sarasota Slim, Smokin' Gun, Journey and more plus Short Takes: Kevin Deal, The Luxury Liners, Glen Phillips, and Billy Nichols...
- 30 Reissues John Fogerty, John Coltrane, Steely Dan, R.L. Burnside, Buddy Knox, INXS and more...
- 58 & 80 Book Reviews The Northern Soul Top 500, Kind Of Blue: The Making Of The Miles Davis Masterpiece and Group Harmony: Echoes Of The Rhythm And Blues Era.
- 65 Market Beat A report from the Greater Hartford Record Show. ... Greg Loescher

COLUMNS...

- 19 Classical Notes Highlights of the hefty 94-CD Rubinstein boxed set. ... Peter Gutmann
- 20 A Broad Abroad Hoodoo Gurus, Wah!, Splodgenessabounds and other silly band names. ... Jo-Ann Greene
- 34 Five Star Cartoon Blue Öyster Cult's Secret Treaties. ... Marty Winters

Garage Sale! Hundreds of records for sale under \$6 Starts on page 54.

BUY & SELL MARKETPLACES

Unit Space Advertising	36
Super Unit Space Section	57
Web Directory	60
Record Show Calendar	64
Retailer Directory	66
CD Showcase	69
Collector's Showcase	70
Want Lists	75
Classifieds	77

GOLDMINE INFORMATION

Subscription Information8	1
Coming Soon to Goldmine8	1
Advertisers Index8	2
Ad Rates & Information8	2

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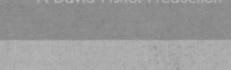
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Column on discographies amazing

Re: Chuck Miller's *Collectormania!* column on discographies in *Goldmine* #547, July 13, 2001: I was not only amazed at the complexity of compiling a discography, but also the listing of all the alternatives such as bootlegs, etc. to make it complete. It makes for the work of a true fan. Whenever I see a discography I can relate to, it sends me searching through your magazine, the Internet and of course the mom-and-pop record stores in forever search of those treasures that might bring my collection of a particular artist that much closer to completion. I'm always amazed at how close your articles are to my obsessive interests and love it when you introduce me to new concepts and ideas. Thanks.

— Jerry Johnson via e-mail

Jazz and free gas go together

I find Goldmine's Jazz Sides column as refreshing as a free full tank of gas! — Dennis Hendley Milwaukee WI

Shaking my head over fake bands

I just wanted to comment and say a few words regarding the stories on "fake bands" that I've been hearing so much about and reading in the pages of *Goldmine* in recent issues. That promoter you mentioned should hang his head in shame over booking acts that have nothing to do with the original hits. The problem is, you see a lot of this going on pretty much anywhere you go.

But I want to add to that. I'm sick and tired of seeing bands touring without original key members, but I don't think you'll find any way around it. I come from a radio background and am now working in music retail. Whenever a veteran band is performing around these parts, I want to know who's in it and who's not. Over the past five or six years there have been a number of bands performing in this part of the country (Upper Michigan) who continue to soldier on without original key members. These bands include Herman's Hermits, The Guess Who, ELO Pt. 2 (at least you know it's "Pt.2") and even The Temptations (Not much you can do when two of your main vocalists are deceased). There are others out there too.

Now granted, the general public doesn't always know who's "in or out" of the band like we music buffs, and when radio spots advertise the band's music for an upcoming concert, what's a person gonna think? What bothers me about these bands who continue to soldier on is that it doesn't seem to bother the general public. OK, if a person wants to shortchange themselves into thinking they are seeing the real deal, that's their prerogative. But I'm finding more and more that a lot of people just don't care, and that's sad.

We've had numerous music festivals in these parts over the years, and even a nearby casino books national talent, so I've seen some good shows and some bad shows. It's the same old thing: Key original vocalists are missing. And often times, you're only getting one or maybe two original members. Creedence Clearwater Revisited? Without John Fogerty, why would anybody want to go? Journey without Steve Perry singing? C'mon! Thin Lizzy

LETTER FROM THE EDITOR Gearing up for the National Record ShowTM #2

Our first National Record Show[™], held last September at The Rock And Roll Hall Of Fame, was a great beginning to what we plan on being an annual tradition for many years to come. Our second show, coming up Aug. 4-5, is expanding to include events not normally seen at a record show, although they are quite common at shows in other collecting areas such as comic books, toys, coins, stamps and sports cards.

We're helping spread the word of record collecting through a series of presentations by hobby and music experts (see page 12 for more detailed information). While hard-core collectors might find some of these presentations basic, there is a huge audience out there that needs the education of what's going on in this exciting pastime we've enjoyed for years. That's part of the goal of the National Record ShowTM — to bring

touring without *any* original members? You've gotta be joking! Foghat is on the road touring without the late "Lonesome" Dave Peverett, and I can't imagine that. Ditto for INXS without Michael Hutchence.

I'm wondering if others feel like I do. I'd welcome feedback on that. Thanks for your time and space.

— Steve Orchard Kingsford MI

{Steve, thanks for your thoughts. Note to self: The only way to assure that I'll always be seeing the real thing is to go to concerts only for solo acts. There's only one Fats Domino, Sting, Madonna, or Bob Dylan, for instance, so anyone else pretending to be them is quickly found out. — Ed.}

Dancing dog on 45 rpm carrying case

I enjoyed Chuck Miller's Collectormania! column about carrying cases for 45 rpm records (Goldmine #543, May 18, 2001). It brought back a lot of memories.

I have a 45 case that says "Dance Party" on it and has line drawings of dancing teens, even a dancing dog! On the back there is a trademark logo that says "Capitol Record Cases" and then in small letters "Capitol Records Distributing Corp. 1961." Does this have any special value? I picked it up at a yard sale in Kansas many years ago. There are no cardstock dividers. I always read Miller's column and think it is one of the better features of *Goldmine*!

> — Bev Kontola Inver Grove Heights MN

{Chuck Miller replies: I would estimate that in near mint condition, if the Capitol logo is clearly visible and the case includes cardstock dividers and unused, numbered stickers or stamps, which yours doesn't, perhaps \$20 to \$25. Certainly if a picture of The Beatles was on the front cover, that estimate would skyrocket.} new collectors into the fold. Let's face it, shows in general have not shown much growth over the past few years, which is really surprising when one considers how many music fans there are out there. But it's expensive for small show promoters to get the word out to a larger audience.

Between what *Goldmine*, our sister publication *Discoveries*, and The Rock And Roll Hall Of Fame can do to promote the show, we will be exposing the fun of record, CD and music memorabilia collecting to a much broader audience. Rock on!

- Greg Loescher

Editor's recommendation: The Alien Kings, *Roswell Cover-up* (www.alienkings. com) Space pop-rock with quirky lyrics and great musicianship.

Update on fake Platters sighting in Louisiana

After reading the Please Mr. Postman letter from Arch Cunningham in the June 29, 2001, issue of Goldmine (#546), I thought it needed a response. Yes, Herb Reed is the only original Platter still performing today and he does have his own Platters group. But a friend of mine, Wayne Miller — who is a member of Reed's group — said that their (Reed's) group has never been scheduled to perform in Shreveport, La. So for the record it was one of those bogus groups. It disgusts me that one of them would use Reed's name in their group title. It is my understanding that Reed is trying to get court approval to be the only group to be able to use The Platters' name. I hope this will occur and shut down those other bogus groups.

This has been a problem for some time not only with The Platters, but also for The Coasters and The Drifters. It makes me wonder how a group that often contains members not even born when these songs were recorded can get up and tell an audience, "Back in '59 when we recorded this song...."

I read somewhere about a couple in New York who was suing a booking agency. At an evening concert they where supposed to see The Drifters. When "The Drifters" came out on stage it was the same group they had seen earlier in the day who had appeared as The Coasters in an afternoon show across town. Supposedly they were suing for \$1,000,000. I'm sure there are many more stories out there about these bogus groups. Keep up the good work!

— Terry Tausz Rock Rapids IA

[Terry, thanks for the clarification on the Shreveport concert. I also wonder how these guys in the fake groups can face their audience. The "best/worst" fake group story I heard about was the fake Vogues group who not only announced each song as you state (i.e., "back in '59") but had the audacity to sign the albums of the real group! Surprise, surprise — that fan felt hurt after she found out the members were not original Vogues, rendering the autographs and album valueless, monetarily and personally. — Ed.)

Doo-Wop Hall Of Fame concert not fake

l am writing in regards to the Letter From The Editor and the Grapevine article that appeared in the June 15, 2001 edition (#545). I attended the induction and concert, but I didn't see anyone carrying signs or protesting. Also, it was not a concert of bogus groups. Earl "Speedoo" Carroll and Bobby Phillips, original members of The Cadillacs, attended and sang. All five original members of The Belmonts attended and performed. Terry Johnson and Johnny Carter, both original members of The Flamingos, attended and spoke kind words about Jake and Zeke Carey founding members of The Flamingos. Bill Pinkney's original Drifters with Bobby Hendricks performed. Shirley Reeves of The Shirelles sang. Last but not least The Harptones with Raul Cita, William Dempsey, Dicey Gallaway, and Willie Windfield sang "Sunday Kind Of Love." All of the above are original members who sang on the original recordings. — Jim Kirby Everett MA

{Pat Benti, executive director of FA.M.E., who did lead a protest at a previous Robbins concert, said that a number of key people, including himself, Mary Wilson, Herb Reed, where already scheduled for other events that evening. "We're opposed to his track record of the past," Benti told Goldmine at press time, including the fact that Robbins was told not to use Dion's name nor The Platters in any advertising but did so anyway. — Ed.}

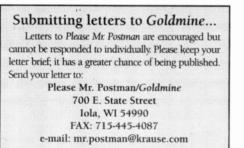
Robbins puts on a good show

The first show I attended that was presented by Harvey Robbins was held this past Nov. 13, at the North Shore Music Theater, in Beverly, Mass. It was presented as "The Show That Never Died — The Clear Lake Review." The artists consisted of The Belmonts (featuring Freddy Milano, an original member), Ernie Valens (Ritchie's cousin), Jay "The Big Bopper Jr." Richardson (J.P. Richardson's son) and The Crickets, with original members J.I. Allison on drums and vocals, Joe B. Mauldin on bass, along with guitarist/songwriter/vocalist Sonny Curtis (who joined the band in 1958) and Glen D. Hardin on keyboards (who joined in 1962).

I certainly thank Robbins for making that particular show possible, particularly for the performance of his band, The Royalty Of All-Stars, which includes Billy Davis, who played guitar on Jackie Wilson's "Higher And Higher."

As for the April 13, 2001, performance at Symphony Hall in Boston, it was more than a

(Please see Please Mr. Postman page 84)





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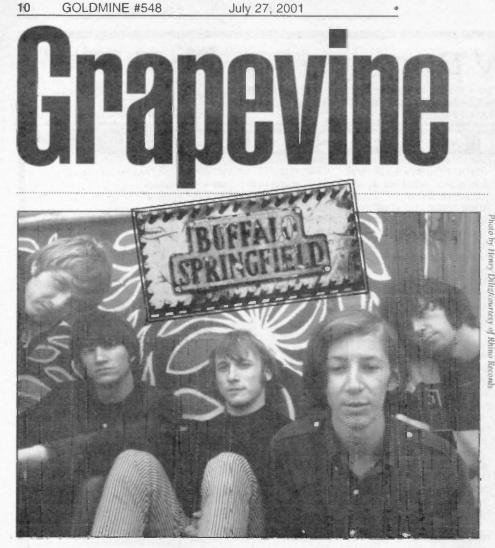
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Buffalo Springfield, from left: Dewey Martin, Richie Furay, Stephen Stills, Bruce Palmer, and Neil Young.

Buffalo Springfield gets boxed

LOS ANGELES — Buffalo Springfield emerged in 1966 as one potent American music band. Canadians Neil Young, drummer Dewey Martin, and bassist Bruce Palmer, (later replaced by Jim Messina) joined Stephen Stills and Richie Furay, all connected through talent scout Barry Friedman, and forged a monumental L.A. folk-rock, pop, country and rock sound that has permeated radio airwaves for decades.

Rhino Records has released a four-CD Buffalo Springfield package called *Box Set*, containing 88 tracks incorporating familiar recordings as well as 36 demos, remixes and other previously unreleased material, documenting Buffalo Springfield's wonderful and intense bonded existence between 1966 and 1968. The songs, liner notes and print information provide a new detailed appreciation of the band, glimpsed and filtered by its members and now realized through the microscope of Neil Young.

Joel Bernstein, project coordinator and researcher for the box, told *Goldmine* about some of the process and concerns in assembling the stellar pop tunes, powerful lyrical rockers and subtle folk laments. "Work on this project actually began 10 years ago. The band members reviewed all the material, selected what they wanted and decided to sequence it in chronological order. It was Neil Young who suggested the package include the first two Buffalo Springfield albums in their entirety."

Discs one through three are sequenced chronologically, integrating the band's earlier demos up to their breakup. The great news: More than half of these tracks have never been available commercially. Disc four features newly remastered versions of Buffalo Springfield's first two albums — Buffalo Springfield (mono) and Buffalo Springfield Again (stereo). A third LP Last Time Around, was released after the band broke up and was not recorded with the full involvement of its members. Just about all of the tunes from *Lost Time Around* are included on *Box Set* anyway.

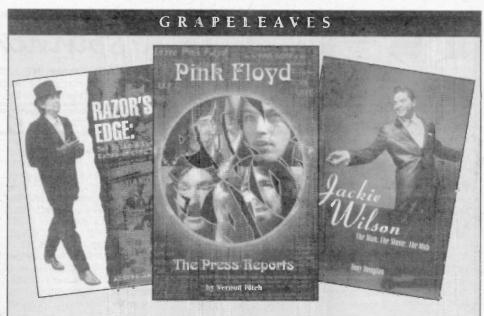
As satisfying as hearing seminal world beat rocker "Uno Mundo, " the cimematic foundations of "Broken Arrow," identifying "Mr. Soul" again and catching "Bluebird" one more time, listeners and collectors of Buffalo Springfield's legacy and catalog must give credit to the Rhino Records package - rare photos, vintage newspaper clippings, memorabilia, a complete discography and even a listing of the band's gigs. The text and collages continue the spirit of visual artist/author Eve Babitz who did the covers for earlier Buffalo Springfield LPs. The historical essays, penned by Pete Long and Ken Viola, are passionate, long-form narratives, weaved with music journalism, reporting and fact-finding missions and combining a collector and fanzine mentality with avid music scholar chops.

Goldmine also talked to Furay about this four-CD set. "The box is for the fanatics, the people that still remember the band 30 years later," he said in a phone call from Boulder. Colo. "There are songs and demos from guys who are part of your life, 'cause people make bands a part of their life. Then, there are those fans and collectors who can say, Wow! I can get another charge now, not just hearing "For What Its Worth" for the 20th time.' Or not just hearing a new mix of one of the songs — 'There's something new for me to grab on to."

Perhaps this is best-illustrated by the inclusion of the demo to "Hung Upside Down." The band version in the box is a

(Please see Buffalo Springfield page 34)

World Radio History



On the bookshelf: Bob Dylan just turned 60, and he is still as active as ever, touring the U.K. in July. Unlike other books on the folk scribe that tend to delve into his '60s work the newest tome on Dylan. Razor's Edge: Bob Dylan And The Never Ending Tour by Andrew Muir (Helter Skelter), focuses on his last two decades. Muir is a longtime "Bobcat" - what avid Dylan fans call themselves --- and wellknown Dylan expert... Pink Floyd: The Press Reports (Collector's Guide Publishing) by Vernon Fitch, curator of the private collection known as The Pink Floyd Archives, is a compendium of Pink Floyd's history from newspaper and music magazine articles from 1966 through 1983 ... Jackie Wilson: The Man, The Music, The Mob by Tony Douglas (Mainstream Publishing) covers the life of the hitproducing singer - in II years he had 55 Top 100 hits and 24 Top 40 hits, the latter being more than Jerry Lee Lewis' and Little Richard's combined Tep 40 output of 15 songs. Wilson's tortured personal life, including being shot with a revolver outside his New York apartment in 1961 by a jilted lover, eventually led to his demise in 1984 after battling the effects of a 1975 heart attack. Douglas interviewed 120 of the crooner's family and friends to get a personal picture of Wilson's charismatic persona . Hot Wacks Supplement 6 (The Hot Wacks Press) bootleg discography reference by Robert Walker is now out. The 400-page book covers a wide range of boolegs with track listings, date of release, recording quality and recording sources from artists as diverse as The Beatles. Led Zeppelin, and Bruce Springsteen to Van Halen, Metallica. and Leonard Cohen.

On stage again, the gloved one: Michael Jackson is planning two Madison Square Garden mega-star concerts Sept. 7 and 10, his first New York appearance in eight years. The first show, beasting "more than 200 stars." includes a Jackson Five duet with 'N Syne as well as Jackson peforming with Britney Spears and Whitney Houston. The second show was just added, with no further details on the lincups. Ticket details will be announced shortly. Expect them to cost an arm and the other glove.

For the benefit of Mr. Kite: The recent record and CD sale at the ARChive Of Contemporary Music in New York City netted the nonprofit organization more than \$12,000 in two days, moving about equal parts CDs and LPs. Reporting to *Goldmine* on the sale, curator Bob George said of the sale that the "nice things we did very well on this sale were the A-Square label's seven-inch singles, including the second MC3 single, "Borderline," plus singles by The Frost, The Rationals, and Scott Case. We also sold a stash of ESG LPs and singles, the usual desirable Smiths 12-inch singles, Chocolate Watchband LPs and pile of new Grand Royal CDs. No big celebs [showed up at the sale], just a pile of regulars like Fred Schneider from The B-52's and DJs. like Dimitree from Dee-lite."

New record labels: Tower Records is spinning off a new label called 33rd Street Records. The first release on it, due out now, is Roots, the third solo album from keyboardist/vocalist/ producer Greg Rolic, cofounder of both Santana (with Carlos Santana) and Journey. The album's title refers to the '00s beginnings of Rolie's (and Santana's) signature Latin rock sound. Rolies vocals were on the Santana hits Black Magic Woman," "Evil Ways" and "Cye Como Va"... Legendary producer/songwriter/ guitarist Chips Moman is launching a Web site, www.chipsmoman. com, that will release Now And Then. Then And Now, a new Billy Joe Roval CD ("Down In The Boondocks," "Cherry Hill Park") with future releases planned, including previously unreleased albums of rockabilly guitar great Carl Perkins (two albums of 80s material) and ex-Sun Records rockabilly ace Billy Lee Riley (I Got A Thing About You Baby) Moman was a prolific songwriter, producer and session guitarist at the famous American Studios in Memphis. He and his crew logged an incredible 72 charting records in one 28-month period at the end of the '60s including Elvis Presleys "In The Ghetto" and "Suspicious Minds," The Box Tops' "The Letter" and "Cry Like A Baby," Net Diamond's "Sweet Caroline," B.J. Thomas' "Hooked On A Feeling" and Dusty Springfield's "Son Of A Preacher Man," to name just a few. His guitar work included memorable riffs on "Funky Broadway," "Mustang Sally" and "Land Of A Thousand Dances," among others.

Odds and ends: Motown Records Web site, www.motown.com, is the first label Web site to be nominated for The International Academy of Digital Arts & Sciences' Online Webby award. Motown artist Erykah Badu's Web site, www.erykahbadu net, also leads the music category nominations for the 5th Annual Webby Awards to be held July 18 in San Francisco. Motown's site was recently relaunched with added musical items from its vaults... A \$40 million performing arts center is being planned on the site of the original Woodslock Music Festival in Bethel, N.Y. Due to open in 2004, the project includes an openair pavilion with seating for 3,500 and lawn seating for 14,000 more, a performance hall, performing arts school, music experience museum, themed retail market, welcome center and lodging. Funding partially came from the Gerry Foundation and reportedly includes \$15 million in aid from New York state.

- Greg Loescher

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11



Beatles, record and poster collecting experts to give presentations at National Record ShowTM

Final plans have been drawn up for this summer's National Record Show™ to be held at The Rock And Roll Hall Of Fame And Museum in Cleveland Aug. 4-5, 2001. Besides quality dealers selling top-notch music collectibles, the National Record Show™ is also providing attendees access to collecting experts on a variety of subjects, designed to address both advanced and beginning collectors' needs.

Bruce Spizer, one of the world's leading Beatles authors, will be appearing on the local Fox affiliate WJW (Channel 8) the morning of Aug. 3. Spizer, who will have just returned from a trip to Africa prior to the show, will have several topics he will be discussing, two based on his best-selling books, *The Beatles On Vee-Jay Records* and *The Beatles History On Capitol Records*, as well the history and collectibility of The Beatles' Butcher cover album.

A *Beatletoons* video presentation by Mitch Axelrod, author of the historical book *Beatletoons*, covers the history of the Fab Four's often-overlooked cartoon series. (It's a great visual treat for Beatles fans and their children!)

Goldmine price guide author Tim Neely and Chuck Miller, Goldmine's Collectormania! columnist and author of the new Warman's American Records will also be on hand. Both Neely and Miller will be sharing time talking about record collecting basics, current market trends and their

National Record Show™ info

When: Aug. 4-5, 2001

Hours: Saturday, 10 a.m. to 9 p.m.; Sunday, 10 a.m. to 5:30 p.m. Where: The Rock And Roll Hall Of Fame, One Key Plaza, Cleveland. Admission: Free admission to the record show; regular price to enter The Rock And Roll Hall Of Fame And Museum. Dealer info: Sorry, sold out. Host hotel: Holiday Inn Select (limited

special-rate rooms; call 216-241-5100 or 1-800-HOLIDAY and mention National Record Show).

For more information: www.krause.com (visit "Shows" on the site) or go to www.rockhall.com.

Cosponsored by Goldmine magazine and The Rock And Roll Hall Of Fame. new books as well as answering audience questions about collecting.

Earlier this year, Neely's third edition of Goldmine Price Guide To 45 RPM Records was published and his new Goldmine Record Album Price Guide, 2nd Edition, is scheduled to come out in time to be unveiled at the National Record ShowTM. Neely is also working on a fall release for Standard Catalog Of American Records, 1976-2000, a follow-up to the well-received Standard Catalog Of American Records, 1950-1975. Neely will oversee Whatzit DayTM (see box on this page) at the show, allowing attendees to bring records and other music-related items to the Goldmine booth for appraisal and information.

Miller's new book, *Warman's American Records*, is also due back from the printer in time for the show. It is a basic reference designed for beginning collectors that provides overviews and expected price ranges of specific areas of record collecting as well as hobby lingo and the nuances of record collecting.

As well as doing their presentations, the four writers will be spending time at the *Goldmine* booth answering questions. Their books will be available for purchase at the booth and at their presentations.

Poster collecting has been a huge area of growth in the hobby. Poster collector Dennis Hickey and poster dealer Morris Everett Jr. of The Last Moving Picture Company will be talking about collecting posters. Hickey specializes in collecting '50s and '60s boxingstyle and Texas psych posters. Everett sells a wide variety of movie posters and will be bringing some stellar rock 'n' roll movie posters, including rare ones from Japan and Europe. Both Hickey and Everett will be exhibiting at the show, so collectors have an opportunity to purchase posters the pair will discuss in their presentations.

The presentations will be held on Saturday and Sunday in the Hall's 4th Floor Theater (Note: Admission to the Hall must be paid to attend these presentations).

Dealers setting up at the National Record Show™ are doing some special shopping just for the show. For example, Ken Barker of All The Best was in Japan in June on a buying trip to pick up Japanese pressings just for the show. Scott Primeau, who is bringing rare rock 'n' roll, R&B and blues 78s, said he just acquired a major 78 collection and is bringing a small

World Radio History

unpicked segment of it to the show

Motownjc's James Hall Jr. focuses his inventory on Midwest rock 'n' roll memorabilia and recordings, especially from the Detroit area.

Bob Levy of Blue Note Records has a wide variety of eclectic material, including some rare Latin 45s, R&rB 78s, oddball sci-fi soundtracks, cheesecake stag records and live radio show promos.

Rod Branhan of Rerun Records promises collectors coming his table at the show some rare '50s R&rB EPs and some very rare '50s LPs by artists such as Dale Hawkins, Marvin Gaye, and The Castells (in stereo) among others.

Amjad Doumani of B-Bop Records has rare sheet music of the 1930s to the 1960s for sale at his table. Doumani also is bringing a rare signed (and authenticated) 8x10 photo of Irving Berlin accompanied by a letter on Berlin's office stationary and the original 1940 postmarked envelope that the photo and letter came in.

Bonus Trax's Steve Reed's table will be stocked with import CDs from Japan, U.K., Europe and Australia as well as out-of-print CDs, radio shows and tour programs.

With the North American Queen Convention taking place the same weekend as the National Record Show[™] (see box on this page for info), dealer Mark Arevalo of Southland CD is bringing an excellent selection of Queen items along with collectible import and promo CDs, LPs and memorabilia from around the world. Southland's selection will range in price from \$5 to \$1,500.

Dick lvancic of Allendale, N.J., is bringing rare surf 45s and near-mint promo albums along with general rock 'n' roll, surf, punk, R&B and soul 45s and albums from the 1950s through the 1970s, ranging in price from bargain bin items to high-end collectibles.

While all the dealers are coming to the show to sell their wares, many also do a lot of buying, among themselves as well as from collectors. Dealer Jack Scott stated that he is interested in purchasing '50s rock 'n' roll memorabilia, so collectors who have any of these items are encouraged to bring them to the show. Sheldon Frymerman of Ontario, Canada, who will be bringing collectible posters and promo cardboard displays, said he is "always looking to buy all kinds of music and toy collectibles." Arevalo of Southland CD told *Goldmine* that "We are interested in buying all types of music collectibles including CDs, 45s, LPs, autographs, concert posters, handbills, tickets and T-shirts as well as promotional music posters."

Some of the exhibitors are hobby service companies, such as longtime *Goldmine* advertiser Bags Unlimited, which manufactures and sells record, CD and memorabilia storage and cleaning items. Bags Unlimited's Julie Offen said the firm is bringing its new Groovy Cleaner product to the National Record ShowTM. The new record cleaning product comes in two styles — one for deep cleaning of regular vinyl LPs and another non-alcoholic version designed specifically for cleaning 78s.

With the wide range of material and prices available from the quality dealers exhibiting, there will definitely be something of interest for everyone attending the National Record Show.

- Greg Loescher

Whatzit Day[™] at the National Record Show[™]

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

Whatzit DayTM Hours:

Saturday, Aug. 4, 10 a.m. -- 1 p.m. Sunday, Aug. 5, 1 p.m. -- 3 p.m.

North American Queen Convention in Cleveland

The official North American Queen Convention, a.k.a. Queen Breakthru-2001, is being held in Cleveland the same weekend as the National Record ShowTM. Celebrating Queen's induction earlier this year into The Rock And Roll Hall Of Fame, the event, held Aug. 3-5, includes a charity auction with personal items donated by Queen, screenings of rare Queen videos, a costume contest, a swap meet and marketplace and a lot more. For more info, go to www.queenworld.com



THE CULT Truly beyond good and evil by Dave Thompson

s cultural icons go, The Cult have taken one helluva lickin' - but they've kept on tickin'. As they celebrate the release of their first album in five years, the utterly vibrant modernistic monolith that is Beyond Good And Evil, observers wonder how on earth they did it. Again. How many times, after all, have The Cult been written off as a musical dinosaur? (At press time, Beyond Good And Evil had debuted at #37 and "Rise" was at #3 for the second week on the Mainstream Rock Tracks chart in Billboard, June 23, 2001. - Ed.}

Ten, 15, 20 years ago, when The Cult were new and the guitars were loud, malcontent mealymouths were filling the U.K. music papers with references to Led Zeppelin, Deep Purple, Atomic Rooster - all the grizzled old ghouls, in fact, who are currently so hip 'n' swinging now. All of which means either The Cult were right all along or the rest of us took a serious wrong turn somewhere around Nirvana.

They've broken up, or at least broken down, a few times as well. By a conservative estimate, their latest rebirth, for an album scheduled for release this summer, is their sixth resurrection, while vocalist Ian Astbury's own solo career enjoyed its own plethora of false starts before finally getting underway last year with his Spirit/Light/Speed set.

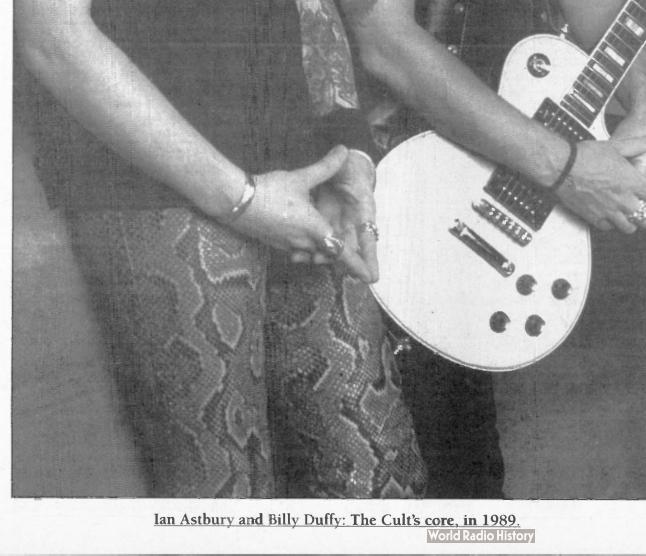
The fact that the album has little in common with almost anything the mothership ever accomplished only amplifies its necessity - around 1992, The Cult themselves took a swift turn down Electro Street (for the single "The Witch") and wound up with nothing more than apathy for their pains. Today, "The Witch" is still ahead of its time, but at least Spirit/Light/Speed can keep it company. Indeed, Astbury even recorded a new version as one of the undisputed highlights of the main feast.

"The thing about 'The Witch' was, it was a song I'd written, back in December 1989, way ahead of the pack, and I don't think it ever received the attention it deserved," said Astbury. "It was an impressive song, an influential song, and it was completely overlooked. We recorded it with Rick Rubin in '93, '94, but it only ever came out on a soundtrack [Cool World] and it was buried because that was a cool soundtrack. There was so much great stuff on there. It wasn't overshadowed, but it did have competition."

He still regrets that The Cult never followed through on the song. "That was a song which really could have changed The Cult's direction, through the Ceremony period, that's where I thought we should have gone ----shaved our heads and done songs like 'The Witch.' But the commercial pressures surrounding the band, emotional things - my father had just died - I didn't want the hassle of having to go out there and fight and be a martyr for this music. So I kinda let Billy [Duffy] take over. Throughout that period we were going sideways, but 'The Witch' did become an important part of The Cult's set and, when I was doing my album, I thought that, as it was such an important song, it would be appropriate to do it again."

Technology has advanced considerably since the original was recorded - the new performance is a lot grittier than The Cult version - a big, fat, dirty electric soup.

"That's how it was meant to sound. I wanted the electronics, but I wanted it to sound organic as well, that heavy, grinding urban blues, like The Rolling Stones



doing *Beggars Banquet* and *Let It Bleed*, where the song and the performance and the sound actually put you in a head space which no other records can."

There again, that has always been the magic of The Cult. The first British band ever to take on the combined might of America's rock 'n' roll '80s and win, the first to look the likes of Guns N' Roses and Metallica in the eye without flinching (or losing their lunch), The Cult exploded onto the scene in the mid-1980s on a wave of blistered bombast, then kept on growing from there. By the time the band finally called it quits a decade later, they were arguably the most dynamic rock (with a capital "R") band the U.K. had ever produced. Their demise was as spectacular as anything else they'd ever done, a knock-down fistfight in full view of the world, which, Astbury now admits, was why they wound up re-forming last year.

"I walked out in March 1995. We had a big impassioned brawl on the Copacabana Beach. I was at the end of my tether, exhausted and basically lost my mind. We'd been together since 1983, pretty much nonstop, tour-album-tour-album, and the one time I tried taking a vacation for 10 days, I couldn't handle it. So come 1995 it was just a case of getting away from it."

He didn't go far — a month later, he had a new band, The Holy Barbarians, up and running.

"That's true. I had a month away and couldn't wait to get back in again. I'd left I'he Cult, but I still had a pile of songs and I wanted to record them. But I wanted to do things differently. The Cult had become all about accountants and record labels and doing everything on a grand scale.

"The Holy Barbarians rehearsed in my garage. It was making music for authentic reasons, for the sake of making music. It wasn't intended to be a big commercial thing — we just did it. It was great. We toured in a van, we didn't do anything we didn't want to. If we wanted to be a degenerate mess, we could. It was like being in my first band again and it reaffirmed my love of music."

That reaffirmation is at the heart of the revived Cult.

"Billy and I got together again and said, 'If we're going to do this, we have to do it properly — get the best band lineup we've ever had and just hit it.' No hiding behind the big rock sound, no worrying about whether the record will sell 10 million or 20, just make the music we both want to make, in the way we want to make it. So we got Martyn Lenoble [ex-Porno For Pyros] in, and Matt Sorum came back, and it was exciting again, which is what The Cult should be."

Lenoble is gone now, replaced by Billy Morrison shortly before work began on what has now emerged as *Beyond Good And Evil*. But Astbury's meaning is unchanged.

The music they are making matches the mood. Astbury sums it up, simply, as "dark, sexy... brave. We're sort of rejecting the old adolescent impulse approach and not leaving ourselves any place to hide in the tracks. This isn't a nostalgia thing, We want to make music that's going to be influential on the future. We don't care about the past."

But the reunion has not been entirely incident-free. Indeed, no sooner was the grapevine buzzing about the newlook lineup than their former record company, Beggars Banquet, was immortalizing the old, first via a hits collection sensibly titled *The Singles*, then, for completists and import buffs, through a seven-CD *Rare Cult* collection, cobbling together B-sides, outtakes, remixes, BBC sessions and demos. If it lurked in the vault, it was dragged into daylight. While it's physically impossible to sit through quite so much unbridled testosterone in one sitting, still a few days spent in the company of *Rare Cult* doesn't simply offer up an alternate history of the band, it also reminds us why they were so important in the first place.

Astbury was born in the Merseyside town of Heswall, Cheshire, on May 14, 1962. The family moved around a great deal, and by the time he was 11, Astbury had already lived in three countries — England, Scotland and Canada. He finally returned to the U.K. in 1978, following a 28-day stint in the Canadian army.

"I saw the Sex Pistols on Canadian television. This was after they'd broken up, mind you, or around the same time, but the punk thing looked so exciting, I wanted to see what it was all about for myself."

Renaming himself Ian Lindsay (his mother's maiden name), Astbury drifted first through his mother's hometown of

Glasgow before winding up in Liverpool, where he was involved in several bands, none of which ever got off the ground. Send No Flowers is the only band name he recalls.

Astbury's next move was to Belfast, Northern Ireland, where he fronted the similarly unknown Children Of Lust. But by late 1981, he was back in England, sharing a house with some likeminded punks in Bradford. There, from what he remembers as a chaotic aggregation of personalities and musical preferences, a new band began to take shape — Southern Death Cult.

Formed in late 1981, that band would survive into early 1983, a period that saw them release one single through Beggars Banquet, record a radio session for the BBC and find themselves described as the future of rock 'n' roll by the U.K. music paper *Sounds*. On the eve of signing a major label deal with EMI, however, Astbury broke up the band.

"I wanted to be a lot more serious about the music, because everything up to that point was so much more about the 'success' — it had been so overwhelming, so fast, and I wanted to stay grounded. I wanted to get into my writing more. I was released shortly before Christmas, as the band embarked on a string of gigs with Big Country. Then, in March, the band returned to the studio to begin the task of following up *Dreamtime* with Wham! producer Steve Brown.

May brought the first fruits of the union, the stunning "(She Sells) Sanctuary" single. Introducing the wide-screen rock sound that would come to characterize the band, "Sanctuary" stormed to #15 in May 1985; it also became The Cult's first American release.

It was a fraught time for the group, however. Preston had been becoming increasingly unreliable of late, with drugs lying at the heart of many of his problems. Now, with the album sessions beckoning, Astbury, Duffy, and Stewart had a difficult decision to make. "We ended up sacking Nigel just before we went in," Astbury recalled.

Preston was replaced by Mark Brzezicki of Big Country for what would become the *Love* album, but the dramatic change of style in this department was just one of many served up by the album.

"We're sort of rejecting the old adolescent impulse approach and not leaving ourselves any place to hide in the tracks. This isn't a nostalgia thing. We want to make music that's going to be influential on the future." *— Ian Astbury, about* Beyond Good And Evil

so fucking serious about the whole thing, and everyone else was going, 'Oh well, if we stay together for a few more months we can do the Pistols thing and rip everyone off,' and 1 just said, 'In six months time we're gonna be nowhere.'"

Some months earlier, the band had played a string of shows with Theatre Of Hate. That group, too, had since splintered; Astbury then linked with their guitarist, Duffy, plus drummer Ray Taylor Smith and guitarist-turned-bassist Jamie Stewart and formed Death Cult in spring 1983. Again, however, it was a short-lived affair — an eponymous EP and a handful of live shows before Taylor Smith quit to be replaced by Nigel Preston.

In this form, Death Cult recorded their second single, "God's Zoo"; a second British tour followed, and in December, the band were booked to make their national TV debut, on Channel 4's *The Tube*. Before that happened, however, Astbury made a crucial decision. Visiting the U.S. over Christmas, he became convinced that the group's future lay in that country, not Britain — "but it was never going to happen with a name like Death Cult. It was too Gothic, too gloomy. It wouldn't mean anything over there." For the second time in 12 months, Astbury found himself truncating his band's name, just in time for *The Tube* performance.

Recording occupied the band's time throughout the early spring of 1984; they broke their silence in May, with a 12night tour of British ballrooms and universities and the release of a new single, "Spiritwalker." It effortlessly topped the indie charts, while the band's spring tour, too, was a triumph, closing May 20 with a show at the London Lyceum that was both filmed and recorded for future release.

In August, The Cult departed for their first professional look at their spiritual homeland, America. The Cult's U.S. debut was scheduled for August 1984 with shows in New York and Los Angeles. A second U.K. single, "Go West," followed that same month, preceding The Cult's debut album, *Dreamtime*.

"Resurrection Joe." the third single from Dreamtime, was

World Radio History



Astbury was becoming increasingly psychedelic, both in terms of his costuming and his musical tastes. He was listening to The Doors and Jimi Hendrix, and their influence was simply boiling over into his music. From there, he acknowledged, it was but a small step toward Led Zeppelin and Free, and, as The Cult toured Japan (in September 1985) and the U.S. in the wake of *Love*, with ex–Julian Lennon drummer Les Warner now filling in at the back, these influences, too, began coming to the fore.

Love itself sold more than 200,000 copies in Britain, effortlessly spawning two more hit singles ("Rain," #17 in October and a remixed "Revolution," #30 in December). But Astbury also remembered, "We had our fair share of shit. By the time we did the *Love* album, I think I'd taken so much shit that it really began to weigh me down, and it really began to hurt a lot. I so desperately wanted to be accepted in Britain and was constantly ridiculed, criticized [and] put down."

Indeed, in a career hallmarked by its unpredictability, both Astbury and Duffy acknowledge that one thing never changed — the depths of loathing that the U.K. music press reserved for The Cult. Duffy once admitted that if it wasn't for The Alarm, he would have committed suicide. "They were the only band getting worse press than us."

Astbury continued, "We got the most incredible slandering. I think it was because [of] a lot of things I said in interviews, the way I carried myself on stage and stuff. It was slightly loaded, so people took it as being a bit aloof and arrogant.

"I got so caught up in what I was doing, I was so intent on communicating with the audience, making them move, shake them up, get them involved with the music, get them dancing, get them to express themselves — and a lot of that came from being a fan myself, going down the front at The Clash or The Damned or The Cramps, whatever, and dancing, being down at the front, giving it everything you've got, blowing away all the bullshit of the day, the week, your life.



The changing look of The Cult. At left, 1987; center, present; at right, 1994. At present, drummer Matt Sorum has returned to The Cult. He held the drum seat in Guns N' Roses after Steven Adler. Center <u>photo, from left: Sorum, Ian Astbury, and Billy Duffy.</u>

especially if you'd had a few drinks or some pills — sweet release."

It was the sheer weight of this negativity that would finally convince The Cult that America was indeed the place where their fortunes, and futures, lay. *Love* had reached #87 in the U.S., and no one doubted that, with a more concentrated profile, The Cult could easily do a lot better next time. The band simply decided that "next time" would be "now."

Although they toured heavily elsewhere, The Cult played just three British concerts during 1986, a one-off London show at the Brixton Academy and festival dates in Glasgow and Milton Keynes (opening for Simple Minds). The critics had another arrow to their bows, the fact that The Cult had turned their back on Britain.

"I'm still too sensitive to criticism." Astbury explained in his defense. "No, I don't think there is such a thing as being too sensitive. It's just that I wouldn't lie, and all that really hurt me. It just crushed me over a period of time, and I began to drink a lot more heavily than I ever had."

According to The Cult's own mythology, the sessions for what became the *Electric* album passed by with Astbury in an almost a perpetual stupor; he admitted, "When we did *Electric*, I was drunk every day of the sessions. That record is like my evil twin, the Mr. Hyde to *Love*'s Dr. Jekyll — a really dark album. I mean, all we did was drink. I was completely fucking wasted all the time. I don't remember being sober during that period at all."

The initial *Electric* sessions, at Manor Studios in Oxfordshire, were undertaken with Brown again at the helm. Within weeks of completing the record, however, Astbury and Duffy acknowledged that the album left much to be desired, Brown using what Duffy described as "much the same approach as before, whereas we'd changed."

In November 1986, he and Astbury flew to New York, where Def Jam supremo Rick Rubin was waiting to remix the key tracks. Remixing became re-recording, which in turn led to The Cult scrapping the entire album and starting again under Rubin's supervision. In February 1987, four months after *Electric* was originally set to be released, the first fruit of the sessions, "Love Removal Machine," finally appeared.

Junked as an album in their own right, the Manor sessions proved a fruitful source for U.K. B-side material throughout this period, with further tracks leaking out on 1988's *The Manor Sessions* EP and, of course, *Rare Cult. Electric* itself, meanwhile, arrived in April 1987 as The Cult returned to the road, debuting yet another lineup shift. While Jamie Stewart shifted to rhythm guitar, Kid Chaos, formerly of Zodiac Mindwarp, came in on bass. Fewer than three years after they supported Big Country at Wembley Arena, The Cult were back there, as headliners in their own, much-deserved right.

Electric also repaid at least some of the band's hard work by breaking into the U.S. Top 40, climbing to #37. More important, however, it set the stage for whatever musical turbulence would be shaping the second half of the hitherto stagnant 1980s.

"The whole scene was changing, and we became part of it," Astbury recalled. "Groups like Metallica burst through, Guns N' Roses burst through, we burst through, the rap scene burst through. Suddenly there was something happening again, and whatever it turned out to be, it was a changing of the guard. Goodbye Mr. Spandex '70s Rocker, hello Mr. New Hair '80s Rocker. Only the new guard became the old guard very quickly, to the point where Guns are now the establishment themselves, and we rubbed shoulders with that a little. We got dangerously, incredibly, close to that.

"But it was kind of fun in a way, driving on the edge. It was really quite exciting to go there when we absolutely had no business being there, being in their world, competing with them and doing quite well. Actually, it was incredible."

This latest Cult lineup toured the U.S. through 1987-88, headlining over an infant Guns N' Roses on an outing that was swiftly to ascend to the annals of rock legend as the drunken episodes mounted up as quickly as the wrecked-hotel bills. By the time the band came off the road in March 1988, The Cult were in total disarray.

The most immediate casualties were the band's management team, Chaos, and Warner, all of whom were let go. Chaos, or Haggis, as he was now calling himself, immediately formed his own new band, The Four Horsemen. Warner retaliated by fighting his dismissal in the courts, claiming that he'd been taken on as a full-time band member (Astbury and Duffy argued he was simply employed for the duration) and was thus entitled to more substantial compensation than the £2,000 and a new drum kit that The Cult allegedly offered him.

The Cult, meanwhile, relocated to Los Angeles and began casting around not only for new management and a rhythm section, but also a new producer as well. They eventually <u>settled</u> on Bob Rock, best known for his engineering work with Aerosmith. With Stewart reverting to bass, a session drummer, Mick Curry, was recruited, and the team headed to Canada to begin work on *Sonic Temple*.

Reaching #3 in the U.K. and #10 in America, *Sonic Temple* remains the most contentious of The Cult's entire album catalog. The record finally won them the respect and acceptance of the heavy-metal crowd with whom they'd been flirting for so long but also stripped away every last shred of "alternative" credibility the band had ever mustered. Indeed, Beggars Banquet's U.K. marketing campaign made no bones about courting the metal marketplace, even including a free sewon patch — the emblem of Britain's metallic hordes — with early copies of the album.

Similarly, the singles "Fire Woman" and "Edie (Ciao Baby)" both catapulted The Cult onto the chart on both sides of the Atlantic. But again, at what cost?

Astbury was falling apart, drunken, drugged and utterly unpredictable. With Sorum moving into the drum seat, The Cult set out on their latest world tour on April 29, beginning with a slot opening for Metallica's "Damaged Justice" jaunt across the U.S. Their own "Prayer Tour" would follow immediately afterward.

"'Damaged Justice' was madness," Astbury related, "the height of Bacchanalian fucking living off the vine, white-line fever, trashing hotel rooms, groupies — you name it, it was going on. I was right in the heart of this thing, and it's going on every fucking night. It was like a bordello every night, traveling in a mobile whore house. Everywhere we were, it was happening."

On Sept. 6, 1989, The Cult appeared at the MTV Video Music Awards, before returning to Europe for a tour with Aerosmith. Again, it was a destructive mess, personally if not musically. Astbury said he remembers running into Jason Bonham in an hotel somewhere and being told that the young drummer had been advised not to go near him, "because I was a dangerous influence! On [Led Zeppelin's] John Bonham's son!"

The sick thing was, he now admited, he probably would have been. "There were times when I got out of order. I've been put in jail several times. I've got a dislocated shoulder to show for some of my obnoxious behavior. I've got a few scars. And that's the point — if I was out of order, I certainly got put back in my place pretty quickly."

The Cult were back in Britain for a Wembley show in November 1989, only to run into fresh controversy. Plugging their latest single, "Sun King," on TV's Jonathan Ross Show, Astbury appeared completely out of control and horribly out of shape. The last the cameras saw of him, he was on his knees on the floor, smashing his microphone into the stage, while the band howled out the dying chords of "Born To Be Wild," the ultimate biker anthem suddenly and sickeningly transformed into the macho anthem of a man who'd spent too long believing his own hard-drinking, hard-rocking reputation.

Yet it was not Astbury who earned the following morning's headlines, but Duffy, who appeared on screen wearing a T-shirt emblazoned with a reversed swastika. The ensuing outcry barely even registered the fact that Duffy himself is half-Jewish.

On Jan. 9, 1990, The Cult opened another U.S. tour in Tempe, Ariz., but finally, following

one last show in Huntsville, Ala., March 25, they were off the road at last and Astbury began piecing together a dream he'd been nursing for six months already - a massive musical festival he called Gathering Of The Tribes.

Ultimately, the event emerged a mere shadow of its original form, much of its star potential crudely amputated by jealous, warring booking agencies. But still it was a triumph. Spread over two days (Oct. 6-7) at the Shoreline Amphitheater in Mountain View, Calif., and the Pacific Amphitheater in Costa Mesa, the lineup included The Cramps, The Charlatans, Soundgarden, Queen Latifah, Steve Jones, The American Indian Dance Theater, Indigo Girls, and Michelle Shocked.

"It was an incredible success. We felt that we'd done something. And it was very mildly observed by the media as well, so at the time I thought it was OK. We were even planning another one. And then Lollapalooza came along, and they all said it was based on The Reading Festival. Well fuck, that's been going on for 20 years. Why do it six months after this event? Why not do it six months previous? End of argument."

The Gathering Of The Tribes debacle left Astbury feeling as cheated as he was depleted, particularly when he turned back to his own life, both in and out of the music industry, and realized that it, too, was fast coming unraveled.

"Basically, the band had split up. We were done - we were burned out. Gone. Relationships were in tatters. I was basically hanging on by a thread. I was a complete burned-out wreck."

His father died and, two weeks later, so did Andrew Wood, vocalist with the Seattle hand Mother Love Bone and one of Astbury's closest friends. Asthury was devastated.

"I just couldn't do anything any more. My relationship with Billy was incredibly tarnished. Matt Sorum was offered 'x' amount to join Guns N' Roses, so he just kind of went. 'This is a much more secure seat' and left. Jamie Stewart's wife basically pulled him out of our black world and he went off to be a domestic house-husband, and he's much more happy being a producer.

"So that left Billy and I having to deal with each other, which is when we discovered all the debts and the legal messes which were left over from before. We were falling out with our manager, and the whole thing had become incredibly cynical. It was horrible. It was like something out of one of those old B-movies where they have about 50 medical machines hooked up to one tiny little black heart."

The band was on its last legs - Beggars Banquet admitted as much with the release of The Singles Collection, a 10-CD boxed set that really seemed to be the last word in Cult releases. Yet the beast was not ready to roll over, even if the state of mind surrounding 1991's Ceremony album was hardly conducive to making a great record.

Augmented by session musicians Charley Drayton (bass) and Sonic Temple drummer Curry, "We went in and we spent a ridiculous amount of money making it." The songs, Astbury maintained, were "not too bad. But the way we recorded it was really bad."

Ceremony united the band with producer Richie Zito, "and the only reason we used him was because he was the first person to



Ian Astbury, live, 1987, in Cleveland.

walk into the room and stay there. Rick Rubin took one look at us and said, 'Not right now.' Bob Rock was with Metallica, so we just went, 'OK, Richie, you're a maker of fine confectionery. You've got the job.' He'd sold like five million records with Heart and all that kind of bullshit. We thought maybe he could do the same with us, and it was a fucking shambles."

Astbury sought solace outside of the studio, but this time, it was neither drink nor drugs to which he turned. "I met my future wife, Heather, at the time, so I just went off with her all the time. I just started hanging out with Heather, having the greatest time, and I started rediscovering myself, not drinking as much, and eventually I started to get a bit wider as a person."

It was a slow process, encompassing not only the completion of Ceremony, but also the accompanying ("fucking inevitable!") world tour. Surrounded again by strangers, the rhythm section of Kinley Wolfe and Michael Lee, "I was hanging out with Heather. I started hanging out more with Billy and we became friends again, and we decided that once the tour was over, it was time to get our shit back together.

"We had a lot of soul-searching to do, because we'd been together 10 years, and a lot of stuff came out, a lot of stuff about how we wanted to work with each other, and shit started coming out. But we kept going. We got a new manager who worked very closely with us and was a real Cult fanatic. We built a lot of things around the band and sorted out a lot of financial bullshit which was going around" — bullshit that included a lawsuit filed by the mother of the young American Indian boy pictured on the cover of Ceremony. "We used that picture in complete sincerity. We obtained the rights in the proper way. It all pretty much lies with the photographer, but we're implicated in that, even though we did it for all the right reasons, politically, spiritually, everything id Radio Hsibin was originally scheduled to

"But we got busted for it, which was very much typical of the times we were going through. We get nailed for that. There were lawsuits from ex-drummers [Warner], Nigel Preston died of a heroin overdose just before The Cult In The Park show, there was loads of stuff. But we came back from the dead anyway."

The Cult's re-emergence was signaled by the release of "The Witch," a British club favorite throughout the summer of '92, and the creation of a new band lineup, featuring ex-Mission bassist Craig Adams and drummer Scott Garrett.

This new lineup played a handful of U.K. dates that summer, including an appearance at Guns N' Roses' Milton Keynes Bowl festival and a 40-date European tour with Metallica. "Seven times they asked us, and I said no. But finally, they told us Alice In Chains would also be on the bill, and that sounded a bit more liberal than just us and Metallica, so we said OK.'

In any event, Alice In Chains pulled out, to be replaced by Suicidal Tendencies, "with us sandwiched between them, and we were thinking there was no way we could do it, because at the time we were wearing baggy Levis and old punk T-shirts and boots and we'd all cut our hair off. We looked like a shower of punk art students from the '70s.

But we went out and did the shows and at first, we were really pissed off, thinking, 'We should not be here. This is not the place for us.' But after a while it was 'Fuck this, let's just have a good time,' and it was brilliant, a complete riot. Then we did our own shows, and suddenly we found we had this audience that had never gone away.

"We were even selling out places we'd already played with Metallica. It was just overwhelming. People were so fanatical about us, and it was like starting over again. To me it was a brand-new band, and when we went into record the next album, The Cult, it was a product of that energy."

produce the album, "but it was not to be. We expected him to come down to rehearsals, but he was working with Tom Petty. We expected him to come down to rehearsals, but he was working with Mick Jagger. He was hanging out with Donovan, he'd just signed Joe Cocker, he was working with Johnny Cash... in the end we went, 'Fuck this shit,' and forgot it.

"And then Bob Rock called me up and said, 'I really want to work with you guys again.' Now, I really wasn't too keen on Sonic Temple in some respects, although it was a commercial success, but I went up to meet with him and he just blew me away. He said he really understood my criticisms of that album, but as far as he was concerned he never got a fair crack of the whip.

"So we went to Vancouver and recorded in this little warehouse. We knew we wanted to make a dry record. We didn't want any more grandiose, over-the-top records. We wanted to make a very sincere, honest, truthful record, and that was the challenge, to be honest. It's very strange, but this is an album I should have made when I was 17 or 18 years old but I wouldn't have been able to. I don't think I'd have been able to face the issues."

The Cult's return to the stage opened with a low-key show at Vancouver's Commodore Ballroom in October 1994. British, European and Australian dates followed, before the band made it back to the U.S. in February. With a set divided squarely between new material and old favorites, with Astbury positively demonic both on stage and, given his newfound penchant for fearless stage-diving, off it, The Cult played to packed houses everywhere, and every night sent audiences away in amazement.

"When people thought of The Cult, they thought of a tired old rock band," Astbury smirked. "Then they come to see us, and we're anything but."

The lineup had shifted slightly again, with the addition of rhythm guitarist James Stevenson, most recently ex-Gene Loves Jezebel, and for the first time in years, The Cult was firing again on all cylinders, a band in every sense of the word.

How quickly it went off the rails, breaking apart on a beach in Brazil as the band wound through the South American leg of its best tour in years. 1994 saw The Cult climb back off their sickbed. 1995 proved that the sickness had really only gone into remission. 2001, and a new album whose very title seems somehow pertinent to The Cult's own survival - for they are indeed "beyond good and evil" - may be the year in which the cure is finally effected.

"I think in the past, the problem was... we'd pretty much done everything under the sun that a group could do, at least in terms of our background. When The Cult started, I was on the dole. I was homeless before that. I wouldn't say I had a "typical" northern English upbringing because I moved around a lot, but coming out of school, getting into a band, all the way through Southern Death Cult, minor success; Death Cult, greater success; and finally The Cult, chart success, conquering America, blah blah blah, doing everything under the sun, and all before the age of 26

"Hopefully, but I really do believe it this time, I know better now. This time, I think we'll make it work.'

Selected Cult discography

by Dave Thompson

Contraction of the second	· · · · · · · · · · · · · · · · · · ·	Dure .	mompoon		
U.S. 45s			Beggars B BEG 230T	Edie/Medicine Train/Love Removal Machine (live)	1989
Label/#	A-side/B-side	Year	Beggars B BEG 235T	Sun King/Edie/She Sells Sanctuary	1989
Sire 7-28520	She Selis Sanctuary/Little Face	1986	Label/#	A-side/B-side	Year
Sire 7-28290	LiP Devil/Memphis Hip Shake	1987	Beggars B BEG 241 TG	Sweet Soul Sister/The River/American Horse (live)	1990
Sire 7-21945	She Sells Sanctuary/Love Removal Machine (back to back hits)	1988	Beggars B BEG 241TR	Sweet Soul Sister (Rock's Mix)/Soul Asylum (live)	1990
Sire 7-27543	Fire Woman/Automatic Blues	1989	Beggars B BEG 241 TP	Sweet Soul Sister/(Rock's Mix)/(live)	1990
Sire 7-22873	Edie (Ciao Baby)/Love Removal Machine (live)	1959	Beggars B BEG 255T	Wild Hearted Son (long)/Indian/Red Jesus	1991
			Beggars B CULT 16	The Witch (edit)/(long)	1992
U.S. 12-inch singles			Beggars B BEG 263T	She Sells Sanctuary/(Dog Star Rising)/(Slutnostic)/(Sundance)	1993
Sire 20407	She Sells Sanctuary (Howling Mix)/(12-inch Mix)/Little Face	1985	Beggars B BBQ 40T Beggars B BBQ 45T	Coming Down/(remix)/Gone Star/Breathing Out/The Witch	1994
Sire 20641	Love Removal Machine/(extended)/Wolf Child's Blues	1987	Deggars D DDQ 451	Star/Dreatning Out/The Witch	1995
Sire 20743	Wild Flower/(remix)/(dub)	1987	U.K. picture disc sing	alac	
Sire 21195	Fire Woman (L.A. Rock Mix)/Automatic Blues/Messin' Up The Blues	1989	Beggars B BEG 115P		
Sire PRO-A-2394 Sire PRO-A-2427	She Sells Sanctuary (same on both sides)	1985	Beggars B BEG 195P	Go West/Sea And Sky Wild Flower/Love Trooper	1984
Sire PRO-A-2691	Rain (same on both sides) Love Removal Machine (seven-inch edit) (same on both sides)	1985	Degats D DEO 1771	while rower/rove rooper	1987
Sire PRO-A-2726	Lil' Devil (same on both sides)	1987 1987	U.K. cassette singles		
Sire PRO-A-2775	Wildflower (LP version)/(Remix)	1987	Beggars B BEG 135C	Ch. C.I. C	1005
Sire PRO-A-3435	Fire Woman (same on both sides)	1989	Beggars B BEG 153C Beggars B BEG 152C	She Sells Sanctuary (long)/(Howling Mix)/The Snake/ Assault On Sanctuary Revolution (long)/All Souls Avenue/Judith/Sunrise	
Reprise PRO-A-5599	The Witch (Edit) (LP Version)	1992	Beggars B BEG 182C	Love Removal Machine/(extended)/Wolf's Child Blues/Conquistador/Groove Co.	1985 1986
			Beggars B BEG 188C	Lil' Devil/Zap City/She Sells Sanctuary (live)/Phoenix (live)/Wild	1987
U.S. CD singles				Thing-Louie Louie (live)	1 201
Sire PRO CD 3435	Fire Woman	1989	Beggars B BEG 195C	Wild Flower/(Extended Rock Mix)/Love Trooper/Horse Nation (live)	1987
Sire PRO CD 3631	Edie	1989	Beggars B BEG 228C	Fire Woman/Automatic Blues	1989
Sire PRO CD 3604	Sun King	1989	Beggars B BED 230C	Edie/Bleeding Heart Graffiti	1989
Sire PRO CD 3881	Sweet Soul Sister	1990	Beggars B BEG 235C	Sun King/Edie	1989
Sire PRO CD 5009	Wild Hearted Son	1991	Beggars B BEG 241C	Sweet Soul Sister/The River	1990
Sire PRO CD 5187	Heart Of Soul	1992	Beggars B BEG 255C	Wild Hearted Son/Indian	1991
Sire PRO CD 7091	Coming Down	1994	Beggars B BEG 260C	Heart Of Soul/Earth Moto	1992
Sire 41803	Coming Down (edit)/(Butcher Brothers Club Remix)/Gone/(Butcher	1995	Beggars B BBQ 40C	Coming Down/(remix)	1994
	Brothers Remix)		Beggars B BBQ 45C	Star/Breathing Out	1995
TIS all			IIK double male die	alor	
U.S. albums	and it has been a set of the set		U.K. double pack sing		
Sire 25359	Love	1985	Beggars B BEG 152D Beggars B BEG 182D	Revolution/All Souls Avenue/Judith/Sunrise	1985
Sire 25551	Electric	1987	Beggars B BEG 182D Beggars B BEG 188D	Love Removal Machine/Wolf's Child Blues/Conquistador/Groove Co.	1986
Sire 25871	Sonic Temple	1989	Beggars B BEG 188D	Lil' Devil/Zap City/She Sells Sanctuary (live)/Phoenix (live)/Wild	1987
Sire 26673 Sire 45673-2	Ceremony The Cult	1991	Beggars B BEG 195D	Thing-Louie, Louie (live) (12-inch) Wild Flower/Love Trooper/Outlaw (live)/Horse Nation (live)	1007
Reprise 46047-2	High Octane Cult	1994	Degrate D DEC 1990	who rower love trooper outlaw (nve) riorse watton (uve)	1987
Beggars Banquet 80208	Spirit Light Speed (Ian Astbury solo)	1996 2000	U.K. CD singles		
Beggars Banquet 82026	Pure Cult: The Singles 1984-95	2000	Beggars B BEG 188CD	LIP Desilition Claudele Call Constant di Most i di Martino di	1007
Beggars Banquet 82029	Best Of Rare Cult	2000	Deggars D DEG 100CD	Lil' Devil/Zap City/She Sells Sanctuary (live)/Phoenix (live)/Love Removal Machine	1987
Beggars Banquet 82030	Rare Cult (six-CD box)	2000	Beggars B BEG 195CD	Wild Flower/(Extended Rock Mix)/She Sells Sanctuary (live)/Horse Nation	1987
Lava 83440	Beyond Good And Evil	2001	Deggarr D DEG 1990D	(live)/Outlaw (live)/Love Trooper	1907
		11222	Beggars B BEG 228CD	Fire Woman/Automatic Blues/Messin' Up The Blues (three-inch CD)	1989
			Beggars B BEG 230CD	Edie/Love Removal Machine (live)/Revolution (live)	1989
ALLER			Beggars B BEG 230CP	Edie/Bleeding Heart Graffiti/Lil' Devil (live)/Love Removal Machine (live)	1989
(Sector	I POPULA		Beggars B BEG 235CD	Sun King/full version/Edie/She Sells Sanctuary	1989
			Beggars B BEG 241CG	Sweet Soul Sister/The River/Soul Asylum (live)	1990
			Beggars B BEG 241CR	Sweet Soul Sister (Rock's Mix)/(live)/American Horse (live)	1990
			Beggars B BEG 255CD	Wild Hearted Son/(long)/Indian/Red Jesus	1991
			Beggars B BEG 260CD	Heart Of Soul (edit)/(acoustic)/Edie (acoustic)/Earth Mofo	1992
2010			Beggars B BEG 263CD	She Sells Sanctuary/(Dog Star Rising)/(Phlegmatic)/(Flusteresqueish)	1993
COUTIL			Beggars B BEG 263CD2	She Sells Sanctuary (Dog Star Radio)/(Sundance)/(Slutnostic)/(live)	1993
Stellet ID			Beggars B BBQ 40CD	Coming Down/(remix)/Gone	1994
			Beggars B BBQ 40CD2	Coming Down (edit)/(Put The Boot In)/(Butchered)/ Gone (Degenerate)	1994
			Beggars B BBQ 45CD	Star/Breathing Out/The Witch	1995
Southern Death Cult	HK similar		HIV OD I. B		
			U.K. CD picture disc		
Situation 2 SIT 19	Fatman/Moya	1982	Beggars B BBP 1CD	The Manor Sessions EP	1988
Situation 2 SIT 19T	Fatman/Moya/The Girl (12-inch)	1983	Beggars B BBP 2CD	The Love Mixes EP	1989
Death Cala II F	La contra de		Beggars B BBP 3CD	The Electric Mixes EP	1989
Death Cult U.K. sing			Beggars B BBP 6CD	Spiritwalker/Flower In The Desert/Go West/Bone Bag/Sea And Sky/ Brothers	1991
Situation 2 SIT 23T	Death Cult EP (12-inch)	1983	Burren P PPD 700	Grimm (live)	1001
Situation 2 SIT 29	God's Zoo/God's Zoo	1983	Beggars B BBP 7CD	Resurrection Joe/(Hep Cat Mix)/She Sells Sanctuary/The Snake/No 13/	1991
Situation 2 SIT 29T	God's Zoo/God's Zoo (12-inch)	1983	Beggars B BBP 8CD	Assault On Sanctuary Rain/Little Face/Revolution/All Souls Avenue/Judith/Sunrise	1001
IIK similar			Beggars B BBP 9CD	Love Removal Machine/Conquistador/Groove Co./Zap City/Love Trooper/	1991 1991
U.K. singles				Wolt Child's Blues/Lil' Devil	1971
Situation 2 SIT 33	Spiritwalker/Flower In The Desert	1984	Beggars B BBP 10CD	Wild Flower/(guitar dub)/Horse Nation (live)/Outlaw (live)/She Sells	1991
Beggars B BEG 115 Beggars B BEG 122	Go West/Sea And Sky Recurrentian log/(Han Con Min)	1984		Sanctuary (live)/Bone Bag (live)/Phoenix (live)/Wild Thing-Louie, Louie (live)	
Beggars B BEG 122 Beggars B BEG 135	Resurrection Joe/(Hep Cat Mix) She Salls Sangtuare/No. 13	1084	Beggars B BBP 11CD	Fire Woman/(L.A. Rock Mix)/(N.Y.Rock Mix)/Edie/Bleeding Heart Grafiti/	1991
Beggars B BEG 147	She Sells Sanctuary/No.13 Rain/Little Face	1985		Sun King/Automatic Blues/Messin' Up The Blues	
Beggars B BEG 152	Revolution/All Souls Avenue	1985 1985	Beggars B BBP 12CD	Sweet Soul Sister/(live)/The River/Love Removal Machine (live)/Lil' Devil (live)/	
Beggars B BEG 182	Love Removal Machine/Wolf's Child Blues	1985		Revolution (live)/Sweet Soul Sister (live)/American Horse (live)/Soul Asylun	
Beggars B BEG 188	Lil' Devil/Zap City	1987			
Beggar B BEG 195	Wild Flower/Love Trooper	1987	Southern Death Cult I	U.K. albums	
Beggars B BEG 228	Fire Woman/Automatic Blues	1989	Beggars Bang BEGA 46	Southern Death Cult	1986
Beggars B BEG 230	Edie/Bleeding Heart Graffiti	1989	Situation 2 SITU 2329	Complete Recordings	1991
Beggars B BEG 235	Sun King/Edie	1989			
Beggars B BEG 241	Sweet Soul Sister/The River	1990	Important U.K. album	18	
Beggars B BEG 255	Wild Hearted Son/Indian	1991	Beggars B BEGA 57	Dreamtime	1984
Beggars B BEG 260	Heart Of Soul/Earth Moto	1992	Begrars B CULT 1	Dreamtime Live	1984
Beggars B BBQ 40	Coming Down/Gone	1994	Beggars Banquet CBOX 1	The Singles (10 CDs)	1991
Beggars B BBQ 45	Star/Breathing Out	1995	Beggars B BEGA 130	Pure Cult	1993
T1 TZ + 2 + 1 + 1			Beggars B BEGA 130B	Pure Cult (four LPs)	1993
U.K. 12-inch singles			Beggars B RCBOX 1	Rare Cult (seven CDs)	2000
Situation 2 SIT 33T	Spiritwalker/Flower In The Desert/Bone Bag	1984	XIX A H		
Beggar B BEG 115T	Go West/Sea And Sky/Brothers Grimm	1984	U.K. flexidisc single		Distance.
Beggars B BEG 122T	Resurrection Joe/(long)/(Hep Cat Mix)	1984	RM Flexidisc 3	Wild Flower (Unavailable Mix)/interview	1987
Beggars B BEG 135T	She Sells Sanctuary (long)/No.13/The Snake	1985	****		
Beggars B BEG 135TP	She Sells Sanctuary (Howling)/Assault On Sanctuary	1985	U.K. picture disc albur	m	1000
Beggars B BEG 147T Baggars B BEC 152T	Rain/Little Face/(Here Comes The) Rain	1985	Beggars B BEGA 57P	Dreamtime	1984
Beggars B BEG 152T Beggars B BEG 182T	Revolution (long)/All Souls Avenue/Judith/Sunrise	1985			
Beggars B BEG 1821 Beggars B BEG 185T	Love Removal Machine (extended)/(short)/Wolf's Child Blues	1987	U.K. colored vinyl albu	um	
Beggars B BEG 195T	Lil' Devil/Zap City/She Sells Sanctuary (live)/Bone Bag (live) Wild Flower/(Extended Rock Mix)/Love Trooper	1987	Beggars B BEGA 80G		1987
~ (SPUCH 1) (SPO 1) 1)	while rower/Listenden Rock witz/LOVE Trooper	1987			
Beguars B BEG 195TR	Wild Flower (Extended Rock Mar)/(Course Dub)/				
Beggars B BEG 195TR Beggars B BEG 228T	Wild Flower (Extended Rock Mix)/(Guitar Dub)/Love Trooper	1957	For prices on many of The Co	ult's recordings, purchase the new Standard Catalog Of American Records 1976	5-2000. 1
Beggars B BEG 195TR Beggars B BEG 228T Beggars B BEG 228TR	Fire Woman/Automatic Blues/Messin' Up The Blues	1920		Indi's recordings, purchase the new Standard Catalog Of American Records 1976 Imine/Krause Publications this October.	5-2000, 1
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ARTHUR RUBINSTEIN AND THE POWER OF LOVE by Peter Gutmann

ecent scientific studies confirm the poets' claim love really does make the mind work differently. Legendary pianist Arthur Rubinstein (1887-1983) loved life to the fullest. He once described himself as "the happiest person I have ever met." His music is a unique reflection of that attitude. Yet, it also raised suspicions of shallowness.

We expect great artists to suffer. Yei, as Harold Schonberg noted in *The Glorious Ones*, Rubinstein was one of the very few musicians who died contented, having lived a fabulous and rewarding life and having achieved all he had wanted professionally. Schonberg muses that Rubinstein's only regrets were the cigars he hadn't yet smoked and the wines he hadn't yet tasted (to which perhaps should be added the women he hadn't yet loved).

His die was cast early. A musical prodigy in the dreary Polish industrial city of Lodz, Rubinstein became a protégé of Joseph Joachim, the most famous teacher of his time. Joachim introduced him to the luminaries of Berlin concert and social life yet insisted that the boy's talent not be prematurely exploited. But the combination of temptation and containment proved explosive — soon after his long-delayed public debut in 1900, Rubinstein's voracious romantic appetite surfaced and he set out to prove, consistent with his recent Bar Mitzvah, that indeed he had "become a man." His first conquest was his landlord's wife (married), soon followed by a friend's mother and sister (both married). There was also an intriguing arrangement by which he serviced girls attracted to his gay friends.

Rubinstein's teen years raise the question that would haunt his reputation throughout his life — if only he had more discipline and focused more on his art, could he have developed into a deeper interpreter? Seizing upon Rubinstein's lifelong devotion to philandering and high living, detractors repeatedly (and perhaps jealously?) faulted him for laziness, technical lapses, narrow repertoire and simplification of difficult musical passages (all of which are true).

Yet, Rubinstein's amorous ventures were not mere distractions. Rather, they formed an integral part of his personality and led him to integrate the full fabric of life into his music. Rubinstein himself insisted that far more important than extensive practice was "learning about life and love and art and all the other wonderful things in the world" in order to have something worth expressing. While critics seized upon what might have been, the public adored him, perhaps subconsciously responding to the fullness of his heart. Rubinstein's art was not superficial but reflected the joy and contentment of the total experience of living.

It's only fair to note that Rubinstein didn't transmute his attitude into exemplary living. He abandoned his parents and siblings, ignored his children, deceived his wife and was an irrepressible spendthrift who constantly lived far beyond his means, shamelessly mooching off anyone with money and wasting his energies on giving private concerts to wealthy patrons.

Rubinstein's two-volume autobiography (My Young Years and My Many Years) is generally dismissed as a superficial and disappointing catalog of his lovers and society friends, with barely a word about his musical taste, piano technique or artistic vision. Yet, the autobiography is a perfect barometer of Rubinstein's outlook — it reflects the aspects of life that mattered the most to him and that flavored his feelings. The rest can be gleaned from his records.

Rubinstein made a lot of records — more than 100 hours' worth. Even two decades after his death, they remain hugely popular. Yet, in one of the most boneheaded acts in the annals of classical marketing, BMG reissued them all in a single \$1,500 box (really more of a crate). Our local Tower has one on display, weighing in at around 40 pounds (including all the dust it's collected since its arrival). Who exactly was

expected to buy this monstrosity? Surely any devoted fan already would have bought previous CD issues of nearly all the contents. Would a newcomer really want all the multiple remakes to which the bulk of the set is devoted (*ie:* four versions each of the Grieg, Schumann, Beethoven *Emperor* and Chopin Second Concertos)?

Reportedly only a few hundred sets were sold worldwide. Whether to appease collectors or, more likely, to recoup losses from a commercial disaster, individual volumes have begun to dribble out, each in a CD-sized hardback paper booklet. While the format is a viable alternative to the standard jewelcase, the design is a bit perverse, with titles on the spines so dim as to demand X-ray vision to glean the contents and discs tucked in so tightly as to require supernatural powers to extract them without scratches and fingerprints.

About half of the 81 volumes are available now. If I had to choose just one, it would be an awesome 1964 Moscow recital (on *Volume 62*). Rubinstein thrived on audiences, both private and public, yet few of his concerts are preserved. What an incredible difference! His solo studio records are wonderful but rather deliberate, measured and temperate. Here, though, is the artist who floored audiences in a fabulous program of Chopin and encores. Every accent bursts with expression — bold, passionate, committed and driven with huge dynamics and stunning rhythmic control. One

Rubinstein himself insisted that far more important than extensive practice was "learning about life and love and art and all the other wonderful things in the world" in order to have something worth expressing.

waltz is so utterly enthralling that the otherwise choleric audience barely breathes, and the spell-breaking applause at the end seems a sacrilege. The excitement is abetted by the crystalline recording, which reveals details of color that the mellow studio mixes often blur.

The recital also serves to highlight Rubinstein's way with Chopin, of which he is still considered the foremost exponent. (Perhaps recognizing this, BMG has pegged all of the Chopin volumes of its Rubinstein Collection at full price, rather than the mid-price level of all the others.) The 19th century viewed Chopin as an effete, sickly neurotic, and early 20th century performers often compensated by playing him with self-indulgent, decadent, ego-driven mannerism. The accepted wisdom is that Rubinstein rescued his compatriot through a self-effacing, natural sincerity that allowed Chopin's innate beauty, nobility and rhythmic subtlety to emerge. Perhaps the ultimate validation of that approach lies in the proclamations of authenticity by Poles, in whose traditions both Chopin and Rubinstein were rooted. Rubinstein recorded (and re-recorded) more Chopin than any other composer (by far!) and the choices among 24 CDs are bewildering. A further frustration is that all his other Chopin albums are complete sets of genre pieces that were neither composed nor meant to be heard all together - no matter how much you love Chopin, two solid hours of his nocturnes or mazurkas is just too much! The Moscow recital is Rubinstein's only Chopin collection that assembles a variety of pieces into a sensible program.

While the rest of the world thought of him as a Chopin expert, Rubinstein claimed Brahms to be his favorite composer. His exposure to Brahms was through his childhood mentor Joachim, who was a close personal friend of the composer. Rubinstein ennobles Brahms solo pieces (on Volume 63) with magisterial splendor, while his 1929 Brahms

World Radio History



The cover of *Volume 50* in the Rubinstein box set (or shall we say "crate"?) of 81 <u>volumes on 94 CDs.</u>

First Concerto (Volume 1) is the fastest on record (although still not as swift as the composer had specified).

Most of the other great Romantic piano composers were temperamental, repressed or just plain eccentric. Rubinstein, though, universalizes their powerful emotions by preserving their original conception while adding his own humanistic contribution. Perhaps his own pursuit of romance led Rubinstein to feel a special spiritual kinship with Schumann, the most ardent of all the Romantic composers. Schubert reportedly was the type of open, fun guy with whom Rubinstein could identify, and so it's no surprise that Rubinstein tempers the youthful ardor with a mature probity that might have amazed the composer himself. Similarly, Rubinstein's superb performances of the Beethoven "name" sonatas give full expression to the depth of Beethoven's feelings, transmuting their raw power by giving equal rein to elements of grace and human empathy.

Rubinstein also found great success in the music of Spain (Volume 18). Local response to his first appearance there in 1915 was ecstatic, far beyond the mere plaudits he had received elsewhere. Rubinstein immersed himself in local scenery and culture, returned often and reciprocated audience enthusiasm by becoming both an ardent advocate of Spanish music and one of its most revered exponents. Rubinstein's French

music (Volume 43) is also refreshingly direct, far different from the chiseled perfection of Michelangeli or the misty atmosphere of Geiseking, whom we have come to regard as masters of the impressionist style.

Rubinstein reveled in chamber music. His most famous series is a set of 1941 trios with violinist Jascha Heifetz and cellist Emmanuel Feuermann, but while athletic and propulsive, the trios project a disembodied sense of three virtuoso superstars preening for attention rather than attempting to integrate themselves into the type of unified vision that constitutes the true splendor of chamber music. For that, Rubinstein turned to younger colleagues. Superb sets of Beethoven and Brahms Sonatas (on Volumes 40 and 41) meld violinist Henryk Szervng's sweet sound and dazzling palette of tonal color with Rubinstein's rich, vibrant glow. The texture was deepened by adding cellist Pierre Fournier for the Brahms, Schubert and Schumann Trios (on Volumes 72, 73 and 76). Although a similar miracle of cohesion occurred between Rubinstein and the young Guarneri Quartet, none of their magnificent recordings of Mozart, Brahms, Dvorak, Schumann, or Faure is available singly yet.

Rubinstein brought a winning, grand manner to all his concerto recordings. Of particular interest is the less popular but large and splashy Saint-Saens Second (on Volume 70), which bracketed Rubinstein's public career — he played it at his first major concert in 1900 and his last TV appearance in 1979. Among the standard favorite concerti, Rubinstein's final recordings of the Beethoven five and Brahms' First with Daniel Barenboim (a fellow pianist and Rubinstein protégé turned conductor) boast a blend of relaxed confidence and potent vibrancy that seem incredible for an artist in his 90th year. Perhaps it really was the power of love that kept Rubinstein forever young.



Iongside the mighty Triffids and The Birthday Party, The Hoodoo Gurus were one of Australia's hottest exports through the 1980s. Edgy enough for the new wave crowd and rock enough for more traditional ears, they were also capable of writing some genuinely scintillating and frequently unexpected hooks, riffs and melodies.

You can gauge a measure of their importance from the fact that the band's entire back catalog is now preserved in Australia's National Screen And Sound Archive. But just in case you're not planning a trip down under, a new three-CD box set goes some way to showing you what you're missing. Or, if you're already a fan, what you might have missed.

Bite The Bullet (Shock, Australia) offers up 49 rare and unreleased tracks spanning the Gurus' entire career. One disc features four live sessions recorded for the Australian radio station Triple J between 1983 and 1996, and includes rousing

covers of The Beatles, The Stooges, and The Velvet Underground — formative influences one and all. Another comprises demos, outtakes and B-sides, including Guru legends such as a roiling Ramones medley and a cover of Donovan's "Hey Gyp"; the final disc was recorded live on the band's 1997-98 tour and, again, it bristles with band favorites. Lacking only a heavyweight booklet to complete its trip to Ozrock paradise, *Bite The Bullet* is well packaged in a multiple gatefold digipack, which means it looks as great as it sounds.

Another '80s era band undergoing a long-overdue reappraisal is Liverpool's Mighty Wah! Fronted by the irrepressible Pete Wylie, Wah! enjoyed a couple of self-defining U.K. hits during the first half of the decade, "The Story Of The Blues" and "Come Back (The Story Of The Reds)," and were the subject of a massive two-CD retrospective collection, *The Handy Wah! Whole* late last year. Now both of the band's official albums, *Nah Poo!* — *The Art Of Bluff* and *A Word To The Wise Guy*, have been remastered and reissued, together with the authorized bootleg *The Maverich Years*, a pulse-pounding collection of demos and alternate takes (all by Essential/Castle, U.K.).

All three albums are loaded with bonus tracks. Around 20 singles, B-sides, compilation appearances, remixes and oddities are spread between them, essentially wrapping up the group's entire oeuvre — a quick inspection suggests that just one released performance is absent, a jokey version of "Come Back" included on the B-side of the original 12-inch single. Aside from that, however, the gang's all here, which means moments of unbridled magnificence such as "Seven Minutes To Midnight," "The Seven Thousand Names Of Wah!," "The Bible Or Maths" and the unexpurgated 12-inch version of "The Story Of The Blues" can once again chime over your neighborhood in all their pristine glory. Do it!

Further praiseworthy bonus material can be found on the latest T. Rex archive release. It's been a while since the shelves overflowed with such things. Time was, you couldn't turn around without tripping over another tape of Marc Bolan warbling in his bathtub. *Uncaged* (NMC, U.K.) breaks that unhappy (but, from a financial view, merciful) silence with seven songs recorded live for German TV's *Beat Club* during 1970-72, with an enhanced CD portion that plays the actual performances while you watch.

As always, you need a computer with the appropriate software (QuickTime) to view the visuals. The sooner some enterprising programmer standardizes all these things the better. But once you have that in place, excellent versions of "Jewel," "Baby Strange" and "Buick Mackane" leap out alongside a smattering of hits, together with some of the best-looking Bolan video this side of *Born To Boogie*.

There's more enhancement to be located on the newly revised version of legendary producer Joe Meek's I Hear A New World

(RPM, U.K.), a 1960 experiment in electronics that took the form of what might have been the world's first concept album. The music itself is unchanged from the same label's last reissue of the album. But newly discovered bonus material includes a 35-minute Meek monologue discussing his life and work, taken from a 1962 radio broadcast, and an excerpt from a British TV magazine program in which Meek appears on camera to bemoan the stranglehold enjoyed by the major record companies. *Plus ca change*, indeed.

Metalheads unite! A 1977 live recording by the Ian Gillan Band is sure to raise temperatures among the Deep Purple faithful. *Live, Yubin Chokin Hall, Hiroshima 1977* (Angel Air, U.K.) was recorded at a show that Gillan, in his autobiography, remembers as one of the greatest he's ever played. The band was touring to promote the recently released *Scarabus* album, but of course the set list meanders across Gillan's

... The Artful Splodger also contains the greatest parody of the New Wave Of British Heavy Metal ever unleashed on an unsuspecting headbanger audience — "667, The Neighbour Of The Beast." Iron Maiden fans should start gnawing their toes off now.

repertoire, not only including a heavy-duty "Woman From Tokyo" and a spookily rearranged "Child In Time," but also a rock 'n' roll medley at least as powerful as that which Purple themselves used to play as their encore.

The post-bootleg sound quality is a bit of a letdown, especially when compared with the Tokyo show two nights later, professionally recorded and released as *Live At The Budokan* in 1978. The performance itself, however, more than makes up for such deficiencies, while the booklet offers up 16 pages of pricless reminiscences, information and statistics.

Of course, 1977 was memorable for a lot more than the welcome return of one of hard rock's most dexterous vocalists. It was also the year in which Warsaw Pakt entered the *Guinness Book Of Records*, after recording and releasing their debut album in a breathtaking 24 hours. Since that time, bassist Andy Colquhoin has become best-known for his work with former Deviants frontman/author Mick Farren. But he has now released a solo album of his own and, if Warsaw Pakt were memorable for punk-ish speed and brevity, *Pick Up The Phone America!* (Captain Trip, Japan) falls firmly into swaggeringly depraved classic rock territory, spiraling guitars and seismic rhythms that cut through whatever cobwebs your head's filled with this week and leave you breathless with excitement.

There's a great guest appearance from Farren on the frantic "Alienza," while the title track is one of the best creepy stalker songs you'll ever hear. Elsewhere, "Harlem Nocturne" is only one of several phenomenal guitar instrumentals, while Colquhoin also fashions a phenomenal new vision out of The Doors' "Riders On The Storm," replacing keyboards with violently descending guitar lines, with the elements raging around the solos and the drums doing double duty with the rolls of thunder. You're at the end of the song before you even notice there were no vocals — a tribute not only to the power of the original melody, but also to the virtuosity of the rearrangement.

Mention of The Doors, of course, immediately brings Jim Morrison's new solo album to the top of the pile — although this is Jim Morrison the former frontman with Carter USM (and later, Jim's Super Stereoworld), not the one who's been dead 30 years. James R Morrison (Ten Forty Sound, U.K. contact www.jamesrobert.co.uk) is a delightful collection of apparently all solo performances, a far cry indeed from the belligerent bombast of Carter but as lyrically tricky and melodically hook-laden as everything else the Artist Formerly Known As Jim-Bob has put his name to.

Highlights include "I Lost My Baby To The Arms Race," "Dead Dead Dead" and the infuriatingly jaunty "So Long Farewell (Auf Wiedersehn Goodbye)," which sounds like it should be a cover from *The Sound Of Music* — but isn't. Not unless those charming little Von Trapp urchins also chirped "good riddance, bon voyage and cheerio." No, I didn't think they did.

More linguistic japery is present on *The Artful Splodger*, a compilation of the greatest hits and then some by U.K. punk fruitcakes Splodgenessabounds (Captain Oi! U.K.). Fronted by the aptly named Max Splodge, the band are already legendary for "Two Pints Of Lager And A Packet Of Crisps Please," a driving thrash punk blurge bemoaning the difficulty of getting served in a busy pub and that shook the British chart in 1981. Other songs discuss the aftereffects of too much alcohol and the joys of egg sandwiches, but *The Artful Splodger* also contains the greatest parody of the New Wave Of British Heavy Metal ever unleashed on an unsuspecting headbanger audience — "667, The Neighbour Of The Beast." Iron Maiden fans should start gnawing their toes off now.

Less wry assaults on the evils and demons of early 1980s Britain are served up by the four latest volumes in Captain Oi!'s *Punk Singles & Rarities* series, spotlighting The Exploited, The Anti Nowhere League, Instant Agony, and Blitz.

All four are dramatic blasts of adrenalin and rage; all four, too, are laden with so many classic sounds that history's insistence on condemning the oi! movement as a dead end seems utterly incomprehensible. The League, for example, lurch from a bitter, proto-Pogues-ish reappraisal of Ralph McTell's

> "Streets Of London," to their own chanting "We Are The League," before peaking with the song that not only assured the group's immortality, but almost got them arrested for obscenity as well, the expletive-strewn "So What." Pack strong nerves and a stronger sense of humor.

> The Exploited set is equally epochal, all the more so since it eschews the demos that round out the other albums in this series and goes straight for the

45 rpm jugular. Epic anthems such as "Exploited Barmy Army," "Dogs Of War" and "Fuck The Mods" still sound as brutally frank and fresh as they ever were at the time, while "Dead Cities," released in fall 1981, was so insistent that, when The Exploited appeared on TV's *Top Of The Pops*, their very haircuts sent a nation's worth of Young Conservatives into apoplectic fits. Ah, those were indeed the days.

Best of the rest

BIG TOWN PLAYBOYS: Western World (Indigo U.K.). It's the R&B veterans' first album since the departure of vocalist Mike Sanchez, but don't let that scare you. It's bluesy business as usual across 16 dynamite tracks, including a near-definitive reading of Percy Mayfield's "Life Is Suicide."

SANDY BULL: Fantasias For Guitar And Banjo (Vanguard/Comet, Italy). Virtuoso Sandy Bull's fantasy rearrangement of "Carmina Burana" is an all-too-fleeting highlight, but his own side-long "Blend" and the near-epic "Gospel Tune" remind us why his name still draws awestricken gasps.

COLWELL-WINFIELD BLUES BAND: Cold Wind Blues (Akarma, Italy). One of the forgotten classics of the late-1960s American blues scene, Colwell-Winfield Blues Band once opened for Led Zeppelin. That appears to be their greatest claim to fame, until you play their debut album, a hulking slab of blistered jazz-blues that adds one bonus track ("Wind Is Singing") to the original Verve label release and cleans up the sound to a staggering degree. An all-time great just got even greater.

OTIS SPANN: Last Call (Universe, Italy). One of the great blues records of the early 1970s, Otis Spann is captured live at the Boston Tea Party in April 1970, with a 13-song set (including four bonus tracks) stuffed with classics.

UK SUBS: Flood Of Lies, Japan Today (Captain Oi!, U.K.). From 1983 and 1987, two more gems in the UK Subs' back catalog find renewed life, with the usual crop of bonus tracks. Neither are normally considered among the Subs' greatest works, but time has improved them both immeasurably. Plus, where else are you going to find the 12-inch version of "Another Typical City"?



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COLLECTABLES RECORDS CORP.

I addition to being the most recognizable face in the six-man band Diamond Rio, Marty Roe owns the voice that soars above the group's signature electric bluegrass sound. He has fronted the group for more than a decade of solid success — a run that has included seven #1 singles among 20 Top 10 hits, four CMA Vocal Group Of The Year awards, and eight Grammy nominations.

After a three-year wait, the band's latest album, One More Day, picked up right where its very popular predecessor, Unbelievable, had left off. The title song in particular struck a chord, topping the singles chart on two separate occasions and inspiring listeners everywhere with wistful sentiments that hit the airwaves at just the right time. Goldmine caught up with Roe at his Nashville home to talk about subjects ranging from that song's life of its own to his experiences as a golf course mogul.

Goldmine: The "One More Day" single has been the biggest story to do with your band in the last year. What sorts of reactions have you seen to the song that have been out of the ordinary?

Marty Roe: We've run into so many people who have just really been touched by the song. It was utilized in a couple of very unfortunate situations, the basketball team [whose plane crashed] out at Oklahoma State, and, of course, the Dale Earnhardt situation. For us it was kind of weird. We were glad the song ministered to those situations but would have rather that they never happened.



by Thomas Kintner

What about stories people were less likely to hear about?

We've heard of a lot of people using the song as kind of a motivator, to maybe drop their jobs, spend an extra day with their kids here and there, just a wide variety of things that have shown how people have been touched by it. We've had the good fortune to have many hit records, and we've been able to know what it's like to have one a little more special than others.

There isn't really a group that came before you to which your group's sound can be traced. How did it evolve?

We started at Opryland as The Tennessee River Boys and covered a lot of mainstream country stuff. Jimmy Olander, Dan Truman, and myself were in that band. We quit the park after a year and pretty much started to starve to death, so we made some changes and signed up some different members and by 1989 we had added Brian [Prout], Gene [Johnson], and Dana Williams. Gene and Dana and Jimmy had a background in blue-

grass — limmy was a banjo player before he went to Nashville, not a guitar player. I grew up doing both country and bluegrass, so we had a real bluegrass core to the vocals for sure. Dan is a iazzer, and Brian's a rock 'n' roll drummer, and L think all of us grew up tans of everything in the '70s, which made for a new sound - a lot of traditional backgrounds with contemporary influences thrown in.

Are there any acts whose creative instincts seem to resonate with your own?

Not that often, but there are things that we enjoy. Something that's kind of in our soul is this little group called Nickel Creek. Alison

Krauss is wonderful. I gravitate toward the contemporary bluegrass side of things. By electrifying some of those same ideas, we're just spreading our wings a little differently than those acts are right now.

What do you think of bands who draw from you as an influence?

Before we came out there were no sixmember bands, and there have been several since who do what we do. Some are still around — Lonestar's doing great, Little Texas had a great run. I guess a lot of the things we like are similar to the things we do, because we sure like what we do.

You've got six people in the band and everyone gets a vote. What do you do when it comes out 3-3?

Very seldom does it stay split, because if it's that contentious, it either doesn't get done at all or, because we respect one another's opinions, we drop it until a better alternative comes along. We'll usually put it on the back burner for a while, because I don't think any decision on which we're so split is ever a great one.

It was almost three years between your last two albums. When do you start thinking about your next record?

We're always thinking about it to some extent. Normally it's about a 16-month process for an album, but we were finished with this album for all practical purposes when our label had some problems. We decided at that point to sit on the album, thinking that if we released it at such a tumultuous time, we wouldn't get the best efforts, the best attention. We actually went back in and worked on it some more, and I think it paid off in the long run.

Do you ever feel any pressure to be a typical country act that releases an album every year or two?

World Radio History



Diamond Rio, from left: Jimmy Olander, lead guitar; Brian Prout, drums; Dana Williams, bass guitar, harmony vocals; Gene Johnson, mandolin, harmony vocals; Marty Roe, lead vocals; and Dan Truman (keyboards).

> We used to, but our success has always been kind of long-term. Lately, our way makes more sense. There are albums that are on the charts right now that are 80 weeks old or more that are still in the Top 5 in sales. For a long time in country you would get two singles, maybe three, and they lasted about 12 weeks. That's all changed. A song like "One More Day," at more than 30 weeks old was still growing. It's a little bit different animal than when we first started, that's for sure.

> Have you ever been asked to consider a solo project?

Mostly by interviewers. [laughs] I probably will do something on my own in the next two or three years, but I would never leave Diamond Rio. For a long time, if the lead singer of a country band wanted to do a private project, that meant the band had to break up. That's not true now, or at least it isn't true with us. I've_got a Christian project I might want to be involved in, and I might be involved in a tribute to Marty Robbins, who is my namesake. The rest of the guys in the band are doing things as well. We can get away with doing some outside projects without it hurting the band or causing people to think Diamond Rio's going to break up.

You recently bought a golf course in North Carolina. Is that good for a couple of strokes every round?

I can always make par on that particular course! [laughs] It's been a lot of fun. I have a degree in business, I love to play golf, and I live on a golf course. It satisfies the creative side of me to be able to stand on a golf course and change a hole. It's not just making a pretty hole, because you've got to consider things like water flow, drainage and topography, and the architecture is just interesting to me. Like music, I decided to take something J love and turn it into a job.

NEWS & NOTES

The Corncob: Lots of label news: Pam Tillis has left Arista after 12 years and six studio albums... Kathy Mattea has signed a record deal with Narada Productions, a division of Virgin Records, after parting ways with Mercury, her label for 17 years. Mattea is writing songs for her next album, with a projected release date of next spring... Comedian Bill Engvall and former Lonestar member John Rich have both left BNA Records (Rich before his solo debut, Underneath The Same Moon, was ever released) ... Former Boy Howdy lead singer Jeffrey Steele has signed with Sony, while former Atlantic Records act Confederate Railroad has signed with Audium... In book news, Steve Earle has put out Doghouse Roses, a collection of 11 short stories ... A three-mile stretch of Highway 92 in Georgia has been renamed Travis Tritt Highway... Trisha Yearwood sings harmony on a John Mellencamp recording, "Deep Blue Heart," which will appear on his upcoming album... In late November, Lee Ann Womack will launch her first holiday tour with the 15-piece Duke Ellington Orchestra, featuring Ellington's grandson Mercer. Womack will open the show with her hits and then will be joined on stage by the Ellington Orchestra to perform traditional Christmas songs... The National Park Service recently named the Ryman Auditorium - the home of the Grand Ole Opry from 1943 to 1974 - a National Historic Landmark.

New Releases/Reissues: July 10: Amazing Rhythm Aces, Amazing Rhythm Aces (Collector's Choice); Connell & Rigsby, Another Saturday Night (Sugar Hill); Del McCoury, Del & The Boys (Ceili Music); Tom Paxton, Live From Mountain Stage (Blue Plate Music); Ernest Tubb, The Definitive Ernest Tubb Hits Collection (Collector's Choice); Wilco, Yankee Hotel Foxtrot (Reprise); Bob Wills, Boot Heel Drag: The MGM Years (Uni); Leona Williams & Merle Haggard, Old Loves Never Die (Bear Family); Faron Young, The Millennium Collection (Uni). July 17: Townes Van Zandt, Anthology: 1968-1979 (Fuel 2000). July 24: Tracy Byrd, Ten Rounds (RCA); Tex Ritter, Sing Cowboy Sing (ASV); Three Of Hearts, Three Of Hearts (RCA); Dale Watson, Every Song I Sing (Audium). July 31: Chet Atkins, In Hollywood (JVC); Junior Brown, Mixed Bag (Curb); Nancy Griffith, Clock Without Hands (Elektra); Merle Haggard, Lonesome Fugitive Live (EMD); Little River Band, Where We Started From (Scream Marketing); Barbara Mandrell, Ultimate Collection (Hip-O); Bill Monroe, Bluegrass Special (Catfish); Blake Shelton, Blake Shelton (Warner Brothers); Jeremy Stephens, Scarlet Banjo (Rebel); Cyndi Thomson, My World (Capitol). Gillian Welch, Time - The Revelator (Acony). Aug. 7: Carolyn Dawn Johnson, Room With A View (Arista).

TV/Movie News: Toby Keith and Bernie Taupin have collaborated on the theme song for an upcoming CBS special on professional bull riding... On Aug. 20, the Women's Entertainment channel (WE — formerly the Romance Classics channel) will launch a daytime programming block anchored by Naomi Judd. According to WE, Judd will provide "indispensable advice and homespun humor"... It's confirmed: Dolly Parton will indeed be portraying Mae West in an ABC-television movie next season. As always, check 'em out!

On the racks

BRAD PAISLEY Part II Arista (07863-67008-2)

With great writing skills and stellar guitar playing ability, Brad Paisley is that rare commodity in modern country music: a complete artist. His latest CD, Part II, continues in the same refreshing stone country vein as his 1999 debut, Who Needs Pictures.

What impresses most about this traditionalist's sophomore effort are its varied musical styles. "Two Feet Of Topsoil" gets the set off to a blistering start with a flurry of fiddles and steel guitars, then the deadpan "I'm Gonna Miss Her" takes a humorous jab at one man's warped priorities (he picks fishing over his woman). The ballads "I Wish You'd Stay" and the title track provide some hearttugging moments, while the haunting bluegrass cover "You'll Never Leave Harlan Alive" serves up some gritty mountain music. The only mis-step on the entire album is the sappy event recording "Too Country," featuring George Jones, Buck Owens, and Bill Anderson.

Like country albums from years ago but unlike most of his current peers, Paisley includes an instrumental (the sizzling "Munster Rag") and concludes with a hymn ("The Old Rugged Cross" — recorded live at his Grand Ole Opry induction ceremony). It's appropriate that an inspirational performance would close such an inspired album.

— Jim Bagley

TRISHA YEARWOOD Inside Out MCA Nashville (088 170 200-2)

Like Linda Ronstadt, Trisha Yearwood is a commanding vocalist who seems to genuinely connect with the lyrics she sings, infusing her songs with the kind of feeling and intensity that come from a very honest place. Unfortunately, Inside Out's most emotionally affecting songs are its ballads and they are, for the most part, the least distinguished of the bunch. The album's first single, "I Would've Loved You Anyway," in which Yearwood confesses she would do it all again even if she knew in advance about the heartache to come, is the kind of formulaic adult contemporary sound all too prevalent on country radio these days. Ditto "Harmless Heart," a lament for a man so wary of getting burned again that he won't risk taking a chance on the one woman who wouldn't do him wrong.

Overall, Inside Out's strengths outweigh its weaknesses. The high points include the engaging title track (on which Yearwood shares vocal duties with Don Henley) and a paint-by-the-numbers (but wonderful) cover of Rosanne Cash's "Seven Year Ache" (with Cash contributing some barely audible harmonizing). Also take note of the sunny, mid-tempo standout "Love Alone," and a striking ballad "Melancholy Blue" that plumbs new depths of angst (the love the singer pines for is six feet under). Yearwood's strong vocal presence, when combined with the right material, makes for one powerhouse combination. Fortunately, this occurs just enough on Inside Out to give it a thumbs up. - Tierney Smith

DAVID FRIZZELL 2001

Nashville America Records (NAR 90001)

David Frizzell, like many country hitmakers who emerged during the '80s, has gone the independent label route with his latest release.

2001. The result is a 12-song set that mixes affecting pedal-steel-laden honky-tonk with an uneven attempt to re-create the duet chemistry he enjoyed with his sister-in-law/ former duet partner Shelley West. The 61-year-old

younger brother of

Lefty Frizzell, David's style still exhibits pleasing touches of his elder sibling's gentle, expressive baritone ("Hiding The Pain," "One Memory At A Time"). A strong writer with a penchant for vivid, clever hooks ("The Good Book," "Baby Don't Love Here Anymore"), Frizzell still crafts ditties that should appeal to retro ("I Ain't Going If There Ain't No Hank") and modern ("You've Just Been Loved By Jesse James") fans alike. Finally, lest we forget that he had a #1 hit as solo artist, Frizzell includes a solid remake of his best-known barroom anthem ("I'm Gonna Hire A Wino To Decorate Our Home").

David Frizzell

Of course, Frizzell is best-remembered for his duets with West on Warner Brothers hits such as "You're The Reason God Made Oklahoma" and "Texas State Of Mind." The addition of Peggy Rains on four numbers seems an obvious attempt to rekindle that bygone magic. Unfortunately, Rains' husky, polished contralto doesn't achieve a natural blend with Frizzell's rootsy histrionics the way West's did. — Ken Burke

NEW LOST CITY RAMBLERS 40 Years Of Concert Recordings Rounder 82161-0481-2

True keepers of the flame, New Lost City Ramblers have staunchly preserved rural 1920s-30s music, especially the primitive Southern string band sound eventually dubbed old-timey to distinguish it from the bluegrass it fathered. Mike Seeger (halfbrother of Pete), Tom Paley, and documentary filmmaker John Cohen formed the trio in 1958, with Cajun enthusiast Tracy Schwarz replacing Paley in 1962. Though they seldom perform together now, this two-CD, 48-song set, 40 Years Of Concert Recordings, expands and updates the trio's 1988 20 Years/Concert Performances on Flying Fish, with the thorough discographical source notations of old 78s that marked the trio's Folkways LPs.

Whereas The Holy Modal Rounders treated old-timey styles with levity, New Lost City Ramblers have ardently repeated the original forms. Still, these are no frozen, sterile museum pieces. Some songs are funny - such as "She Tickles Me" and, from a scared Spanish-American War grunt, "Battleship Of Maine." Comparing Ian & Sylvia's "Lady Of Carlisle" and The McGarrigles' "Baltimore Fire" (both learned from the Ramblers) with New Lost City Ramblers' versions shows they aren't always the greatest vocalists, but with their fiddle, banjo, autoharp and tiny, twangy jew's harp, they've been vital links in a chain leading from The Carter Family and Charlie Poole down to Jerry Garcia and now The Bad Livers.

- Bruce Sylvester

John Lee Hooker, bluesman

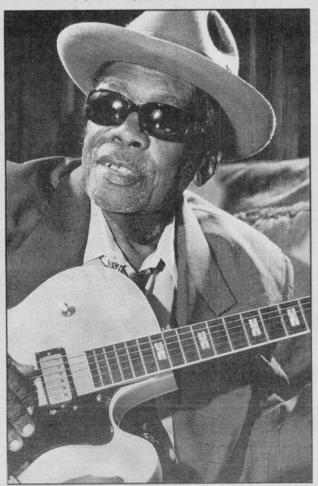
John Lee Hooker, whose primal boogies and stark, mournful blues made him both a throwback and a visionary for more than half a century, died in his sleep June 21, 2001, at his home in Los Altos, Calif. The Boogie Man's exact age was difficult to pin down; wire service stories listed him at anywhere from 80 to 85, though several reasonably reliable reference sources have him at 83.

Born Aug. 22, 1917 (or Aug. 17, 1920, depending on which source you want to believe) in Clarksdale, Miss., Hooker brought a singular sound to his blues. His stepfather, Will Moore, was his primary influence on guitar. Hooker left Mississippi for Memphis in his teens, later moving to Cincinnati before ultimately settling in Detroit in 1943 and spearheading the Motor City's blues scene. He made his recording debut in November 1948 for the Bihari brothers' Modern label, and that first 78, the seminal "Boogie Chillen," topped the R&B charts in early '49, making Hooker a national sensation.

Hooker consistently haunted Detroit studios during the late '40s and early '50s, usually recording solo with only his stomping foot augmenting his utterly unique electric guitar attack and brooding vocals but occasionally accompanied by guitarists Eddie Kirkland or Eddie Burns. Contracts didn't mean a thing to Hooker in those days; his masters were peddled to Modern, King, Savoy, Prize, Staff, Sensation, Chance, Chess, Gotham and other labels under a dizzying array of aliases: Delta John, John Lee Cooker, Johnny Williams, The Boogie Man, John Lee Booker, Texas Slim, even Birmingham Sam & His Magic Guitar. Modern ended up with most of the hits, though — "Hobo Blues," "Hoogie Boogie" and "Crawling King Snake Blues" in 1949 and the four-week R&B chart-topper "I'm In The Mood" in late '51.

In 1955, Hooker more or less settled in on Chicago's Vee-Jay Records for a bountiful run of close to a decade, his core audience steadily incorporating young whites thanks to the folk-blues revival (though they generally preferred their boogies unplugged). Hooker scored only three R&B hits during his Vee-Jay stint — "I Love You Honey" in 1958, "No Shoes" in '60, and the classic "Boom Boom," cut in Chicago Obituaries

Courtesy of Pointblank/photo by Herman Leonard, July 1998



John Lee Hooker

with a cadre of moonlighting Motown sessioneers, in 1962. But his influence on the emerging blues-rock scene in Great Britain was vast after he began touring overseas. By the late '60s, Hooker's profile was rising exponentially at home, thanks to a celebrated 1970 collaboration with Canned Heat that introduced him to a new generation of fans. His trademark endless boogie groove was given a driving Texas slant by another band of fervent admirers, ZZ Top. At the dawn of the '70s, Hooker relocated from Detroit to the West Coast.

The guitarist suffered through a considerable career lull prior to the advent of the Grammy-winning *The Healer*, Hooker's acclaimed 1989 set for Chameleon, which was his first album to feature superstar cameos (by Bonnie Raitt, Carlos Santana, Robert Cray, and George Thorogood). After that, rock stars flocked to record with him on *Mr. Lucky* and *Boom Boom* for Pointblank; he appeared in *The Blues Brothers* and in a clever national TV ad for Pepsi. In recent years, he lived in contented semi-retirement up and down the California coast, keeping a close eye on his beloved Los Angeles Dodgers and his Bay Area nightclub.

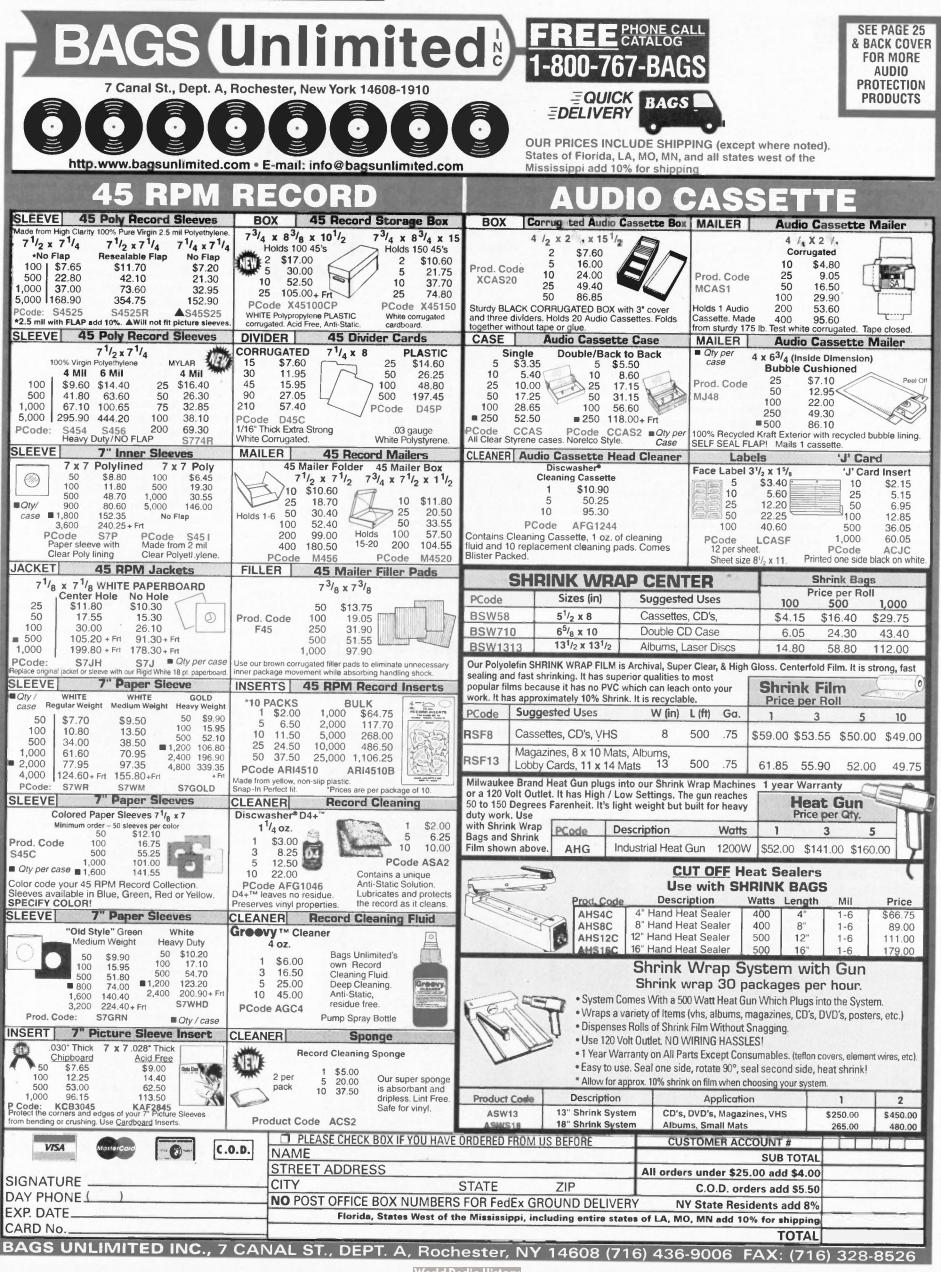
As one of the last living links to the prewar blues tradition, the Hook was a gargantuan figure in the development of postwar blues. His like will never pass this way again.

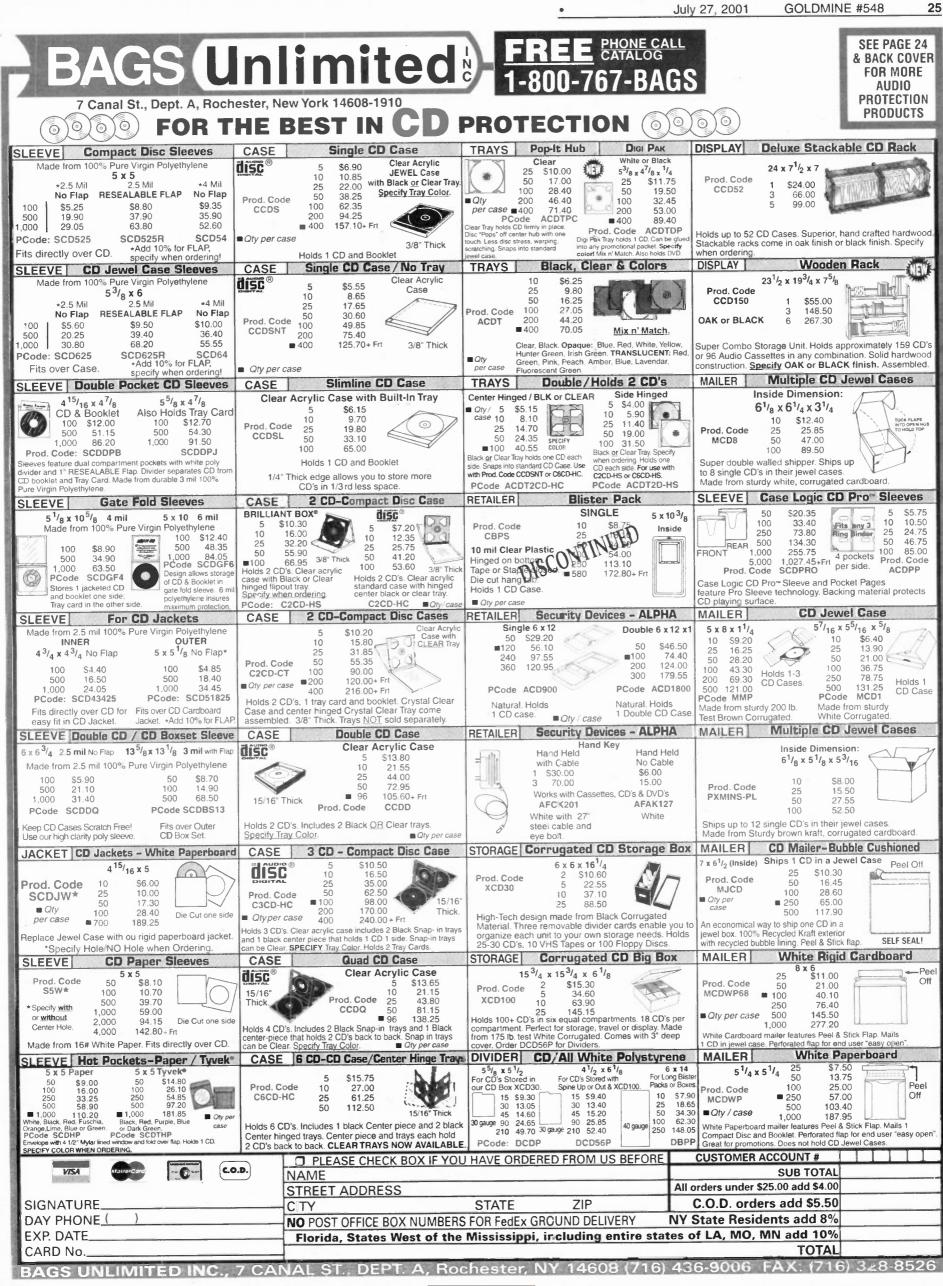
- Bill Dahl

Harold Rhodes, inventor of the Rhodes electric piano

Harold Burroughs Rhodes died in a nursing home Dec. 17, 2000, in Canoga Park, Calif. Raised in San Fernando, he was born Dec. 28, 1910. He designed the Rhodes Electric Piano, which has a rich, full-bodied sound and is used by funk, jazz-rock, pop and soul artists such as Paul Bley, Chick Corea, Miles Davis, Styx's Dennis DeYoung, Steely Dan's Donald Fagen, Herbie Hancock, The Doors' Ray Manzarek, Patrice Rushen, Weather Report's Joe Zawinul, Stevie Wonder and many others. From 1965 to 1997, he lost the rights to the Rhodes trademark to CBS.

Survivors include his wife, Margit, 11 children, a brother and nine grandchildren.





World Radio History

New Releases



COWBOY JUNKIES Open

Zoe/Rounder Records (01143-1020-2)

The Canadian foursome Cowboy Junkies have always made their home on the fringes of rock music, an ever-alternative act defined by the razor-edged lyrical poetry of guitarist Michael Timmins and the elegant lead vocals of his sister Margo. Dark subject matter has been common on the group's previous seven albums, but *Open* is so relentlessly downbeat amid its cacophony of edgy electric guitar howls that it sets a new sullen standard for the band, even as it compels with somber thoughtfulness.

A dissonant guitar grind opens the album and sets the tone for things to come, giving way to the dramatic dirge tambourine that paces "I Did It All For You" beneath the uncomfortable ghostly echo applied to Margo's gentle vocals. She delivers nightmare images with subdued, breathy tones at every

Cowboy Junkies

turn, her sound nearly lost in the mix amid the insistent guitar churn and underlying keyboard ripple of "Dark Hole Again." The soft piano that leads "Thousand Year Prayer" is a far more becoming frame, but the prettiness of her voice at its core does not obscure the cynical bite of the song's message.

Lurking in the shadows are Peter Timmins' atmospheric drums, which swell "Bread And Wine" and add shadows of nuance when "Upon Still Waters" retreats from breezy mandolin plinking into album producer Michael's howling electric refrains. The sunny feel of "Small Swift Birds" is confined to the chirping organ bounce that propels its groove. With its swirl of imagery both idyllic and plucked from crumbling lives, the song makes a point more in character with the rest of the collection — a compelling mix that hints at just what is going on in the dark.

— Thomas Kintner

THE CULT Beyond Good And Evil Lava/Atlantic (83440)

The heavy-metal thunder of The Cult seems to know no time. The monster crunch of Beyond Good And Evil, their first album in seven years, doesn't appear to be aware of anything that's happened musically during the band's absence. This is rock 'n' roll without definition — rap-rock, industrial, death metal, The Cult have no use for any of these labels — and without contemporary boundarites. That doesn't make it particularly better than, say, the new Staind album, but it does give it a timelessness that most current hard rockers would trade their multicolored tattoos for.

Of course, it wasn't always this effortless

(Please see New Releases page 28)

KIM SIMMONDS Blues Like Midnight Blue Wave (138)

Savoy Brown mainstay Kim Simmonds' newest, *Blucs Like Midnight*, is his follow-up solo outing to 1997's *Solitaire*. The new solo acoustic album features his vocals, which he historically has delegated to other artists. His singing and guitar work maintain both the feel and the sound for this style of acoustic blues. The album title is named after the Jimmie Rodgers song, which is also featured here. All the other compositions are by Simmonds. Recorded at White Cottage Studio at his home puts his performance at ease, which is what this kind of music calls for.

Simmonds kicks off with the short but sweetly melodic "Cry Before She Goes" then delves into the '40s-sounding "Morning Light" with that old style rhythm. He pulls

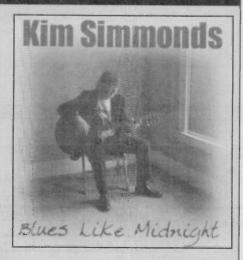
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Indie label spotlight

out the lide of Tall The World, Long Ways From Heaven" and "Blues For Lonesome," the latter an instrumental giving listners the feeling they're sitting on a steamy front porch in Mississippi. More slide is featured on "Rag Ah" - a reverb-enhanced Far East Indian and blues ditty, with percussion provided by Dave DeSiro. George Harrison would be proud! There is a classic blues guitar intro on "Sometimes You Gamble" with Simmonds' recognizable vibrato on the guitar solo (with accompaniment by Bob Hall, from Savoy Brown's early days, on honky-tonk piano). Stand-up bass and drums back up Simmonds' guitar and vocal on the boogie-ing "Hold On Baby."

Simmonds has always been true to his roots, and it shows with this record. The man loves what he does. Simmonds dedicated this album to his good friend, the late "Lonesome" Dave Perverett. (3221

World Radio History



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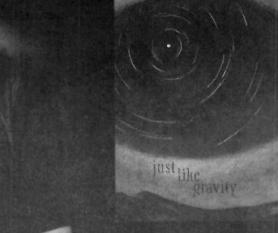
Just out: Australian Tony Joe White ("Rainy Night In Georgia," the #8 "Polk Salad Annie") has released The Beginning, a bare-bones, 11-track set featuring just White's vocals, guitar, harmonica and foottapping. White has also launched a Web site, www.tonyjoewhite.net ... Young Guitar Slingers: Texas Blues Evolution, from the fine folks at Austin's Antone's Records, features 11 of the hottest blues guitarists from the city that brought us Stevie Ray Vaughan covering songs from blues masters such as Lazy Lester, Robert Johnson, Blind Willie Johnson and the recently deceased John Lee Hooker, among others. The 11 guitarists are George Devore, Teddy Morgan, Monte Montgomery, Guy Forsyth, C.C. Adcock, Jesse Dayton, Jonas Wilson, Tracy Conover, Scrappy Jud Newcomb, Carolyn Wonderland, and Matt Powell. David Crosby's second studio album with his CPR group is Just Like Gravity (Gold Circle). The other members of the CPR trio, which plays rock with folk and jazz underpinnings, are guitarist Jeff Pevar and composer/ keyboardist James Raymond, who is also Crosby's biological son... Stone Temple Pilots' newest is Shangri-La (Atlantic) ... Electric guitar wizard Steve Vai just released Alive In An Ultra World (Epic), his first double live album.

Coming up: Due June 26 from pianist Marcus Roberts is Cole After Midnight (Columbia), a celebration of the music of Cole Porter and Nat King Cole ... Also due June 26 is Trip To The 13th (Epic), the debut of Detroit rockers Bliss 66, and The Mayfield Four's second effort, Second Skin (Epic)... Due July 24 is Neil Diamond's Three Chord Opera (Sony), the first album he has wholly written and composed since 1974's Serenade. Diamond will be supporting the new release with a major fall U.S. tour.. Where We Started From (Scream Marketing) the first studio album from Australia's Little River Band in 12 years, is due out July 31 ... Due Aug. 14 is Alison Krauss & Union Station's New Favorite (Rounder). Coming Aug. 21 from Scotland's Water Boys, A Rock In A Weary Land is the band's debut on Razor & Tie. They will be touring the U.S. this fall... Due Aug. 24 from original '70s punk rockers The Damned is Grave Disorder (Nitro Records)... Due Sept. 4 from former Byrds frontman/founder and Rock And Roll Hall of Famer Roger McGuinn is Treasures From The Folk Den (Appleseed), an 18-track set pairing McGuinn with fellow folk giants such as Joan Baez, Pete Seeger, Odetta, Josh White Jr., Judy Collins and others on classic folk songs that inspired McGuinn. In the spirit of the famous field recorders and music historians Alan Lomax and Emory Cook, McGuinn recorded all of the songs on location, using portable digital audio equipment... Charttopper Creeds third album, yet to be titled, is due sometime in November.

- Greg Loescher

27





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(New Releases from page 26)

for The Cult. The early stumbles, where tags such as "goth rockers" and "psychedelic trippers" applied, were the results of a band searching for a voice. After some genre jumping, they hit formula gold with 1989's Sonic Temple, and every release since then has been a variation on that breakthrough's theme. Beyond Good And Evil is merely the new millennium's version of it.

Singer Ian Astbury still injects every song with an earnest howl that pushes the inherent melodrama over the top, and Billy Duffy's guitar chugs from one basic riff to the next with little concern for overstated flash. He's not subtle; neither is Astbury. Nor is The Cult (or have they ever been, for that matter). Beyond Good And Evil is stuffed with pseudo-mystical ramblings (think Jim Morrison raised on campy U.K. punk) and oldfashioned spirit (there's even a power ballad). The most solid tracks here, "War (The Process)" and "Rise," sound like 1989 all over again. And the best part of it all? The Cult barely seem aware of this.

— Michael Gallucci

VARIOUS ARTISTS

Rockabilly Hall Of Fame Volume 5 And **Gene Vincent Tribute** (Rockabilly Hall Of Fame CD113)

Bob Timmers has done more to preserve the legend of rockabilly music than anyone, and his rockabillyhall.com Web site is the definitive source for all things rockabilly. The site has been used by thousands - no, millions — to locate info on everyone from Elvis Presley to Gene Vincent, from Ronnie

Dawson to Brenda Lee. Timmers' compilation CDs are always great fun, but Volume 5 may very well be the best one yet, as it not only includes fresh tracks from some of today's best rockers, but also some very rare takes on the legendary Gene Vincent And His Bluecaps.

Kicking off the album is Eric Todd, who recorded his rocking version of Bill Kirchen's "Girlfriend" at Burns Station Sound in Burn, Tenn. - a historic studio with a legacy of recording some of country and rockabilly's finest — including Loretta Lynn, Johnny Paycheck, and The Man In Black, Johnny Cash. Todd does a fine job of interpreting this mid-tempo romp.

There's also an extremely clean and greatsounding cover of "Take It On The Run," the R.E.O. Speedwagon tune of the 1980s, done up fresh and delivered hot by R.G. Darnell and featuring rockabilly pioneer Bob Moore on bass.

The disc contains tracks with more than 72 minutes of smokin' good rockabilly from folks such as Pep Torres, a Spanish rocker; Danny Dollar; The Convertibles; Amy Adams And The Hank Sinatras; and Nebraska artist Sean Benjamin doing the Bobby Lowell classic "It's Been So Long," accompanied by The Rockabilly Hall Of Fame Blues Band. Shades of Jerry Lee Lewis are more than a little evident in Benjamin's vocals and piano work.

The disc includes eight tracks that are a "must have" for Gene Vincent And His Blue Caps fans — including an alternative version of "The Night Is Lonely" and a live take from '56 of "Be-Bop-A-Lula" recorded on The Alan Freed Radio Show. There is also a cut of "Hound Dog" from that very same program, three Vincent demos. and Carl Perkins' son Stan doing a raveup rendition of Vincent's "Dance To The Bop" with Timmers on lead guitar. Excellent.

The set continues with two more ultra-

fine cuts. Paul Burlison, guitarist of The Johnny Burnette Trio, teams up with the Memphis trio The Dempseys on "Double Talkin' Baby," and the results are dynamite. Then comes Britain's own Rockin' Roary And The Stone Valley Band doing "Ain't She Sweet" - a nice job from a man Richard O'Brien of The Rocky Horror Picture Show slates as a personal favorite.

There is an ultra-rare moment in the form of a vocal performance by Blue Cap Dickie Harrell, cut live in a club during the '70s. "Fannie Mae," a Vincent standard, sounds great. Bob E. Rock does an outstanding job of covering "Brand New Beat," accompanied by surf-guitar great Eddie Angel. So darned cool!

The album closes with a real air of class, as The Jordanaires reprise their timeless version of "How Great Thou Art," this time accompanied by world-class Presley tribute artist Elvis Wade.

The Rockabilly Hall Of Fame really has a compilation to be proud of and a fine companion piece to its other four volumes of nostalgic sounds.

--- Michael Buffalo Smith

SARASOTA SLIM Snook Fishin' **Possum (007)**

Is Gene Hardage Sarasota Slim or is Sarasota Slim Gene Hardage? Well, there are arguments on both sides, but when all of the cards have been laid on the table, it no longer seems important which came first, so long as we can listen to the guy's tunes.

Sarasota Slim dishes out the blues with bucketfuls of class and a smooth guitar style that is sometimes reminiscent of Eric Clapton, and at others, Dickey Betts. In fact, there

is even a Betts/Allman tribute of sorts on the album in the form of a "Mountain Jam" tease.

Hardage and his band turn up an immensely enjoyable set of tunes, from the bluesy "Anything You Want" to "Noodle Boogie" to one of the best tracks of the record, "Thin White Bread," which has infectious Southern-fried lyrics such as "I can't help it, I like corn bread/I can't help it, I like greasy greens/I can't help it/I'm growin' pole beans/I can't help it, I like okra 'Cuz that thin white bread is just a waste of time."

Sarasota Slim is one of those rare "undiscovered" artists who deserves to be heard. His music doesn't just ask to be listened to ---it commands your attention. Songs such as "Kudzu Killer," "Snook Fishin'" and "I Don't Play The Blues No More" are all worthy of the repeat button on your CD player. Do yourself a favor and try Slim on for size - he has anything you want, anything you need.

- Michael Buffalo Smith

SMOKIN' GUN Live Rounds From Seattle Spearhead (BM 1248)

Recorded live at The Central Saloon in Pioneer Square in Seattle, Live Rounds From Seattle is one damn fine blues album — from a band that deserves to be heard — Smokin' Gun. Precision playing by this six-man ensemble highlights a 12-song set that mixes Smokin' Gun originals with blues and classic rock covers.

"Don't Go," a Smokin' Gun original, kicks things off in style. The band doesn't even consider letting up with ZZ Top covers such

(Please see New Releases page 43)

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30 GOLDMINE #548

July 27, 2001

Reissues

Paul McCartney & Wings

PAUL McCARTNEY Wingspan (Hits And History) Capitol (CDP 5 32946 2) (Two discs) Capitol (CDP 5 32943 2) (Limited Collector's Edition)

"Wingspan is a double-CD which contains the very best of Wings' music and which will sell for around the price of a single album," explained Paul McCartney. "I've always been hot on people getting value for money, and I really think they're getting that with this album — there's 40 songs on it, 17 of which each sold more than a million [copies]. It's about two and a half hours of music, which I reckon is a pretty good deal."

McCartney's newest greatest hits collection does indeed offer tremendous value to the consumer while presenting an extensive survey of McCartney's post-Beatles solo career before, during and after Wings. *Wingspan*'s generous 40 track lineup has been superbly remastered by Peter Mew and Geoff Emerick, the pair responsible for the top-notch remastering of The Beatles' 1.

Wingspan's twin discs have been individually subtitled Hits and History. The 18 selections on Hits comprise the aforementioned 17 platinum-selling singles (including the double-sided Top 10 hit, "Hi Hi Hi"/"C Moon"), while History amasses 22 assorted album cuts, B-sides and additional singles, yielding an eclectic but arguably impressive sampling of Wings and solo McCartney recordings spanning 1970-1984.

Essentially superseding 1978's Wings Greatest (all 12 tracks reappear on Wingspan) and 1987's All The Best (reprising 15 of 17 tracks), Wingspan offers by far the greatest musical bang for the buck — at least for those willing to forgo the full-length versions of "Junior's Farm" and "With A Little Luck" (the DJ edit, promotional versions of both singles are issued commercially for the first time on Wingspan) and in the case of All The Best, the shrewd omission of McCartney's early '80s duets with Stevie Wonder ("Ebony And Ivory") and Michael Jackson ("Say Say Say" and "The Girl Is Mine").

So abundant is McCartney's solo catalog that bonafide Top 10 hits — "Helen Wheels" and "Take It Away" among them — are relegated to the *History* set. All of the selections were chosen by McCartney, who opted for some lesser-known numbers among the more familiar. Nevertheless, any McCartney set that opens with the Plastic Ono Band-tinged "Let Me Roll It" and includes the single-that-never-was, "Daytime Nightime Suffering" (the B-side to 1979's "Goodnight Tonight"), affirms that there is more to the McCartney and Wings' songbook than silly love songs. Also making their first-ever appearance on a McCartney CD are the single-edit version of "Venus And Mars Rock Show" (which reached #12 on Billboard's Hot 100 in 1975), the DJ edit of "Waterfalls" and the single versions of "Tug Of War" (clean ending), "Take It Away" (clean intro) and "No More Lonely Nights" (playout version).

The only previously unreleased item is an off-the-cuff, acoustic medley of "Bip Bop"/"Hey Diddle" recorded by Paul and Linda McCartney in 1971 on their farm in Scotland (with a little help from giggling daughter Mary). This medley was originally to have included "I Am Your Singer" — aired at the conclusion of the TV special — though it ultimately failed to make *History*'s final cut.

Initial press reports also had the 1972 single "Give Ireland Back To The Irish" penciled in for *Hits*, at least until EMI reportedly raised concerns over lingering political tensions, or perhaps it was realized that save for Ireland and Spain the only countries wherein the single achieved #1 hit status — the song's inclusion on *Hits* may have been misguided. It would have been the only track on *Hits* falling short of the Top 10 in either the U.S. or U.K., though the song certainly deserved a slot on *History*.

Despite its title, Wingspan is credited singly to McCartney rather than Paul McCartney & Wings. As a result, the album does not restrict the 40 selections to only Wings recordings. Almost a dozen of these songs predate Wings' official 1971 launch, while another half-dozen tracks were recorded and released in the early 1980s as solo McCartney records.

Several songs from 1970's *McCartney* (recorded solely by Paul) and 1971's *Ram* (credited to Paul & Linda McCartney, and featuring soon-to-be Wings' drummer Denny Seiwell) have long been generally accepted as quasi-Wings' numbers, given their role in Wings' early concert repertoire and by the inclusion of "Maybe I'm Amazed," "Another Day," and "Uncle Albert/Admiral Halsey" on Wings Greatest.

The appearance of six titles — albeit hit and non-hit singles — from McCartney's first four post-Wings solo LPs (McCartney II, Tug Of War, Pipes Of Peace, Give My Regards To Broad Street) initially seems misconstrued. None of these post-Wings numbers were featured in the excellent Wingspan TV special — until one recognizes that perhaps Wingspan is partly intended to attest to McCartney's solo success following the collapse of Wings. These early-80s numbers perform surprisingly well alongside the '70s material: The result is a



Dut now: Eric Clapton & The Yardbirds: The Yardbird Years (Fuel 2000) is a 20-track compilation of Clapton's stint with British Invasion legends The Yardbirds, the group that also spawned two other guitar greats -- Jimmy Page and Jeff Beck. The set includes several live cuts, including three with bluesman Sonny Boy Williamson, plus the birds biggest hit, the #6 "For Your Love." Liner notes were written by Greg Russo, author of the recently published Yardbirds: The Ultimate Raveup... Recently ressued on vinyl and never available on CD, 1972's Graham Nash/David Crosby has been remastered by Classic Records. Nash helped out with the remastering of the classic album, which features Danny Kortchmar, Dave Mason, Jerry Garcia, and Russ Kunkel, among others. Universal is releasing a new series called Elton John: The Remasters, m lking the motherlode of John albums by adding bonus tracks to The One, Reg Strikes Back and Sleeping With The Past ... Rhino has released The Monkces: Summer 1967, The Complete U.S. Concert Recordings, a four-dise set from four separate concerts ... Freddie King - Ultimate Collection (Hip-O) includes guests Eric Clapton, Leon Russell, and Donald "Duck" Dunn and covers guitarist King's output from several labels from 1961 to 1975, the year of his untimely death at age 44... Dr. John's 1975 New Orleans funk classic Desirively Bonnaro has been reissued by Label M. The set includes backing from fellow New Orleanians The Meters and Allen Toussaint.

Seven-inchers rule: Who says vinyl is dead? Norton Records has just released some Sun Records recordings that Sun never released, including Carl Perkins' "Her Love Rubbed Off"/Ken Cooks "Problem Child," Roy Orbison's "Domino"/Gene Ross' "Everybody's Trying To Kiss My Baby" and five other two-artist singles. On July 1, the label is releasing seven more 45s from the Sun vaults including two sides from Sonny Burgess. "We Wanna Boogie"/"Thunderbird," and Billy Lee Riley's "She's My Baby"/Gene Simmons' (nor the KISS bassman!) "Peroxide Blonde And A Hepped Up Model Ford" (www.nortonecords.com). Norton has more 45s planned for release later this summer and early fall.

Coming soon: The Jackson Five's back catalog is being reissued as two-fers by Universal. Coming out Aug. 7 are Dancing Mechine/Moving Violation, Skywriter/Get It Together, Diana Ross Presents The Jackson Five/ABC, Goin' Back To Indiana/Looking Through The Windows, and Third Album/Maybe Tomorrow ... Coming Sept. 25 from Sony is the ambitious Lady Day: The Complete Billie Holiaay On Columbia: 1933-1944 The 10-CD, 230-track set contains 35 tracks of the stellar female vocalist available for the first time in the U.S. and a large-size booklet with essays by Gary Giddins, Farah Griffin, and producer Michael Brooks with seldom-seen Holiday pictures. The set also includes every known Holiday master released or unreleased in the U.S. plus alternate sides, radio air checks and other rarities as well as her entire output for Columbia, Brunswick, Vocalion, OKeh and Harmony. The long list of famous music ans who appear on the cuts with Holiday is a virtual who's who of greats from the '40s and '50s ranging from bandleaders Benny Goodman, Count Basie. Teddy Wilson, and Duke Ellington, among others, to accompanying musicians such as Artie Shaw, Ben Webster, Lester Young, Harry James, Bunny Berigan and many more. Holiday is considered by many to be the greatest female vocalist of the 20th century, so eat your heart out Britney Spears. - Greg Loescher

(Please see Reissues page 32)

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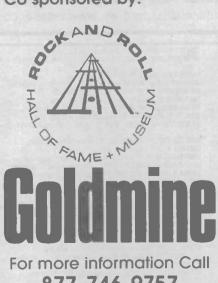
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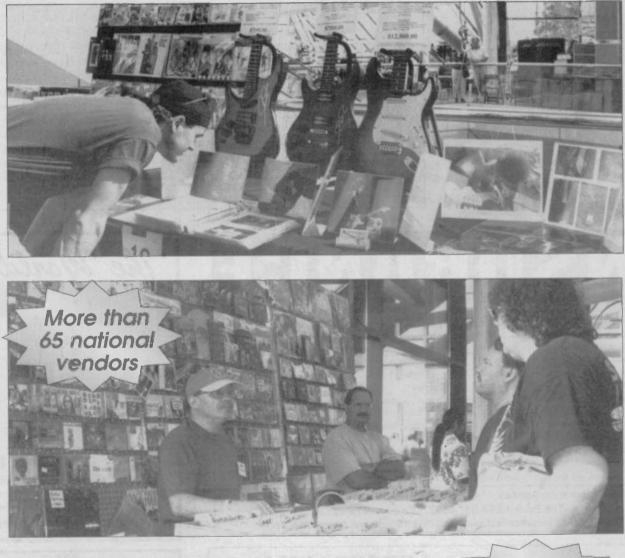
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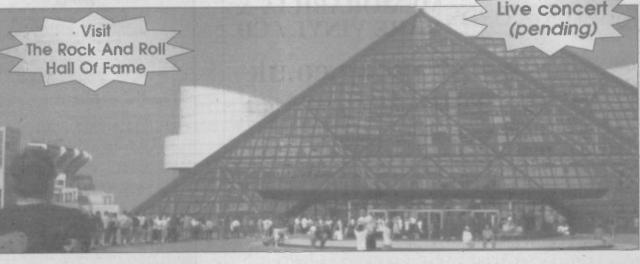
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(Reissues from page 30)

McCartney retrospective as artistically pleasing as it is historically perplexing.

Capitol Records has released two versions of Wingspan: a standard jewelcase edition and a limited collector's edition, which features a cloth-bound gatefold jacket housed inside of a slipcase (adorned with a special 3-D cover). Both versions include a 24-page booklet of photographs tracing the ever-changing incarnation of Wings (1971-1980). Collectors note: The U.S. Wingspan presents the Live At Glasgow recording of "Coming Up" while the U.K. Wingspan substitutes the studio version from McCartney II.

2001 promises to be a very busy year for McCartney, who has been suggesting a September release date for his first new studio album since 1997's Flaming Pie, to be followed before year's end by a four-to-six-CD boxed set of assorted McCartney and Wings rarities. The enhanced value of this double-disc set combined with the outstanding remastered sound makes Wingspan a stellar collection for anyone seeking the bulk of McCartney's solo hits along with a sampling of his catalog.

Reflecting on the music created during the Wings' period, McCartney wrote in the set's liner notes, "Wings really allowed me to continue doing music after The Beatles. That was the main thing for me, really... I really needed to do that and so there had to be a band, and it was called Wings. That is the story we are telling in the film, and Wingspan the album is the 40-song soundtrack to those years. - Mark Wallgren

(Please see Reissues page 61)

PAUL McCARTNEY Wingspan Capitol (CDP 7243 5 32946 2 5) (Two discs)

The title Wingspan implies that this two-CD set will cover the history of Wings, arguably one of the most underrated acts of the '70s. Sure, the band found substantial commercial success at the time - eight of their nine albums reached the Top 10 (five of those topping the charts), 13 singles doing likewise (14, if you count the live version of "Coming Up," taken from Wings' final tour, though the single also featured the studio, solo McCartney version of the track, which got the nod in the U.K.).

Yet even at their most successful, Wings came in for more than their share of denunciation, critics chastising McCartney for losing his edge and churning out meaningless pop; a 1976 Rolling Stone cover story on the band covering the band's record-breaking U.S. tour opens in decidedly condescending fashion with the line, "Well, it sure sounds like rock 'n' roll, even if it is Wings.'

McCartney himself seems uncertain about Wings' legacy, telling Billboard's Timothy White that when looking up the band's chart history he was surprised at the number of hits ("I said, 'Shit, I didn't know we were that successful.""). His '89, '90 and '93 World Tours certainly skimped on Wings material. Wingspan seemed like the perfect opportunity to reassess the band's catalogue.

Alas, someone got cold feet. While tracks from seven of the band's albums are featured (drawing from Wings Greatest would be

Wingspan — Alternate Take

redundant, though oddly nothing is featured from Wings Over America, with McCartney's favorite lineup of the band), a whopping 18 of the set's 40 tracks are from pre- and post-Wings albums. As a result, you'll find more tracks from 1982's solo McCartney album Tug Of War than from Wings' Wild Life, Red Rose Speedway or Back To The Egg - surely a strange way to represent Wings' history? Even the division of the discs into Hits and History comes up short, at least if your definition of a "hit" is a song that reached the Top 40. There are 10 such U.S. singles that didn't make the cut, and even limiting that to Top 20 contenders would have allowed for the inclusion of "Sally," "Getting Closer" and the live version of "Maybe I'm Amazed."

It's a shame, because a stricter focus on Wings material would have revealed in greater depth just how versatile the band was. The Band On The Run material, whether hit (the title track, "Jet") or history ("Let Me Roll It") is uniformly excellent. "Listen To What The Man Said" is as tailormade for the Top 40 as "Venus And Mars Rock Show" and "Live And Let Die" were for the rock arena (and the Top 40). "Goodnight Tonight" is equal parts disco and show tune. "My Love" is a standard in the classic tradition, and "Silly Love Songs" is throwaway pop that's also - to the consternation of more than a few critics - undeniably catchy.

Opening the set up to "history" should have also meant highlighting lesser-known Wings tracks - at least it would have if more than 10 of the History disc's 22 songs

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were actually by Wings instead of solo McCartney cuts (and songs such as the T. Rex-y-sounding "Helen Wheels" and "Venus And Mars" were hits). But "Girlfriend" is an excellent example of McCartney's tender side minus the schmaltz, and "Daytime Nightime Suffering" is an overlooked piece of social commentary that foreshadows the subsequent "Mistress And Maid," cowritten with Elvis Costello. There's also a previously unreleased track, the medley "Bip Bop/Hey Diddle," which appeared on the Wingspan TV show (the final version of "Bip Bop" appeared on Wild Life).

The rest of the set's tracks do a fair job of rounding out McCartney's career, though avoiding lighter hits such as "Ebony And lvory" (not to mention "Say Say Say" and 'The Girl Is Mine," his two hits with Michael Jackson!). Those who haven't played McCartney for a while may have forgotten how delicate a track such as "Junk" is; "Too Many People" reminds you how bluesy McCartney can sound; "Take It Away" features a glorious burst of horns at the fadeout. Clearly, McCartney's pop credentials are unmatched.

As nearly all the material is previously available on CD, Wingspan would be of most interest to those unfamiliar with McCartney's work beyond his big hits (and completists interested in "Bip Bop/Hey Diddle"). But all you Wings fans needn't despair. A box set of the band is promised for release later this year - and this time, it's more likely that the spotlight will remain on Wings.

- Gillian G. Gaar





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ATEENS BACKSTREET BOYS	SHAPE OF MY HEART 1TRK MEX PROMO CD, NICE P/S	R	EROS RAMAZZOTTI	LA AURORA 2 TRACKS MEX PROMO OD, INCL. SPANISH AND ITALIAN	16	GUSANA CIEGA
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BOB DYLAN	DESIRE ORIGINAL MEXICAN 197 PRESSING UP. EVEX	25	JAMES	TOMORROW 2TRK MERICAN PROMO CO, SPLITED WITH TEXAS		GLORIA ESTEPAN
BONJOV	BAY IT ISN'T BO INTERACTIVE OD 117HK MEX PROMO OD PLUS BONUS	20	JAMES	I KNOW WHAT IN HERE FOR STRK ALBUM BAMPLER MEX PROMO CD	12	GLORIA ESTEPAN
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BONJOVI	ONE WILD NIGHT STREMEX ONLY PROMO OD, WITH TOTALLY	30	JAMES	JUST LIKE FRED ABTAIRE STRK MEXICAN PROMO CD, P/8	10	GLORIA ESTEPAN
	UNIQUE P/8 AND LIVE VERSION RECORDED IN MEXICO CITY		JAMES	YOU AND ME 4TRK MEX PROMO CD	15	LUIS MIGUEL
ERYAN ADAMS	THE BEST OF ME	0	JAMES	SHE'S A STAR 2TRK MEXICAN PROMO OD SPLITED WITH ALISHAS ATTI	15	LUIS MIGUEL
BRYAN ADAMS	ON A CAY LIKE TODAY WHEN YOUR GONE	10	JAMES	WE ARE GOING TO MISS YOU STRK MEXICAN PROMO OD SPLITED WITH	15	LYNDA
BECK	SEDOLLAWS STRIK MEX PROMO OD, INCL. MALIBU MIX, WISEOUYS RE	15	CHRISTINA AQUILERA	I TURN TO YOU - 4TRK MEX PROMO OD COMPILATION WITH I TURN TO *	25	LA UNION
BRITNEY SPEARS	STRONGER 1 TRK MEX PROMO OD WITH UNIQUE P/S VERY NICE	15	CHRISTINA AGUILERA	I TURN TO YOU 5TRK MEX PROMO OD, IN NICE PICTURE DISC DESIGN	7	MANA
BRITNEY SPEARS	DONT LET ME BE THE LAST TO KNOW I TRK MEXPROMO OD P/8	20	CHRISTINA AQUILERA	FALSAB ESPERANZAS 1TPK MEX PROM 0 CD WITH VERY NICE P/8	20	MANA
BUSH	THE CHEMICALS BETWEEN US 1TRK MEX PROMO CD P/8	10	CHRISTINA AGUILERA	PERO ME AQUERDO DE TI REMO: 2TRK MEX PROMO CD, INCL. REMI:	15	MANA
CAKE	SHEEP GO TO HEAVEN 1TRK MEX PROM 0 CD, P/S	10	CULTURE CLUB	CHURCH OF YOURHEART MEXICAN 12" FULL TITLES IN SPANISH	20	MARC ANTHONY
CARDIGANS	MY FAVOURITE GAME 1 TRK MEX PROMO CD, P/8	10	JAMIRO QUAI	CANNED HEAT	15	MARCO ANTONIO BOLIS
CAKE	NEVER THERE STRK MEX PROMO CD, NICE SLEEVE, CD IS SPLITED	15	JAMIRO GUAI	ALRIGHT	15	MDO
CYNDY LATIFER	YOU DONT KNOW 1TRK MEX PROMO CD, P/8 STILL FACTORY SEALE	10	JAMINO QUAL	VIRTUAL INBANITY	15	MERCURIO
DEPECHE NODE	DREAM ON MEGA RARE 1TRK MEX PROMO CD, P/S	20	JESSICA SIMPSON	I WANNA LOVE YOU FOREVER "BOUL SOLUTION REMD"	10	MIQUEL BOSE
DEPECHE MODE	DREAM ON VERY PARE 1TRK MEX CD BINGLE , NICE P/9	15	JESSICA SIMPSON	IRRESTABLE 1TRK MEXICAN PROMO CD, VERY NICE P/S	12 12	MOENA MOLOTOV
DEPECHE NODE	EXITER MEXICAN FULL ID ALBUM (STILL SEALED)	25	PAULINA RUBIO	SEXI DANCE NEW 1TRK MEXICAN PROMO CD, NICE P/S	12	MOLOTOV
DONNA SUMMER	CON TE PARTIRO 2TRK MEX PROMO CD, INCL. RADIO EDIT AND ALBI	10	METALLICA	NO LEAF CLOVER 2TRK MEX PROMO OD WITH OUSTOM P/8 WITH FU LOIRARPEAR	20	MOLOTOV
DURAN DURAN	BOMEONE EBLE NOT ME VERY PARE 2TRK MEX PROMO OD WITH U	25	METALLICA / SANTANA	CAN I TOUCH YOU THERE?	15	NDRBO (EX MORNA)
8.0	VERY RARE ALRIGHT 11 RK MEXICAN PROMO CD, NICE P/8	20 15	MICHAEL BOLTON	AINT GOT NOTHING IF YOU AINT GOT LOVE	10	MYRIAM HIR NAMORE
SLTON JOHN	SOMEONE OUT OF BLUE + VIDEO NICE MEX PROMO CD + VIDEO, IN	25	MICHAEL BOLTON	LOVE IS THE POWER	10	MYRIAM HERINANCEZ
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POO FIGHTIERS	NOTHING LEFT TO LOCEE MEX FULL ALBUM CD	8	ND DOLET	EX GIPL FRIEND VERY RARE MEXICAN PROMO CD, NICE P/8	8	PAULINA RUBIO
POO FIGHTERS GEORGE MICHAEL	AS THE MIXES 3TRK NEX PROMO OD, CUSTOM P/8, INCL. ORIGINAL 1		OFFSPRING	WHY DONT YOU GET A JOB STRK MEXICAN PROMO CD, P/S	10	PALLINA RUBIO
HANSON	IF ONLY	20	OFFSPRING	PRETTY PLY (FOR A WHITE GUY) (IT PK MEX PROMO OD, P/B	10	PALLINA RUBIO
HANSON	THIS TIME AROUND INCL. LIVE VERSION HIPC MEXICO. 5TRIK MEX PRI	15	RAMMSTEIN	TIER PARE MEXICAN PROMO OD, SPLITED WITH CARDIGANS, P/S	12	PEDRO FERNANDEZ
HANSON	THIS TIME AROUND INCL. LIVE VERSION HIPO MEXICO STRK MEX PRI	15	RAMISTEIN	LINKS 1.2.3 MEXICAN PRONO CD WITH VIDEO WITH VERY NICE P/8	30	SADE
LARA FABAN	LAM WHO LAM STRK RENDES MEX PROMO CD. INCL. CHRISLORD-A	10	RANNETEN	DU HABT 2TRK MEXICAN PROMO OD, NICE P/8	30	RICKY MARTIN
LIMP BIZK/T	MY DENERATION 27RK MEX PROMO CD, NICE P/S	12	ROLLING STONES	MEXICAN 3-LP BOXET WITH FULL TITLES IN BPANISHI VERY NICE P/8	50	RICKY MARTIN
MADONNA	WHAT IT FEELS LIKE FWR & GIRL VERY RARE 1TRK MEX PROMO CD.	30	SADE	KING OF SORROW MEXICAN PROMD CD UNIQUE PR	20	RICKY MARTIN
MADONNA	WITFLEAG VERY PARE ITRK SPANISH VERSION WITHRAWN MEX	50	THALIA	REGRESA A MI VERY NICE MEXICAN PROMO CD, 195	20	RECKY MARTIN
	PROMO OD, WITH MISSIPPRINTED CARD SLEEVE		THALIA	ARRASANDO VERY NICE PICTURE DISC DESIGN MEX PROMO CD	16	SODA STEREO
MADONINA	FROZEN MEXICO ONLY STRK REMORES PICTURE DISC CO, P/8	25	THALIA	ENTRE EL MAR Y UNA EBTRELLA MEX PROMO CD, NICE P/B	15	SODA STEREO
MADONNA	ANGEL MEXICAN 12" BW INTO THE GROOVE AT LEAST EXEM	25	THALIA	MENTA Y CANELA MEXICAN PROM O CD, WITH NICE PYS	15	SODA STEREO
HOBBLE WILLIAMS	ROCK DJ 2TRK MEX FROMO CO, INCL. ALBUM VERSION AND PLAYER	15	SAVAGE GARDEN	THE BEST THING 1 TRK MEXICAN PROMO CD WITH OUSTOM P/S	25	
ROBBIE WALLIAMS	BER MEJOR TTPK MEX PROMO CD OF BETTER MAN IN SPANISH VEF	20	SAVAGE GARDEN	AFFIRMATION 4TPK REMOES MEDICAN PROMO CD, NICE PIS	12	100+ OF MORE ARITS
ROBBE WELLIAMS	SUPREME 1TRK MEZ PROMO CD, CUSTOM P/8	15	SAVAGE GARDEN	I KNEW I LOVED YOU'T PK MEXICAN PROMO CD NICE P/8	12	
ROBBLE WILLIAMS	BETTER MAN 117RK MEX PRONO CD, NICE P/8	15		IC DEBLIZANDOTE 1 TRK MEX PRONO CD, RELEASED FOR THE MIZ LAT	15	
ROBBIE WILLIAMS	SING WHEN YOU ARE HAPPY MEDICAN ONLY BOXET FRESS KIT	35	WHETHEY HOUSTON & ENH	IC COULD I HAVE THIS KIBB FOREVER VERY NICE MEX PROMO CO, P/B	15	
	VIDEO WITH ROOK DJ: UNIQUE BLEEVE PROMIO CD+NT8C VIDEO		MANDY MOORE	IN MY POCKET MERCAN PROMO OD, NICE P/8	10	KI\$\$
MARIAH CAREY	MI TODO/BUTTERFLY GAT IN MIRES MEDICOD ONLY STRK OD BINGLE	30	JENNIFER LOPEZ	LETS GET LOUD 1TPIK MEX PROMO CD, NICE P/8	15	EL CIRCULO
	WITH UNIQUE PRI IN \$FILL FACTORY BEALED CONDITION II		JUAN GABRIEL & TAMARA	EL AMOR DE NOSCTROS 1TRK MEX PROMO CD, P/S	12	FASTBALL
MARIAH CAREY	LOVERBOY FULL COLOR FREESKIT FOLDER WITH UK PROMO OD	60	JULIO IQLESIAS	MAL ACOBILIMBRADO 117RK MEX PROMO OD, NICE P/8	12	RAMMSTEIN
	AND NICE OFFICIAL COLOR PHOTO AND INFO SHEETS IN SPANISH		JULIO IGLESIAS	CUMPARISITA REMIDES 4TPIK MEX PROMO CD, P/S INCL. LA CUMPARI	20	PAULINA RUBIO
MARILYN MANSON	DISPOSABLE TEENS 1TRIK MEX PROMO CD, WITH CUSTOM P/S AND		KABAH	HISTORIA DE UNA NOCHE NICE 11RK MEX PROMO OD, IN 87 LL FACT	15	VANESSA MAE
MARK KNOPPLER	BAILING TO PHILADEPHIA 2TRK MEX PROMO CD, NICE PICTURE DISC		KABAH	AL PASAR VERY PARE EARLY MEX PROMO CD, WITH NICE P/6 AND I	15	SENTEDOS OPUESTO
MORY	PORCELAIN 2TRK MEX PROMO OD, IN VERY RARE SUM LABEL, INCL.		KABAH	ANTRO 1178K MEX PROMO OD, P/8	12 20	BACKSTREET BOYS
NEYNC	YO TE VOY A AMAR 1 TRK MEX PROMO OD, INCL. SPANISH VERSION,	15	KABAH	MAIMAI 1179K MEX PROMO OD, NICE 19/8 AGUINTITO 0179K REMARER MEX PROMO OD, NICE 19/8	20 12	ROUBLE WILLIAMS
NEYNC	POP 1TRK MEXICAN PROMO CD, WITH UNIQUE P/8 VERY NICE	15	KETAMA		12	NOBRE WILLIAMS
CASIS	WHO PEELS LOVE STRK MEX PROMO CD, NICE PRS	15	LAURA PAUSIN	UN EPROR DE LOS GRANDES REMIX 117K MEX PROMO OD WITH RE ENTRE TU Y MIL MARES REMIX 217K MEX PROMO OD, NICE P/8 INOL	28	PINK PLOYD
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NOXETTE	THE CENTRE OF THE HEART 1 TRK MEX PROMO CD, NICE PR OF SINCE NICE 1 TRK MEXICAN PROMO CD WITH SPANISH TEXT	20	LAURA PAUSIN	FATE DE MUNEW TERK MEXICAN PROMO CD. NICE PR	20	LINITE
TRAVIS	STUCK IN A MOMENT + INTERVIEW 1 AUDIO TRACK MEX PROMO OD	20	LINTE	OAPRICHO LOCO REMORES 279K MEX PROMO CO, INCL. REMOVERING	15	PALS, MICARTNEY
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World Radio History

July 27, 2001

EEN The Best Of Queen (Polish rare EMI/Tonpress LP in i full coulour Queen P/S incl Brighton Rock, Killer Queen, e The Show Must Go On (Italian official EMI Ltd. n

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(Buffalo Springfield from page 10)

reduction of the original demo with extra words, eventually pared down for a spot on the second LP. There are many other gems: A new mix of "On The Way Home" without the strings and horns, tasty duets by Stills and Furay on "We'll See" and "Neighbor Don't You Worry," the beautiful, previously unreleased mix of "Pretty Girl Why," and the easily-found demo for "Flying On The Ground Is Wrong," which really showcases what a lovely composition it is. No wonder The Guess Who covered it.

Sure there are some regrets and suggestions after first playback. Possible additions immediately sprung to mind after disc three. But after really digesting the nearly 90 cuts contained, I know why Young and Co. didn't turn to the subpar live group recordings available. I do wish a longer studio take of "Bluebird" was available. One exists in the vinyl universe on a 1973 Buffalo Springfield double-disc anthology. I saw the band twice and would have dug a couple of live songs for the box, maybe something culled from the 1967 Hollywood Bowl board tape, just to let ears hear the energy and stage rhythms of the frisky young men. That being noted, you get the idea that the band, and especially Young, whose library housed the tracks, chose songs that sequenced the slots and

used the project to underscore the regional musical layering that fortifies and links the material. The group's L.A.–sound was created by Hollywood and recorded in Hollywood.

For instance, listeners can hear a portion of the Young demo "Down, Down Down" used later in his Jim Messina-engineered "Broken Arrow" and also slightly reworked into Crosby, Stills, Nash & Young's "Country Girl." Then, there's another sparse Young demo of "Old Laughing Lady" that later surfaced on his first solo album, with which arranger Jack Nitzsche was extensively involved.

Furay went out to Young's ranch three years ago to hear this collection. "I know when I went out to Neil's ranch I thought it was coming out then," he stated. "Neil invited me out to hear what he had been working on for 10 years He had that vision and started accumulating, collecting and putting things together for this project. It was like, 'This is it. Take it or leave it. I hope you like it. What do you think?' I heard all four CDs. I was amazed at listening to some of the demos that Stephen and I did. We had the vocal parts and harmonies worked out on these things. There was some real innovation going on. The quality of the demos underscores the writing. You can hear a song evolve. [The demos] even shows what Ahmet Ertegun saw in the band. He also encouraged us to learn the board. We were always comfortable singing someone else's song

early on. The first album and some of the second, you can hear the cohesiveness of a group effort. There was not the possessiveness of 'This is my song, this is my baby. I'm singing it because I wrote it.'

Early on there was this, 'What does this sound like with you singing?' I know we tried 'Mr. Soul' with everybody singing, and it sounded best with Neil. The individual members brought their own take on what was being presented to the song. We liked The Beatles with John and Paul singing harmony. Stephen and I did a lot of that unison singing. That we picked up from The Beatles, but then there was a lot of experimentation.

"That Bruce Palmer is an interesting, melodic bass player — only played the notes he had to play. Dewey Martin, our drummer, I got him 'Good Time Boy' so he wouldn't have to do 'Midnight Hour."

What about Furay's own love song, "Kind Woman"? "That song is still in transition, because it was so out of time — all by feel at that time. No one told me to keep it in three or put it in a time signature and stick with that time signature, man. I was playing jazz at that time," he chuckled.

In fact, perhaps when absoring and studying this set, the music makes listeners dig deeper into the physical recording locations that aurally bind the four-CD journey.

What cook are the geographic studio ingredients to this inspiring mixture. Fans

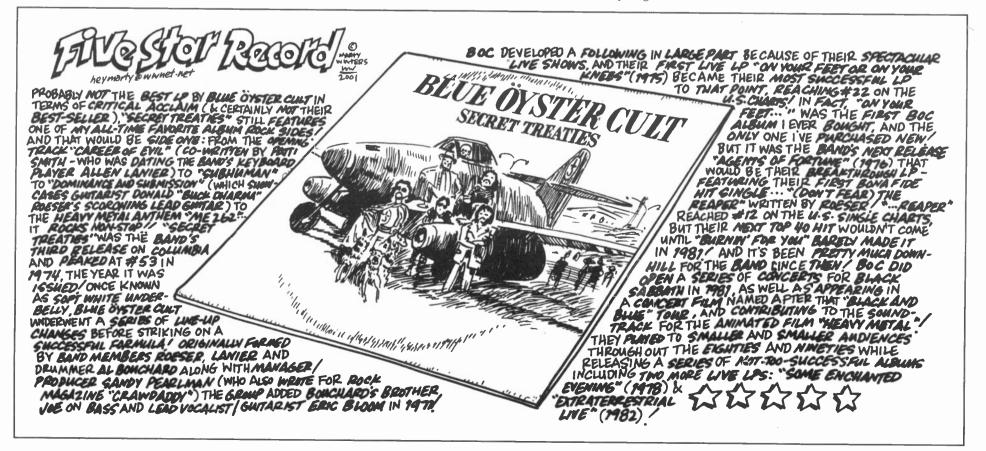
"We liked The Beatles with John and Paul singing harmony. Stephen and I did a lot of that unison singing. That we picked up from The Beatles, but then there was a lot of experimentation." — Richard Furay

can hear the subtle sonic elements and differences in the recordings. For example, the set provides three songs — "We'll See," "My Kind Of Love" and an alternate "Mr. Soul" — recorded during a January 1967 New York studio session at famed Atlantic Records. Dewey Martin told this writer he invited Otis Redding to the studio, and he wanted to cut "Mr. Soul."

Adding to the Buffalo Springfield sound is the rarely examined room-tone history of the seminal Gold Star studios. Buffalo Springfield were ushered into the Gold Star tradition that before their arrival included Jimmy Van Huesen, Frank Loesser, Jimmy McHugh, Broadway show tunes, The Champs' "Tequila," Larry Verne's "Please Mr. Custer," and a whole lot of Eddie Cochran's recordings, including " Summertime Blues." The young Scott Walker also logged time doing menial tasks at Gold Star.

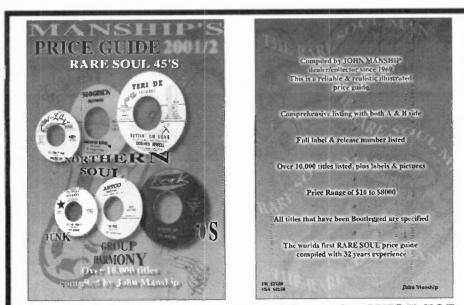
Co-owner/engineer Stan Ross and engineer Larry Levine introduced the concept of phasing on their hit record "The Big Hurt" by Toni Fisher. Later, Ross was behind the console for Jewel Atkens' "The Birds And The Bees," a favorite 45 of The Rolling Stones' Brian Jones, which introduced the sound of a guitar plugged through a Leslie speaker, giving it an organ-like effect. Cream's "Badge"

(Please see Buffalo Springfield page 65)



July 27, 2001 GOLDMINE #548

35



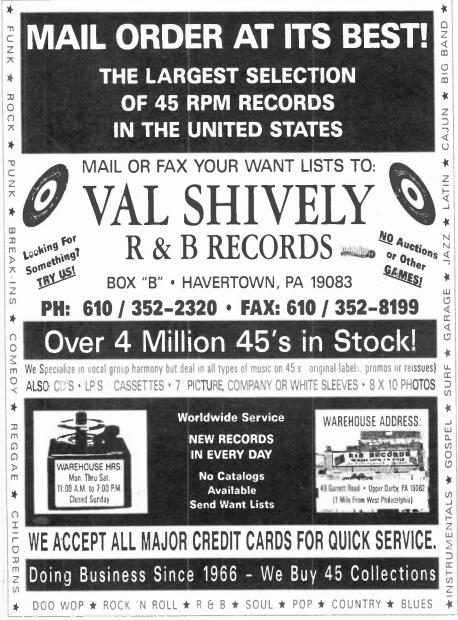
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WHAT ARE UNIT SPACE ADS?

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

1. Set Sale - Items are sold at the price listed.

2. Auction - Items are sold to the highest bidder.

FOR A BETTER UNIT SPACE AD

1. Use white paper.

- 2. Have a new ribbon on your typewriter or printer, avoid low
- toner on a laser printer.
- Make sure the paper is vertically oriented. We cannot publish a horizontal unit space ad unless you want the reader to turn the magazine sideways to look at it. Most readers won't bother to do that.
- 4. Mail it to us; don't fax it. Faxes can leave unwanted markings that make your ad hard to read.
- Clearly identify whether your ad is a set sale or auction. Avoid mixing the two in the same ad; if you must, have separate sections for set-sale and auction items.
- Include your name, address, and telephone/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.
- 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 teply. 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

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

Auction Guidelines For Buyers

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

AUCTION GUIDELINES FOR SELLERS

- Set minimum bids on any item you won't sell for less. You also can set an auction-wide minimum; different minimums on different parts of the auction; or no minimums at all. Avoid "Ridiculous bids will be rejected" or similar phrases; you can't assume that everyone knows what a "ridiculous bid" is. Instead, take the time to set minimums.
- 2. Run an honest auction. Don't advertise items you don't have; don't artificially force bidders to bid more by claiming there's a counterbidder when there isn't one; don't overgrade your items; and sell all items that meet your published minimum and are the high bid, even if the bid is far below "book" value.
- 3. Notify winners within the first week after your deadline passes.
- 4. Send the winners their items promptly upon payment. (It's OK to wait for checks from unfamiliar customers to clear, which takes no more than a week. If it takes longer, get a new bank.) Federal Trade Commission regulations state that you 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 ac	is reduced to one-fourth of one	e of our pages.
	Regular	Super
Each unit	\$60.90	\$126.80
ull page	\$466.20	\$466.20

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

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GOLDMINE #548

LEES F. BEOMINE JR., 2570 S. DAYTON WAY GJ04, DENVER, COLORADO 80231 USA ADCTION/BID: SEND ALL BIDS TO THE ABOVE ADDRESS. WAIL OR PHONE TOUR BIDS IN:. (303)671-8057 I AN VERY HARD TO CATCH BY PHONE! E-NATI, IS AVAILABLE AT LEROWHE JRENOTRAIL.CON THIS ADCTION ENDS ON $PROEVSIT \longrightarrow 14^{\circ}$ AT 11:59 PM NST. CRADED COVER/RECORD. NIN BID FOR 45s is \$1.257/LPS is \$3.00 POSTACE ON ALL WINNING BIDS OVER \$20.00 is PIEE! OTHERWISE \$1.50 REDAEDLESS OF THE SIZE. OVERSEAS I WILL OUTPE AIR/SURFACE RATES. VG++ = just missing wint

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World Radio History

LEES F. BROWNE JR.

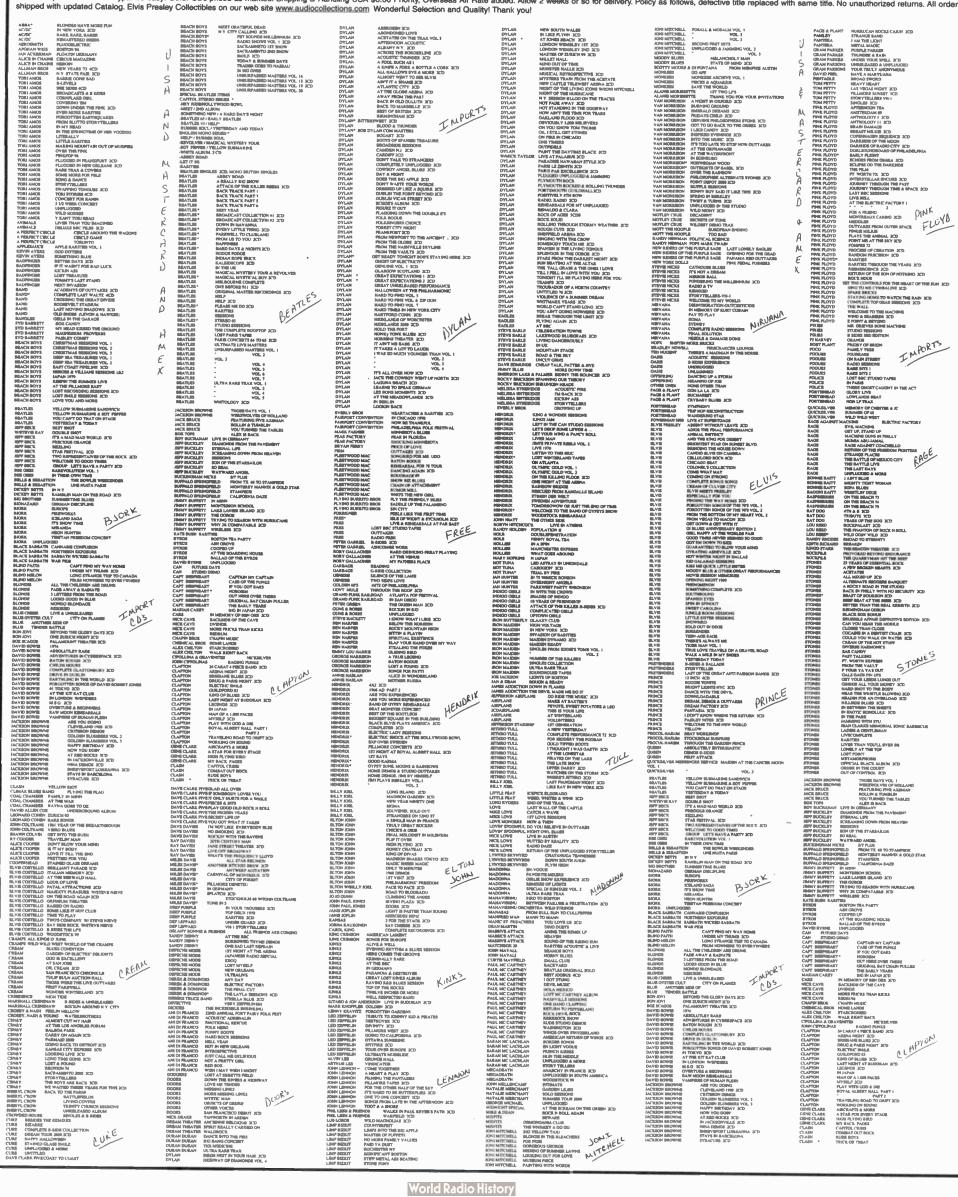
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July 27, 2001

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REVERSIVE ALVARY DATA TO THE ALVARY WARNING ALVARY WARNING ALVARY ALVAALY ALVARY ALVAALY ALVARY ALVA	 Hi! Welcome to our latest ad. This time we are continuing our IMPORT/LTD EB VINYL REISSUE SALE - C-H, BUT If AD GOES WELL WE WILL CONTINUE THE ALPHABET. CALL IF LOOKING POR SOMETHING SPECIAL. Postage: is \$4.00 for priority multi. USE: RAYPALI Call for details, but we're closed Mondays. 1) Clash - S/T - LTd Ed 180G - UK Reissue \$28 2) Clash - From Here to Eternity - UK Import Gatefold Cover \$25 3) Crampa - Radio Crampa - Dol Lp - 220 C - Lay plays his favorites Gate \$20 4) Cult (Ian Astbury) - Holy Barbarians - Cream - UK \$18 5) Capt. Beefheart - Strictly Personal - UK Reissue 180G Remastered \$28 7) Cast - Magic Hour - UK Import Dol Lp - \$23 8) Chameleons - Strictly Personal - UK Reissue 180G Remastered \$28 7) Cast - Magic Hour - UK Import Dol Lp - \$23 8) Chameleons - Strip - Lut Ed Fib Cibs Lp - \$23 9) Cinerama - Va Va Voom - UK - \$23 10) Cranberrics - To the Faithful Departed - Vellow vinyl in huge poster slv - UK \$15 11) Creation Label - Best of 1983-99 - Dol Lp Gatefold cover \$28 12) Depeche Mode - Exciter - Dol Lp - Gatefold CYr - \$23 13) Dinosaur Jr - Hand it Over UK Import Lp \$20 14) Doors - S/T - UK Lid Ed 180G Remastered - Simply Vinyl \$25 15) Doors - S/T - UK Lid Ed 180G Remastered - Simply Vinyl \$15 16) Dickies - Incredible Shrinking Dickies - Reissue Lp - Yellow Vinyl \$15 17) Dickies - Incredible Shrinking Dickies - Reissue Lp - Yellow Vinyl \$15 18) Dickies - Still Got Iive - US Lp - Bubblegum Pink Vinyl \$13 19) Divie Cornedy - A Secret History - UK Duobhe Best of \$21 20) Nick Drake - Pink Moon - UK Lid Ed 180 G - Simply Vinyl \$25 21) Nick Drake - Shreet Layter - UK Lid Ed 180 G - Simply Vinyl \$25 22) Nick Drake - Drawn from Memory - UK Import Gatefold Cover \$25 23) Echo/Bunnymen - Hoaven Up Here - Japan Lp w//OBI + Lyric sheet \$25 24) Echo/Bunnymen - Hoaven Up Here - Ja	<section-header><section-header><text><text><text><text><text><text><text><text></text></text></text></text></text></text></text></text></section-header></section-header>
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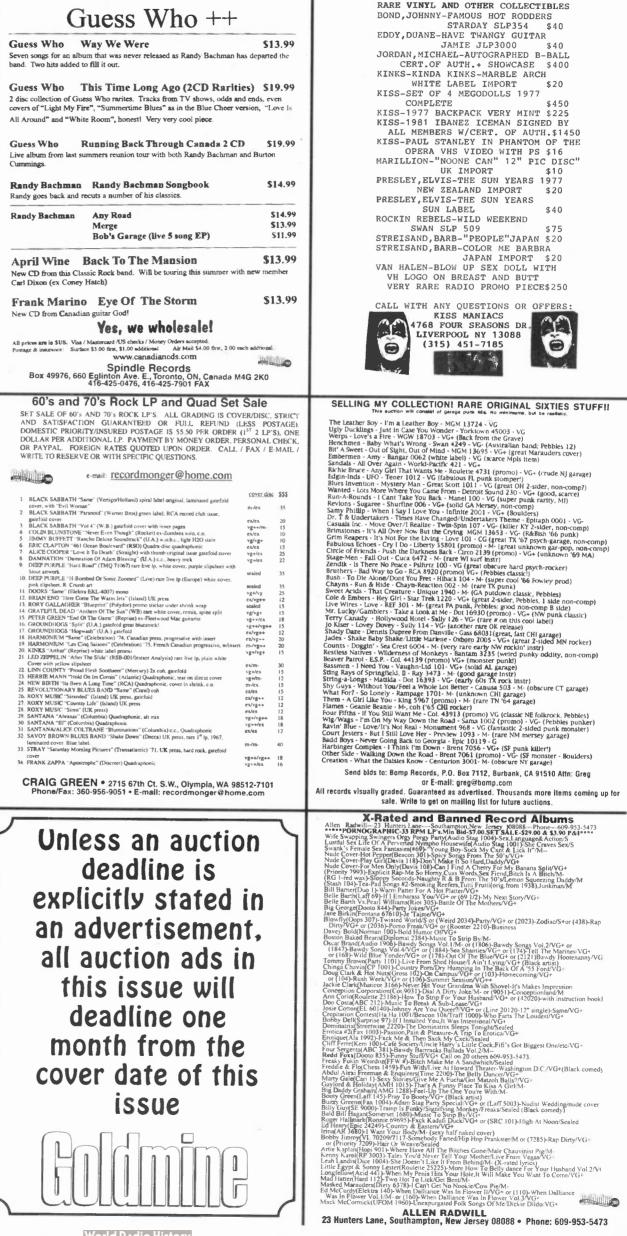
July 27, 2001

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39

July 27, 2001

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Turn On the Fun

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2 GOLDMINE #548 July 27, 2001	•	
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43

Short Takes

lowa-born/Texas-bred Kevin Deal had the same honky-tonk dreams as a lot of would-be country crooners, putting his dreams on hold in order to take up a day job so he could pay the bills. His bluecollar background is all too evident on Kiss On The Breeze (Blind Nello Records), Deal's third album of Johnny Cash/Merle Haggard/Waylon Jenningsinfluenced originals produced by session stalwart Lloyd Maines and featuring several could-be country classics, including the tears-in-your-beer trio "Can't Hold A Candle," "Things I've Done For Love" and "Phone That Don't Ring." Still, he really hits home with the hilarious "My Father's Redneck," an all-tootrue tale of a rock 'n' roller who grows up and finds himself emulating his dad's conservative credo. (www.kevindeal .com) ... Based on the three songs that comprise The Luxury Liners' Believe EP (Echomusic EMLLCDP1002), this talented trio has a radio-ready future. Their affirmative and authoritative style blends confidence and craft, leading the Liners to sound like they've been sailing smoothly for years. Their cover of Cher's mega-monster hit "Believe" is similarly in sync with their artistic ambitions ----it's distinctive, dynamic and completely credible. (theluxuryliners.com) ... Toad The Wet Sprocket was arguably one of America's best bands of the '90s. Unfortunately their effervescent melodies and catchy, crafty compositions never quite garnered them the critical success commercially they had two platinum albums) that always seemed just out of reach. Building on that foundation, former frontman Glen Phillips launches a solo career that eschews the sunny sentiments touted by Toad in favor of pessimistic pronouncements, dark dialogues and unadorned arrangements. Abulum (Brick Red Records, BR 50001-2) finds Phillips obsessed with somber scenarios - rural landscapes doomed by corporate conquests, recession-riddled communities, men and women caught up in tragic circumstances - but his songs are thoughtful, provocative and compelling, the mark of an artist whose instincts, insights and originality make for one of the most remarkable recordings in recent memory. (www.glenphillips.com) ... Billy Nicholls, whose credits include, among other things, work with Peter Townshend on various solo projects and tours with The Who, resurfaced last year with a reissue of Would You Believe, a rare late-60s solo album recorded on England's longdefunct Immediate label. Now Nicholls is illuminating his legacy further with two new offerings, one of which is a rerelease of the ultra-obscure album recorded with White Horse (Southwest Records, SWCD005), a collaboration with several California colleagues who gave Roger Daltrey his solo hit "Without Your Love." But the most coveted collectible might be Snapshot (Southwest Records SWCD004), a set of outtakes and alternate tracks featuring several superstar sidemen such as The Small Faces, ex-Led Zeppelin bassist John Paul Jones, and the late, great Nicky Hopkins.

- Lee Zimmerman

(www.nicholls.co.uk)

(New Releases from page 28)

as "La Grange," and they easily can hang out with the biggest of the big boys. Their take on "One Way Out," modeled closely after The Allman Brothers Band's version of the Sonny Boy Williamson standard, packs the punch of a band that has obviously been around long enough to become seasoned pros.

Smokin' Gun simply blaze through Pat Travers' "Boom Boom (Out Go The Lights)," before doing a fine job of interpreting the James Brown classic "Cold Sweat" as a blues shuffle. Now that's originality. These guys are at the top of their game.

The set closes with a cover of Robert Cray's "Forecast Calls For Pain," and Jamie Phalen's vocals are as smoky as his gun, with Jack Johnston and Brad Spear on guitars, Ric Ulsky on Hammond B-3, Bill Majkut on bass, and Bill Brammer on drums. The Smokin' Gun has been located, and these guys are guilty of blues in the first degree.

- Michael Buffalo Smith

JOURNEY Arrival Columbia (CK-69864)

No.

If you were not a fan of Journey during their golden era in the '80s, it's doubtful this latest offering will alter your feelings. However, if you were a fan and were possibly disappointed by their lackluster 1996 reunion effort *Trial By Fire*, you'll be happy to discover that *Arrival* has many of the classic elements that made the band the incredible success they were in their heyday: strong songs, fiery guitar solos courtesy of founding member Neal Schon, and of course, the unmistakable vocals of Mr. Steve Per... uh, Augeri?!! But I thought, I mean, listen to it! Isn't it?

As any fan who saw the recent VH-1 Behind The Music episode on Journey knows, Steve Perry and the band parted ways under rather acrimonious terms, with Perry suffering a hip injury and having indecision as to how to deal with it, delaying the band from touring to support that '96 comeback outing.

So, the remaining members decided to journey on without him, and in his place lands Steve Augeri, who looks a little like a curly-haired Perry and sounds a lot like him. A lot. Right down to aping Perry's knack singing a word such as "all" and managing to stretch it out to five syllables.

It's risky business replacing a lead vocalist so closely identified with a band. Sometimes





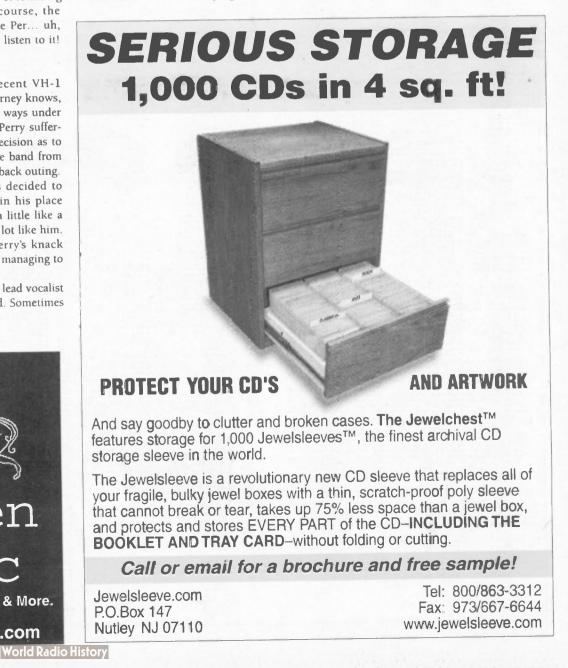
Journey (from left): Jonathan Cain, Ross Valory, Steve Augeri, Neal Schon, and Deen Castronovo.

it works (see Van Halen with Sammy Hagar) and sometimes it doesn't (see Van Halen with Gary Cherone). But by bringing in the similar-sounding Augeri, the band have accomplished that most difficult of tasks: adding a member who can sing the old material in a way that will satisfy the fans and also offer up new material that still maintains their trademark sound. Augeri (formerly with Tall Stories, who released an album on Epic back in '91) has less of the nasaily thinness and could best be described as a bailsier version of Perry.

Among the stellar tracks is the opener, "Higher Place," a bonafide classic with everything you'd expect in an up-tempo Journey song — a stadium-shaking chorus. blazing solo from Schon and stomping drums, courtesy of new member Deen Castronovo (formerly with Ozzy Osbourne, Geezer and, along with fellow Journeymen Schon & keyboardist Jonathan Cain, Bad English). "Loved By You" has a Far Eastern melody and achingly sad, somewhat fatalistic lyrics ("If I should die before I wake, I'll go into the night whispering your name... if lying in your arms is the last thing I do, at least I'll know that I'll be loved by you"). "Livin' To Do" is a powerful hybrid of a minor blues song in a hard-rock setting that would have sounded at home on the group's first three pre-Perry releases.

Arguably the album's best moment is

(Please see New Releases page 53)



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HUNTERS & COLLECTORS	Living Daylight + 4	IRB 20017	1987 promo LP on HQ very! (pece, petoc) 1987 12° EP while stanee & meet (coc) 1988 LP second as promo (petoc)	***********
IUNTERS & COLLECTORS	Fate Blind	IRS 42110 RB/RCA 8424	aback meute (coci	M
NDIGO (MRL8 NUS PARTHENON HUXLEY	Leve, Back On The Bus, Yall Leter Like Thereway Ges The	Epsc 468415 Adartec PR 806	1801 Outro EP where alastas	14- 14-
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MAL 3HT	Best Surrender + 5	Polydor 540	1982 LBC 12" EP w/ out allogive	M-NG+
THE JAN	Setting Sone Creat Of A Kneve	Polydor 5249 Chrymalia 41590	RCA Music Service sever LP (stec) stock seve	
DAVID L 'NN JONES	Hard Times on Easy Street	Marcury 832518 W8 3242	1967 promo LP w/ ht (peloc, paor) 1978 shock means of grant LP	14 16
THE LEAVING TRAINS	Nicolette Wall Down Blue Highway	Enigrine \$108	1976 stoch sesse of grant LP stoce space w/Ceceves & Robert	64
LET'S ACTIVE	Every Dog Han Mis Day Heatless Rambling Heat	HRB 42161 Flying Flain 408 Fleittra 339	1088 promo LP by REM pats (pass, paloc) 1088 release by strong bluegrass fiddler 81 promo LP by es-EC guitariet G. Terry	M
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MARILLON BILL NELBON	Clutching At Strawn	Capitol 12539 Enigma 73344	1987 LP resuld as prome (coc) 1987 stock LP	M
HILL NELBON	On A Blue Ming	Portrait 40148 PVC 5801	1986 stock LP 1982 stock 12" EP w/ pic sleeve	\$4-
OMAR & THE HOWLERS	Ftaming Daters Well Of Pride	Columbia 44102	1988 LP assued as promo (patoc panc)	M- M-
OMAR & THE HOWLERS	Hard Times In Land Of Plant Architecture & Morality	Columbia 2710 Epic/Virgin 37721 Island 90494	1988 LP assued as promo (pstoc. pasc) promo only 12" single which beave fine 1982 LP results as promo (pstoc)	66- 14-
ROBERT PALMER	Double Fun Heavy Nove	EM/Menhatter 48057	stock UP that began the string of livis (opc) stock UP	M-
ROBERT PALMER	Reptide	Island 90471 Heland 90059	stock LP stock LP	8.6
ROBER PALMER	Becrete Amazing Love	EMM/Menhetter 15703	stock 12" single when & non-LP versions	64-
MARK PLACE	Third One From The Sun Caught In The Add	Columbia 40861 GNP/Crescendo 2181	1988 LP issued as promo (peloc, peoc) 1985 LP issued as promo (peoc, coc)	55. 56-
THE RAILWAY CHILDREN	Reumon Wildemwee	Virgin 90838 Mercury 832795	1987 LP issued as promo (petoc) 1987 promo LP (petoc. peoc)	M-MG-
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KENNY ROGERS	Eyes That See in The Dark Lonely Street	RCA 4697 Flying Fish 383	1983 smesh stock LP w/Grbb & Parton 1985 stock LP by line guilanet (eec)	66 M
MRLEN ROTH MASON RUFFNER MASON RUFFNER	Gypsy Blood Gypsy Blood	Columbia 02091 Columbia 40801	promo only 12" single w/ pic sleave stock LP by cull guilter hero	M.
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LEON THOMAS BLUES BANG	Leon Thomas Blass Band	Portrait 44181 IR8 17236	1988 LP issued as promo (psloc) w/ promo only 12" single w/ pic sleeve	54 M-
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45



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GELLAN				Shadow Gallery			\$14 E	Bruford's Earthwo		Japan, 2001 release
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ellan	Hour Of Restoration Tribute: Tales from Yesterday	Magellan, S.Morse, Robert Berry,etc		Shadow Gallery Salem Hill	Self-titled Not Everybody's Gold	w/guest David Ragsdale(Kansas)	\$15 E	Buggles	Age Of Plastic	"Video Killed The Radio Star"
ma	Attahk	Wingeman, S.Morse, Robert Derry, etc.	\$19	Salem Hill	The Robbery Of Murder	w/guest David Ragsdale(Kansas)	\$16 8		Out Of Our Hands Natural Timbre	Peter Banks, OOP 2001 release
nitude 9	Reality In Focus	Prog-metal live 1978 classic lineup, remastered		Salem Hill SHOOTING STA	Catatonia R		5	Steve Howe	Homebrew II	
MANZAN	Earth Wired ERA & his bands			Shooting Star	Leap Of Faith				Homebrew Transportation	w/Steve Howe & Derek Forbes
	The Wasted Lands K-Scope + 3			Shooting Star Shooting Star	Burning Silent Scream + 2	1985, Digitally-Remastered	\$14 5	Steve Howe & Pau	I Sutin Voyagers	
Manzanera	Primitive Guitars + 2	UK, Remastered		Shooting Star	III Wishes Hang On For You Life				Story Of I Out In The Sun	
Manzanera Manzanera		UK, Remastered Re-issue of "Southern Cross"		Shooting Star Shooting Star	Self-titled + 1	1980, Digitally-Remas, "Last Chance"	"\$14 1	Patrick Moraz	Windows In Time	1971 Patrick Moraz /P.Lockett ban
t Sun	Mainstream			The Sign Sinkadus	Signs Of Life mem.of Zebra,BC Live At Progfest 97	OC, Touch, Rainbow, Kansas, Strangeways	\$14 I \$16	Mainhorse Trevor Rabin	Self-titled Face To Face	
	Live @ Hull Live + 2	UK, remastered UK, remastered	\$18	Sinkadus	Aurum Nostrum			Trevor Rabin Billy Sherwood		anfredMann,ChrisThompson, S. Phillip Yes member
	Listen Now + 3 Live At Manchester University	UK, Remastered		Sinkadus Sinkadus	Cirkus Aurum Nostrum		\$16	Chris Squire/Billy	Sherwood Conspiracy	
RILLION				Small Faces	Ogden's Nut Gone Flake	UK, Limited Edition circular package			Fish Out Of Water Can You Hear Me?	
rillion rillion	Anoraknophobia marillion.com	2001 release SALE		Solaris Solaris	Live In Los Angeles + 2 (2CD) Martians Chronicles + 2	Digitally remastered	\$18	Rick Wakeman	New Gospels (2CD)	
rillion	Afraid of Sunlight + 9	2-CD, Digitally remastered SALE	E \$14	Solaris	1990 (2CD)				Words & Music Orisons	
rillion rillion	Seasons End + 9 Brave + 11	2-CD, Digitally remastered SALE 2-CD, Digitally remastered	\$19	SPOCK'S BEAR Spock's Beard	All On A Sunday (single)	with a new version & CD-ROM	\$10	Rick Wakeman	Simply Acoustic	2-CD
rillion	Holidays In Eden + 14	2-CD, Digitally remastered		Spock's Beard Spock's Beard	Making Of The Album "V" V	(VHS) 2000 release, studio recording	+		The Piano Tour Live Preludes To A Century	Grand Piano performance
rillion	Clutching At Straws + 12 Misplaced Childhood + 17	2-CD, Digitally remastered 2-CD, Digitally remastered	\$19	Spock's Beard	Don't Try This At Home	2000 release recorded live			The Natural World Trilogy (3Cl	D) SAL
rillion	Fuguzi + 7	2-CD, Digitally remastered	\$19 \$19	Spock's Beard Spock's Beard	Live At The Whiskey Live At The Whiskey & NearFe:	(VHS) st (2CD)		ZEBRA & related Zebra	King Biscuit Flower Hour	1983 live recording w/interview
nsAtlantic	Script For A Jester's Tear + 7 Live In America (2CD)	2-CD, Digitally remastered different show from video	\$21	Spock's Beard	Day For Night	1999 release			Live No Tellin' Lies / 3.V	2 albums on 1 CD
ansAtlantic	Live In America (VHS)	FlowerKings, Dream Theater, Marillion	\$23		From The Vault The Kindness Of Strangers	1998 release 1997 release			3.V	
ansAtlantic STERMINE				Spock's Beard	Beware of Darkness	1996 release		Zebra Zebra	No Tellin' Lies Self-titled	contains "Who's Behind The Door"
stermind	Prog, Fusion, Metal, Leather &	Sweat Recorded Live 1999 Japan w/"Land Of The Rising Sun"	\$13 \$27	Spock's Beard Neal Morse	The Light Self-titled	1995 release	\$15	The Sign	Signs Of Life	w/Randy Jackson & Terry Brock
stermind stermind	Angels Of The Apocalypse Angels Of The Apocalypse	prog-metal	\$15	Neal Morse	Two Separate Gorillas:Live In E	arope (2CD) w/Nick D'Virgilio	\$19 \$23	Randy Jackson's	China Rain Bed Of Nails	Canada, Zebra member solo project
stermind McDonald	Excelsior + 1 Drivers Eyes	Japan US, Out-of-Print	\$26 \$16		Live In America Live In America (2CD)	(VHS) different show from video	\$21		ALTERNATIVE & M	
	LL & related projects			TransAtlantic STARCASTLE	SMPTe w/mem	FlowerKings,SporksBeard,Marillion		Days Of The New Green Day	Touch, Peel & Stand Warning + 2	3-trk, w/previously unreleased mat. Japan, w/ 2 bonus tracks
n Mitchell n Mitchell	Akimbo Alogo Aural Fixations	"Go For Soda"	\$15 \$14		Chronos I	early demos & unreleased material	\$14	Offspring	Pretty Fly # 1	single, 3-trk single w/ "Dusty (The Moby Mix)"
n Mitchell	Itch	Canada		Starcastle	Concert Classics Real To Reel	Out-of-Print Japan		Sound Garden Staind	Blow Up The Outside World Break The Cycle + 1	single w. Dusty (The mooy sink)
n Mitchell n Mitchell	Rockland Shakin' Like A Human Being	"Patio Lanterns"	\$14 \$15	Starcastle	Citadel	Out-of-Print.	\$16	Stone Temple Pile	ots Shangri-La Dee Da + 1	Japan
n Mitchell	Kimosabe	1999 release	\$18 \$15		Fountains Of Light Self-titled	Out-of-Print.	\$10	Stone Temple Pile Stone Temple Pile	ots Trippin' On A Hole In A Pap	er Heart Australia, 3-trk
n Mitchell x Webster	I Am A Wild Party (Live) Universal Juveniles	Canada, 1 track w/ RUSH	\$15	STYX & Styx m	embers	Workins Worden Miskel		Stone Temple Pile	sts Core + 2 Self-titled	"Plush (acoustic)" Out-of-Print, cut-out
x Webster	A Million Vacations			Styx Styx	Styx I II	w/ original Wooden Nickel cover art. Japan, Dig-Rem w/original cover art	\$26	U2	Beautiful Day #1(single)	3-trk, w/ 'Summer Rain' & 'Alway
t Webster t Webster	High Class In Borrowed Shoes Mutiny Up My Sleeve		\$15	Styx	Serpent Is Rising/Man Of Mirac		\$12	XTC XTC	Oranges & Lemons Mummer + 6	Japan, digitally remastered, LP slee Japan, digitally remastered, LP slee
x Webster	Live Magnetic Air Every Good Boy Deserves Favo	ur Japan, LP sleeve pack, OOP		Dennis DeYoung Glen Burtnick	g 10 On Broadway Retrospectacle		\$17	XTC	Skylarking + 1	Japan, digitally remastered, LP slee
ody Blues ody Blues	Strange Times + 2	Japan	\$25	Tommy Shaw	7 Deadly Zens	w/ Jan Hammer		XTC XTC	Black Sea + 2 Drums & Wires + 3	Japan, digitally remastered, LP slee Japan, digitally remastered, LP slee
y Moore ve Morse	A Different Beat Major Impacts	SAL		James Young James Young	City Slicker Raised By Wolves		\$15	XTC	White Music + 7	Japan, digitally remastered, LP slee
ktar	Remember The Future		\$17	James Young	Heaven In Your Heart Level Headed	CD single w/ 3 versions Remastered	\$8 \$10	XTC	Go 2 + 1	Japan, digitally remastered, LP slee
tar tar	Down To Earth The Dream Nebula: Best Of 197	71-1975 2-CD	\$17 \$21	Sweet Symphony X	Damnation Game		\$18		ADULT CONT	EMPORARY solo(Farrenheit & Joe Perry Proj
v England	Self-titled	"Don't Ever Wanna Lose Ya"		Tempest	Balance Mahesha	2001 release		Charlie Farren Cher	Deja Blue Half Breed	
w England	Walking Wild Explorer Suite	Remastered Remastered	\$13	Threshold	Hypothetical	prog-power metal	\$14	CPR	Just Like Gravity Neutronica	David Crosby w/ 6 bonus tracks not on the vinyl
v England	1978	Collection of demos & rare tracks ehan, guestGlennHughes w/ "Bluesion		Tiles TOTO & memb	Presents Of Mind	prog-rock		Donovan Farrenheit II	Raise The Roof	ni o oonaa massa nas oli are viilyt
cin htWing	Deep w/Billy She A Night Of Mystery-Alive!	Digitally remastered.	\$17	Toto	Mindfields			Farrenheit III Godley & Creme	Greasetown	2 CDs
htWing	My Kingdon Come	1984, Max Bacon(GTR) & S. Huck		Russ Ballard Far Corporatio	At The Third Stroke n Division One	w/ Toto members Kimball,Lukather,Paich,SimonPhilli	ips \$14		L / Freeze Frame	2 albums on 1 CD
yssice ric Tentacle	Impression S Pyramidion (EP)	prog-rock 4 live tracks with 1 new track	\$17	Far Corporatio	n Solitude	Stairway To Heaven (94 remix)	\$14	Paul McCartney	Wingspan + 1	Japan, w/ "Eat At Home" & bon. b UK, w/ "Coming Up" studio vers.
las	The Wedge	German remastered w/ CD-ROM tra German remastered w/ CD-ROM tra			Deep + 1 (US) Deep + 1 (Japan)	Billy Shechan, guest Steve Lukathe contains different bonus track from I	US\$21	Paul McCartney	Wingspan (Limited Edition)	US, w/ 3-D cover
las las	The Sentinel Beat The Drum	German remastered w CD-ROM tra	\$18	Trillion	Clear Approach	Japan	\$21	Paul McCartney	Press To Play	LP sleeve, Japan, Dig-remastered LP sleeve, Japan, Dig-remastered
las	Arrive Alive	2001 micros	\$21 \$17	Two Fires	Self-titled	Kevin Chalfont.Jim Petrik.Josh Ram		Paul McCartney	McCartney	LP sleeve, Japan, Dig-remastered
	ject Veni Vidi Vici ject Live In America (2CD)	2001 release recorded in 1998	\$24	U.K.	Self-titled	Bruford, Holdsworth, Wetton, Jobson		John Parr	Self-titled	"Naughty, Naughty" Dale & Terry Bozzio
r Lindh Pro	jectGothic Impressions	Brazil, 1994 release	-	U.K. U.K.	Danger Money Night After Night	Jobson, Wetton, Terry Bozzio Jobson, Wetton, Terry Bozzio		Missing Persons	Live	1976 re-issue recorded live in 1974
ndragon ndragon	Not Of This World + 2 Kowtow	2001 release	\$17	Uriah Heep	Acoustically Driven	(DVD) guest Ian Anderson		Prefab Sprout	The Gunman And Other Storie Self-titled/You Make The Hea	
ndragon	Once Upon A Time In England	VOI. I		Uriah Heep Under Fire	Acoustically Driven Self-titled (Japan)	recorded Dec 2000, guest lan Anderso Jimmy Waldo(Alcatraz,New Englan			All Starr Band Anthology	3-CD SA
ndragon NK FLOYD	Once Upon A Time In England			Under The Sun	Self-titled	prog-rock		Jack Wagner Jack Wagner	All I Need Lighting Up The Night	Japan Japan
nk Floyd	Piper At The Gates Of Dawn	Japan, digitally remastered, LP slee Japan, digitally remastered, LP slee	ve \$29	JOHN WETTO John Wetton	N & projects Welcome To Heaven + 2	Japan SAL		Wings	London Town	Japan, LP sleeve package,Out-of-F
nk Floyd	A Saucerful Of Secrets Ummagumma (2CD)	Japan, digitally remastered, LP sice	ve \$40) John Wetton	Sinister	UK Martin Orford, David Kilminster	\$21	Wings Wings	Band On The Run Back To The Egg	Japan, LP sleeve package,Out-of-F Japan, LP sleeve package,Out-of-F
nk Floyd	Atom Heart Mother	Japan, digitally remastered, LP slee	570	Lohn Watton	Live At The Sun Plaza (2CD)	MARTIN & REOLD LIAVID & UNUDSIG	323	VVIME3		



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DISCOUNT 45's ---THESE RECORDS CAME IN FROM A COLLECTOR WHO <u>UNFORTUNATELEY</u> STORED THEM IN HEAVY CLEAR PLASTIC SLEEVES, THEN STORED THEM SOMEWHERE WHICH CAUSED THE VIN'L TO REACT WITH THE PAPER SLEEVE & LEAVE A MILD HAZE ON THE VIN'L. THERE IS MULD SURFACE HORSE THAT IS BARELY AUDIBLE OVER THE LOUDER, PUNKIER TUMES. PRICE REFLECTS QUALITY OF SLEEVE, MOST NEAR MINT UNLESS NOTED. The First is full SURFACE NOISE THAT IS BARELY AUDIOLE OVER THE LOUDER, PURKER TWEE, PACE RELECTS GUALITY OF SLEEVE, MOST NEAR MINT UNLESS NOTED. LISTO & ATTSI Jon Title / Lieft & den SLEVE GRADE & PURCE HUDO LISTO & ATTSI Jon Title / Lieft & den SLEVE GRADE & PURCE HUDO LISTO & ATTSI Jon Title / Lieft & den SLEVE GRADE & PURCE HUDO LISTO & ATTSI Jon Title / Lieft & den SLEVE GRADE & PURCE HUDO LISTO & ATTSI Jon Title / Lieft & den SLEVE GRADE & PURCE HUDO LISTO & ATTSI Jon Title / Lieft & den SLEVE GRADE & PURCE HUDO LISTO & ATTSI Jon Title / Lieft & den SLEVE GRADE & PURCE HUDO LISTO & ATTSI Jon Title / Lieft & den SLEVE GRADE & PURCE HUDO LISTO & ATTSI JON TITLE / LIEFT & DEN SLEVE GRADE & TYPE & A LISTO & ATTSI JON TITLE / LIEFT / LIE LISTED AS: ARTIST/ Song Titles / Label & date/ SLEEVE GRADE/ 45 GRADE \$ PRICE IN USD LAST VESTIGE MUSIC SHOP ORDERING INFO PLEASE STATE What list you are ordering from!!! IE: Goldmine "PUNK 45's"

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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 overcll impression e 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. <u>Near Mint (NM or M-):</u> 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

A Very Good Plus record will show some signs that it was played and otherwise handled by a previous owner who look good care of it. Record surfaces may show some slight signs of wear and may have slight scuffs or very light scratches that don't affect one's 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.

GOLDMINE GRADING GUIDE

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 acceptable us record highly

<u>Very Good (VG):</u> 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

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 exisping. But it will have significant surface poise and scrutches and

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 years, and the price is right, get it... but keep looking to upgrade.

COMMON ABBREVIATIONS (not including grades)

pc - picture cover (12" and CD's) pi - picture insert (CD single) promo - promotional copy ps - picture sleeve (45s) auad - quadraphonic 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 CDs) ti - title insert (CD single) toc - tape on cover tol - tape on label

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

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 incket

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

va - various artists

wip - white label promo

woc - writing on cover

xol - "x" written on label

*check the context, as "m" can

wol - writing on label

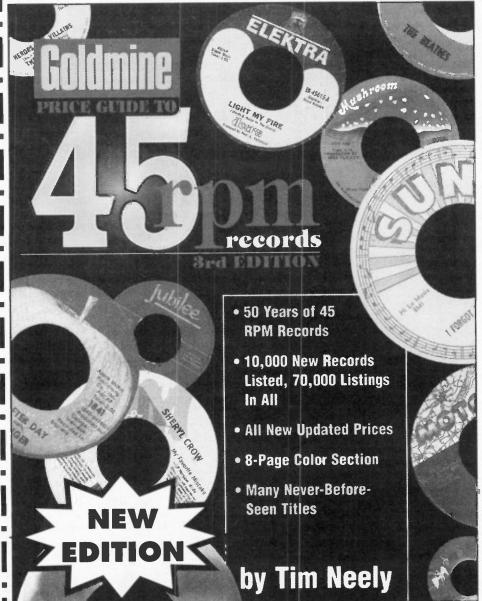
also mean "mint"

UK - United Kingdom (British import)

US - United States (domestic pressing)

7" - standard 45 RPM record 10" - 10-inch vinyl LP 12" - 12-inch single bb - bb hole in cover boot - bootlea cc - cut corner cd - compact disc cd3 - 3' compact disc single cd5 - 5" compact disc single co - cut-out

coh - cut-out hole di - disc jockey (promo) ep - extended play 45 Imp - import In - 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



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ACCENTS ADELPHIS ADVENTURERS ALADDINS	JIVE RIM	BRC 888 0RIG B 2020 42227 109	OUP 45'S OUR WONDERFUL LOVE DEFORE VELIAY KATHLEEN ROCK & ROLL UPRISING PLEASE LOVE ME DIFF FLIP	M- VG+/VG VG+ DJ M- 2ND	COX,HERBIEA COZYTONES CRAFTYS 40 50 50 50 CRESCENDOS 50 CRESCENDOS CRESTS	CLEFTONES RAMA WILLO SEVEN	ARTS 70) 46 TIC 110	33 VACATION IN THE MOUNTAIN: 11 IM ALONE 21 IVALAONE 70 L-O-V-E 70 FRE HALOS 33 IVE HAD YOU 39 SWEET DREAMS 41 I'LL BE SEEING YOU		25 FIVE KEYS 15 FIVE KEYS 50 FIVE KEYS 15 FIVE KEYS 51 FIVE KEYS 25 FIVE KEYS 30 FIVE KEYS 30 FIVE KEYS 30 FIVE KEYS 30 FIVE NOTES	CAPITOL CAPITOL CAPITOL CAPITOL CAPITOL CAPITOL	2945 LING TING TONG 3032 CLOSE YOUR EYES 3267 CAUSE YOURE MY LOVER 3502 OUT OF SIGHT OUT OF MIN 3660 LET THERE BY VOURNOL,S 3710 FOUR WALLS 3738 THIS I PROMISE YOU 5302 HOW CAN I FORGET YOU 5302 HOW CAN I FORGET YOU	VG 10 VG 20 VG DJ/REG 20 ND M- 12 IOL) M-CANADA 15 M-DJ/REG 25 VG 8 VG+ 15
ALLISON GENE AMBASSADORS AMBERS AMBERS AMBERS AMEFOUR ANDERS, BERNIE ANDRE/ELLIOTTS ANDRE/ELLIOTTS	EBB GREEZIE GREEZIE VEEJAY	106 12469 142 501 501 967 4833 106 110	YOURE MY BABY JUST ANOTHER DAY NEVER LET YOU GO LOVING TREE DONT WORRY ABOUT IT DONT WORRY ABOUT IT MY HEART BELIEVES WILLIE JONES I WONDER	VG+ M- M- VG+ M-GOSPEL M-SDJ M-DJ M-	25 CRESTS 12 CRESTS 30 CRCKETS 50 CRCKETS 30 CRCKETS 10 CRCKETS 125 CROWS 30 CRUISERS	COED COED JOYCE JAY DE MGM RAMA RAMA V TONI	52 52 10 E 77 E 76 1142 2	21 PAPER CROWN 23 SVEETEST ONE 23 SWEETEST ONE 27 DREAMS AND WISHES 28 MILK & GIN 29 UNTRUE	Mi Mi VG WOL 2ND Mi VG VG	12 FIVE ROYALES 20 FIVE ROYALES	APOLLO KING KING TODD CHANCELLOR EMBER EMBER EMBER	100 Attack Tob Area Sob Bend II Hold 454 I Linke IT Linke ThArt 4785 HOW I WONDER 5141 DOUBLE OR NOTHING 1186 I'M STANDING IN THE 1191 THE MASQUERADE IS OVEF 1014 OH HAPPY DAY 1019 TO THE AISLE 1066 CANDLELIGHT 4251 VERY PRECIOUS OLDIES	VG 20 M- 75 M- SDJ 35 M- 20 VG+ 20 VG 12 VG 12 VG 0RANGE 20 M- 25 M- 12
ANDREWS,LEE/HEARTS ARCADES ARGYLES AVALONS AVONS AVONS BALLADS BALLARD,HANK BARONS	UNART HULL HULL KLIK KING IMPERIAL	123 116 1030 2007 722 726 1021 5195 5359	TRY THE IMPOSSIBLE FINE LITTLE GIRL MOONBEAM MY HEARTS DESIRE BABY YOU ARE SO CLOSE TO ME A FOOL KANSAS CITY MY DREAM MY LOVE	VG+ VG 2ND VG- VG ORIG VG DRIG VG LWOL M- VG ST VG-	10 10 10 CUFF LINKS 50 CUFF LINKS 50 CUFF LINKS 25 15 DANDERLIERS 15 DANDERLIERS	DOOTO DOOTO DOOTO STATE: STATE:	NE 47 40 40 EARLY BR 43 14	9 GUIDED MISSLES IAROON COLOR 9 GUIDED MISSLES 10WW 4 A FOOL'S FORTUNE 7 MY AUTUMN LOVE	M- VG+ VG2ND TOL VG+ M-	FIVE SATINS 12 FIVE SHARPS 35 FIVE STARS 15 FIVE STARS 75 FIVE TROJANS 150 FIVE WINGS	W BROS JUBILEE BLUES BOYS BB KINGS LBL COLUMBIA 4 EDISON KING	5367 REMEMBER ME 5478 STORMY WEATHER 5478 STORMY WEATHER 108 SOLONELY BABY MEMPHISPRETTY LBL. FROM MOV 40256 BABY BABY (33 1/3)SINGLE BERRY GORDY FIRST 412 LOLA LEE 4781 TEARDROPS ARE FALLING	VG+ CANADA 15 VG+ SOUL 10 M 100 M 40 VG+ 30 VG+VG SDJ 200
BARONS BARONS BARRETT RICHARD BARRETT RICHARD BELVEDERES BELVEDERES BERRY, RICHARD BERRY, RICHARD	SOUL SPARTAN GONE MGM 1 BATON CASH FLAIR FLAIR FLAIR	1001 838 402 5060 2659 214 1056 1058 1064	IF YOU WANT WY LOVIN WHO'S IN THE SHACK I MISS YOU SO SUMMER'S LOVE THE PARTY COME TO ME BABY BEWARE BABY DARLING PLEASE TELL ME	M-SLT WRP M- M-DET VG M-DJ/REG VG+DJ/REG VG VG CEN DAM VG	30 DANLEERS 25 DANLEERS 30 DANLEERS 30 DANLEERS 60 DANNYJUNIOF 15 DANNYJUNIOF 30 DANS 15 DANNYJUNIOF 30 DAPS 15 DARWYN RICKY 30 DEEP RIVER B	AMP 3 MERCU MERCU ATLAS S SPARTI MARTE BUZZ	100 RY 7132 RY 7132 RY 7134 RY 7144 107 DN 51	5 ONE SUMMER NIGHT 2 ONE SUMMER NIGHT 2 ONE SUMMER NIGHT 1 YOUR LOVE 1 SILLY & SAPPY 6 AT THE HOP 9 DOWN AND OUT 3 THE GREAT GREAT THINKER	M VG VG+ VG M-/VG+ VG- X VG CANADA M- NICE! M- DJ	25 FLAMINGO, JOHNN 15 FLAMINGOS 8 FLAMINGOS 40 FLAMINGOS 15 FLAMINGOS 15 FLAMINGOS 25 FLAMINGOS 25 FLAMINGOS	Y CANTON CHECKER CHECKER CHECKER CHECKER DECCA 34 END REO I	5199 TEARDROPS ARE FALLING 7185 I 846 THE VOW 846 THE VOW 1084 LOVER COME BACK TO ME 1084 LOVER COME BACK TO ME 1084 DVER COME BACK TO ME 1084 DVER COME BACK TO ME 1086 WHERE MARY GO 1040 BUT NOT FOR ME 8445 I WAS SUCH A FOOL	M- R! 30 VG 60 VG+/M- 30 VG+RI 8 M- WOL BB 15 VG DJ/REG 10 M- DJ/REG 40 VG WOL 8 M- CAN SOL 15
BERRY, RICHARD BERRY, RICHARD BIG BOYS BIG DOYS BIG DADDY/BOYS BIG DADDY/BOYS BILLY & LILLE BLAZE, JOHNNY BLEND TONES	KING KING ABC 1 APON IMPERIAL	339 452 113 9999 5013 5013 0421 2142 5758	BESAME NUCHO I AM BEWINDERED ROCK ROCK A BYE BABY IF I HAD MY CHANCE BACON FAT BAD BOY LOVE ME SINCERELY OH LOVIN BABY UIGHTS PLEASE	VG VG VG+ VG+ VG+ VG+ VG⊕ M- M- DJ	25 DEEP RIVER B 20 DEL KNIGHTS 15 DEL LARDS 20 DEL MINGOS 20 DEL VIKINGS 12 DEL VIKINGS 75 DEL VIKINGS	DYS SEECO UNART STOP LOMAR DO RAN DOT FEE BE MERCU	604 200 10 70: ME 140 1609: E 211	6 TIMBER'S GOTTA ROLL 8 COMPENSATION 1 SLEEPWALK 2 GOODNITE MY LOVE 1 OH WHAT A FEELING 2 COME GO WITH ME 8 ITM SPINNING THICK WAK	M- M- WOL VG+ DJ XOL VG+ M- M- VG+ VG TOL	FLAMINGOS 12 FLAMINGOS 15 FLANNELS 40 FLANNELS 40 FLEMONS WADE 10 FORTUNES 50 FOSTER BROTHER	REO E REO E TAMPA TAMPA VEEJAY DECCA 30 S MERCURY 71	6445 I WAS SUCH A FOOL 8500 MIO AMORE (SOL) 8500 MIO AMORE (SOL) 8500 MIO AMORE (SOL) 121 SO SHY 121 SO SHY 1225 HER E ISTAND 0541 TARNISHED ANCEL SLJTE WARP 1360 14004 THUST IN ME	VG CANADA 8 M- CANADA 15 VG CANADA 15 VG CANADA 6 M- 50 VG+/G 20 VG 15 M- DJ SOL 30 M- WOL CAN 30 M- WOL CAN 40
BLENDAIRES BLENDAIRES BLUE CHIPS BLUE DIAMONDS BLUE JAYS BOND,LUTHER/EMERALD BOND,LUTHER/EMERALD BOND,LUTHER/EMERALD	DECCA 3 DECCA 3 RCA SAVOY MILESTONE MILESTONE DS FEDERAL 1 DS SAVOY	IPO51 0605 0605 7935 1134 2009 2012 12368 1159 1501	TROBG2ND LABEL ANYTIME ANYPLACE ANYWHER ADIOS. ADIOS HONEY BABY TEARS ARE FALLING THE RIGHT TO LOVE OLD MOTHER NATURE ITS WRITTEN IN THE STARS GOLD WILL NEVER DO	E M E VG+DJ VG+ VG M-X M- M- VG+	DEL VIKINS 20 DELLOURDS 10 DELLS 10 DELLS 10 DELLS 20 DELTA RHYTH 40 DELTA RHYTH 125 DELTA RHYTH	BIM BAJ SOLAR VEEJAY VEEJAY VEEJAY BOYS RCA BOYS RCA BOYS RCA	A BOOM 11: 100 234 274 324 19: 2826 2826 2826 2827	WATCHING THE MOON ALONE WHY DO YOU HAVE TO GO THE SPRINGER DRY YOUR EYES ORY BONES DRY BONES/SEPTEMBER SONG DRY BONES/SEPTEMBER SONG	M- VG+ DISH VG+ VG M- VG BOXONLY VG BOXONLY	FOSTER BROTHER FOSTER ALAN FOSTER ALAN FOUR ACES FOUR BUDDIES FOUR BUDDIES FOUR BUDDIES FOUR CHEVELLES FOUR CHEVELLES	S PROFILE A CEE WHO BIG TOWN SAVOY LLY SAVOY BAND BOX BAND BOX	ALCA IFUS IN ME 4004 TRUSTIN ME 1 ROCK ALONG 1 STHE GROUP, BAD LEAD 112 WHOSE ARMS ARE YOU MIS 454 YOUNE PART OF ME 154 CLIMB THE HIGHEST MOUNT 37 THIS IS OUR WEDDING DAY USIC AS THE MUSIC PUBLISHERS. 104 PEACE OF MIND	VG+ 25 VG 50 SSING VG+ 50 VG+M- 300 TAIN VG+ 40 M- 30
BROOKLYN BOYS BROWN, CHARLES BUNN, BLLYBUDDIES BUTLER, JERRY CADILLACS CADILLACS CADILLACS CADILLACS CADILLACS	FERRIS	902 5439 4483 295 396 773 778 798 812	GOLD WILL NEVEM DO IF SHE SHOULD CALL ANGEL BABY IM AFRAID JUDGEMENT'S COMIN SWEET WAS THE WINE SYMPATHY DOWN THE ROAD BETTY MY LOVE SUGAR SUGAR	VG+ M- M- VG+VG M- VG/VG+ VG/VG+ VG LTOL VG+	15 DELTA RHYTHM 20 DELTA RHYTHM 20 DELTA RHYTHM 20 DIATONES 200 DIATONES 20 DINO/HEARTSP 21 DIXIE HUMMING 50 DIXIE HUMMING 35 DO RAY MI TRKO 50 DO RE MI TRKO	BOYS RCA BOYS RCA FORTUN BANDEF INNERS BIM BAA BIRDS PEACOO BIRDS PEACOO STEREC VARIET	5094 5217 IE 525 IA 2509 I BOOM 112 IK 1861 IK 1889 I CRAFT 112	I MUSED TO YOU LONG GONE BABY CANT WE TALK THIS OVER RUBY HAS GONE ILOVE YOU SO OUR FATHERS CHILDREN ANOTHER DAY ON A SLOW BOAT TO CHINA	VG M- M- M- M- M-	8 FOUR FLARES 15 FOUR KNIGHTS 30 FOUR KNIGHTS 30 FOUR KNIGHTS 15 FOUR KNIGHTS 20 FOUR KNIGHTS 20 FOUR KNIGHTS 30 FOUR KNIGHTS 31 FOUR KNIGHTS 32 FOUR KNIGHTS	EDISON CAPITOL 1 CAPITOL 1 CAPITOL 1 CAPITOL 1 CAPITOL 2 CAPITOL 2 CAPITOL 2	104 PEALE OF MIND 402 RIDERS IN THE SKY 1806 THE GLORY OF LOVE 1808 THE GLORY OF LOVE 1840 IN THE CHAPEL IN THE MOO 1971 WALKIN IN THE SUMMERINE 2195 SAY NO MORE 2234 LIES 2403 A FEW KIND WORDS 2195 BABY DOLL	M DJ/REG 30 M- 30 VG- 8
CADILLACS CADILLACS CADILLACS CADILLACS CADILLACS CADILLACS CADILLACS CADILLACS CADILLACS CADILLACS CADILLACS	JOSIE JOSIE JOSIE JOSIE JOSIE JOSIE JOSIE JOSIE JOSIE	820 821 821 842 842 846 846 846 866 846	MY GIRL FRIEND LUCY LUCY HOLY SMOKE BABY I WANT TO KNOW PEEK A BOO ROMEO PEEK A BOO PEEK A BOO	VG DJ M- VG M- VG◆ LWOL M- VG+ VG+	20 DODDS,MALCO 30 DOMINOES 40 DOMINOES 15 DOMINOES 20 DOMINOES 12 DOMINOES 10 DOMINOES 8 DOMINOES 8 DOMINOES 8 DOMINOES	DECCA DECCA DECCA DECCA DECCA DECCA DECCA	1004 29933 30149 30149 30149 30199 30199 30420 30514	FOOLS RUSH IN ST THERESE OF THE ROSES EVERMORE EVERMORE EVERMORE ROCK PLYMOUTH ROCK ROCK PLYMOUTH ROCK I DON'T STAND GHOST OF A SEPTEMBER SONG	VG M- CANADA VG+ CANADA VG+ DJ WOL M- CANADA VG+ DJ SOL VG+ DJ SOL	FOUR KNIGHTS FOUR KNIGHTS FOUR KNIGHTS FOUR KNIGHTS FOUR PALS FOUR PALS FOUR PALS FOUR SOUNDS FOUR SOUNDS	CAPITOL 2: CAPITOL 2: CAPITOL 3 CORAL 611 ROULETTE 4 ROYAL ROOST (APEX 9 FEDERAL 124 OPEN G	2847 PERIOD 2894 EASY STREET 1992 BELIEVING YOU 1936 THE FOUR MINUTE MILE 1127 YOURS TO POSSESS	M- 20 VG DJ/REG 10 VG+ 12 VG+ 15 M 8 VG+ 35 ODAY VG 10
CADILLACS CAITON,RICHARD CALHOUN,MILLE CAMELOTS CAMEOS CAMEOS CAPITOLS CAPITOLS CAPITOLS CAPRIS CAPRIS	GIGI JOHNSON TRIUMPH TRIUMPH GOTHAM	118 327 708 1001 100 108 601 601 7306 7306	SPEEDO YOU LOOK LIKE A FLOWER THIS LOVE WILL LAST FOREVE THE LETTER CAN YOU REMEMBER WAIT UP THREE O'CLOCK ROCK IT WAS MOONGLOW IT WAS MOONGLOW	VG M- RI NICE VG+ AUTO M- M- M- 2ND M- VG+ VG+M-	25 DOMINOES 8 DOMINOES 12 DOMINOES 75 DOMINOES 30 DOMINOES 30 DOMINOES 25 DOMINOES 26 DOMINOES 15 DOMINOES 125 DOMINOES	FEDERA FEDERA FEDERA FEDERA FEDERA FEDERA JUBILEE JUBILEE KING	12139 12178 12218	WHERE NOW LITTLE HEART	VG VG+ M- TEST VG VG+	00 FOUR SOUNDS 25 FOUR SPARROWS 75 FOUR TUNES 30 FOUR TUNES 25 FOUR TUNES 15 FOUR TUNES 35 FOUR TUNES 36 FOUR TUNES 37 FOUR TUNES 38 FOUR TUNES 39 FOUR TUNES 20 FOUR TUNES 20 FOUR TUNES	CROSBY JUBILEE 51 JUBILEE 51 JUBILEE 51 JUBILEE 52 JUBILEE 52 JUBILEE 52	1 THE RING 97 SHE HAS GONE AWAY 4 STARVED FOR LOVE 15 DO DO IT AGAIN 151 LONESOME 183 ICLOSE MY EVES 220 OUR LOVE 221 OUR LOVE 232 OUR LOVE 245 FAR AWAY PLACES 255 THE RAIL AD DE LIMIES DE LA	M- 25 M- 25 VG 30 VG+ 8 M- 20 M- 15 VG+WOL 12 M- 22 M- 22
CAPRIS CAPRIS CARDINALS CARDINALS CARDINALS CARDINALS CARDUSELS CARTER_JAMES CARTER_SONNY	GOTHAM TWEN CENT ATLANTIC ATLANTIC ATLANTIC ATLANTIC GONE TUXEDO	7308 1201 1054 1054 1079 1126 5131 917 5921	IT YAS MICONGLOW IT'S A MIRACLE MY WEAKNESS THE DOOR IS STILL OPEN THE DOOR IS STILL OPEN HERE GOES MY HEART TO YOU ONE LOVE NEVER LET HIM GO WILD HOG CRYING OVER YOU	VG VG+ VG	90 DOWINGES 200 DOMINGES 75 DOMINGES 25 DON CLAIRS 15 DOOTONES 20 DOWN BEATS 20 DREAMERS 20 DREAMLOVERS 50 DREAMLOVERS	KING KING AMP 3 DOOTON DOWN B FLAIR MERCUR REGENC	5322 5322 6002 1001 E 366 EAT 1029 1052 Y 72630	AAVE MERCY BABY HAVE MERCY BABY THIS LOVE OF MINE SANTA FE TELLER OF FORTUNE DEDICATED TO THE ON I LUV AT LAST CALLING JO ANN IF I SHOULD LOSE YOU (#OL)	M DJ/REG VG+ VG+ VG DJ VG+#OL 1 VG-GIRLS VG M-BB	20 FOUR TUNES 15 FOUR TUNES 15 FOUR TUNES 20 FOUR TUNES 50 FOUR TUNES 515 FOUR TUNES 52 FOUR TUNES 54 FOUR TUNES 55 FOUR TUNES 25 FOUR TUNES 15 FOUR WINDS 15 FOURMOST 10 FOURNIA.RAY	JUBILEE 60 RCA 00 RCA 41 RCA 44 RCA 48 RCA 55 WARWICK 6 LU PINE 1	255 THE BALLAD OF JAMES DEAN MARE (SOL) MARE (SOL) 072 AM I BLUE UNSHING YOU WERE HERE COME WHAT MAY 280 THEY DON'T UNDERSTAND 532 DON'T GET AROUND MUCH A 30 DADD'S HOME 105 WHY I CAN'T MAVE YOU 11 YOU DONE ME WRONG	M- CANADA 15 VG/VG+ RED 75 VG 20 M- 50 M- 20
CARTHAYS CARTHAYS CASTALEERS CASTELES CASTELES CATSFIDDLE CAVALIERS CELLOS	TAG TAG FELSTED 8 GRAND RIFT RCA 4 DECCA 29 APOLLO	19 446 446 3504 114 45 1393 3556 515	59 NICEI SO BAD SO BAD COME BACK MARCELLA GCODNIGHT I MISS YOU SO SOMEWHERE, SOMETIME, SOME UNDER YOU SO	M- RED LBL M VG M- RI G+ VG/VG+ BLK DAYVG+ DSQL VG+	DREAMS DREAMS 12 DRIFTERS 10 DRIFTERS 50 DRIFTERS 50 DRIFTERS 51 DU DROPPERS 51 DU DROPPERS 51 DU DROPPERS	SAVOY SAVOY ATLANTI ATLANTI ATLANTI ATLANTI ATLANTI RCA RCA	1055 1123 2087 2105 5229 5425	DARLENE UNDER THE WILLOW BIP BAM GONE FOOLS FALL IN LOVE SUDDENLY THERE'S A VALLEY PLEASE STAY LAUGHING BLUES WHATEVER YOU'RE DOIN'	VG+ 2ND M- 20 VG- VG+ VG+ VG+ GREAT! VG+ VG	20 FRAZIER, RAY 15 FREEMAN, EDDIE 35 FRONTIERS 40 G CLEFS 8 G CLEFS 15 G CLEFS 30 G CLEFS	EXCEL 1 KEM 27 KING 54 PILGRIM 7 PILGRIM 249 QUALITY 16 REGENCY 5	LEANSACE RECORD DIST 111 DAYS 747 GET SERIOUS(POP) 481 DING DONG DOO 715 KA DING DONG	M- CAL 20 M- 15 M- 20 M- RED LBL 35 VG+ TOL 40 VG+ CANADA 15 M- CANADA 40 M- 30
CHALLENGERS CHAMPOINS CHANDELIERS CHANDELIERS CHANNELS CHANNELS CHANNELS CHANNELS CHANNELS	TOWER ANGLETONE FIRE T GONE 5 PYRAMID WHIRLIN DISC WHIRLIN DISC	012 113 521 529 001 012 165 102 102	STAY IN THE RING(LIKE DRIFTERS BLUEBERRY SWEET DOLLY THE GIRL NEXT DOOR THATS MY DESIRE THE CLOSER YOU ARE THE GLEAM IN YOUR EYES THE GLEAM IN YOUR EYES THE GLEAM IN YOUR EYES HARLEM.NYC SOUND	VG M- VG VG VG VG+ M- VG+ #OL VG	0 DUBS 10 DUBS 25 DUBS 20 DUBS 40 DUBS 50 DUNDES 50 EAGLES 60 EAGLES 25 EDONIERS 25 EDSELS	GONE JOSIE MARK X REO NAT SPACE CA MERCUR PORT APEX	5020 911 8008 8269 4002 201 PTURES TH 70391 70013 76493	BESIDE MY LOVE THIS I SWEAR BE SURE MY LOVE BE SURE (MY LOVE) (SOL WOL FESTIVAL OF LOVE NEVER HE CARLY 50'S LA STYLE PLEASE DELASE HAND IN HAND DO YOU LOVE ME (SOL)	M DJ XOL VG DJ/REG M CANADA M MULTI VG+ 40 M- VG+WOL	GAYLARKS/ROVERS GENIES GEORGE,SUNNY	PET 8 SAVOY 15 MUSIC CITY 7 MUSIC CITY 7 SHAD 50 MGM 126	148 BE FAIR DODY MIGHTY 301 ANGEL ST3 S73 IN LED YOUR LOVE 793 LIL DREAM GIRL 792 TELL ME, DARLING 302 WHO'S THAT KNOCKING 397 LIP LOCKIN	VG 30 VG 40 VG 25 VG 30 VG+ 8 VG+ 100 VG+ 100 VG+ 15 VG+ 75
CHANNELS CHANTEERS CHANTERS CHARTERS CHARADES CHARIOTEERS CHARIOTEERS CHARIOTEERS CHARIOTS	WHIRLIN DISC MERCURY 721 DELUXE 6 REGENCY 0 ORIG SOUND GOSPEL 1 MGM 122 MGM 123	109 037 166 870 47 106 569 569 569	EN MARLEMINTC SOUND FLAMES IN WY HEART I WAITED ROW YOUR BOAT NO NO NO CLOSE TO ME A SINNERS PLEA THE CANDLES THE CANDLES GLORIA	M- DJ/REG M M- DJ VG DJ	EDSELS 60 EDSELS 30 EDSELS 22 EDSELS 25 EDSELS 26 EDSELS 27 EDSELS 28 EDSELS 29 EDSELS 20 EDSELS 20 EDSELS	CAPITOL CAPITOL CAPITOL CAPITOL ROULETT TAMMY TAMMY TAMMY TAMMY	4588 4588 4675 4675	WY JEALOUS ONE MY JEALOUS ONE MY JEALOUS ONE SHAKE SHAKE SHERRY SHAKE SHAKE SHERRY SHAKE SHAKE SHERRY RINKA DIN KI DO WHAT BROUGHT US TOGETHER WHAT BROUGHT US TOGETHER WHAT BROUGHT US TOGETHER THREE PRECIOUS WORDS	M CANADA VG+ US/CAN VG SWIRLBL M- VG ORIG VG ORIG 2 M 2ND VG XOL	GIBSON, BYRON GIBSON, STEVE/REDC GIBSON, STEVE/REDC	SPECIALTY SI CAPS CASA BLANCA 55 CAPS HUNT 3 CAPS RCA 50 CAPS RCA 50 CAPS RCSE 55 CAPS SPARTON 8 EXCELLO 21 EXCELLO 21	330 WHERE ARE YOU? 013 TRUTHFULLY 54 BLESS YOU 844 WHERE ARE YOU (SOL) 101 LITTLE DARLIN 110 COMIN' HOME TO YOU	M- 12 VG+ 60 G+ 10 VG+DJX 20 M- 20 VG+ 15 M-CANADA 25 M- 20 M- 20
CHARMERS CHARMS CHARMS CHARMS CHARMS CHARMS CHARMS CHARMS CHARMS	LAURIE 3 CHART 1 DELUXE 66 DELUXE 66 DELUXE 66 DELUXE 61 DELUXE 61 REGENCY 67 REGENCY 67	173 508 087 093 138 185 185 520 708	I CRIED LOVE'S OUR INSPIRATION LET THE HAPPENINGS HAPPEN IN PARADISE UNITED TEARS OF HAPPINESS I KNEWIT ALL THE TIME NOWHERE ON EARTH (SMTOL) COULD THIS BE MAGIC	M-DJ M- VG+SDJ#OL M- VG+ST M- M-CANADA	50 EDSELS 55 EDSELS 75 EDSELS 25 EL CAPRIS 26 EL CAPRIS 20 EL CAPRIS 20 EL CAPRIS 20 EL CAPRIS 20 EL DORADOS 20 EL DORADOS	TAMMY ARGYLE BULLSEYI HI Q PARIS VEEJAY VEEJAY	1014 LABE 1023 1010	THREE PREVIOUS WORDS IT AREE PREVIOUS WORDS IS REVERSED GOT TO FIND OUT ABOUT LOVE OH BUT SHE DID OH BUT SHE DID GIRL OF MINE THEY'RE ALWAYS LAUGHIN ANNE'S ANSWER AT MY FRONT DOOR	M- 6 M-DJ 3 M- 3 M- 2 VG- 5 M-2ND 2 VG 1 G+ 7 VG 1	GLOWTONES GO GO JOES GOLDEN STARS GOSEY JOHNNY GOSPEL WONDERS GRIFFITH GAYLE GROUP	EAST WEST 11 JOSIE 7 PITCH 8 MOA 10 J&S 16 SAGA 10 VOCAL EP 4 HITS 33	IO1 THE GIRL I LOVE NO DOUGH BLUES(BAD CENT NO DOUGH BLUES(BAD CENT 03 JESUS' BLOOD 011 FOOLS WILL TAKE CHANCES 052 HE'S MY ALL & ALL 010 ROCKET ROCK AND ROLL	VG+ 25 VG+ 20 VG 20 Mi 50 VG-AUTO 30 M- 50 M- 40 VG-NICEI 20
CHATÉAUS CHECKERS CHECKMATES CHEQUES CHESTERS CHESTNUTS	EVERLAST 50 FLJ EPIC 91 FEDERAL 123 PARLIMENT 97 SUR SPEED 2 APOLLO 5 DAVIS 4	IP SIDE 163 375 770 214 521 147	MY FRIENDS 1VE BEEN WONDERING OFF CENTER DARLING, JE VOUS AIME BEAU WHITE CLIFFS OF DOVER WHO'S LOVE AN I A THOUSAND MILES AWAY THE FIRES BURN NO MORE LOVE IS TRUE	M- OFF CEN M- DJ 1. M- RI VG WOL M- VG VG	EL DORADOS ELECTRAS ELECTRAS ELGINS ELGINS ELGINS ELGINS ELROY/EXCITEMI EMBERS BMBERS EMBERS EMBERS	DALE EMPRESS UNART	E 109 565 113 101 2004	A FALLEN TEAR YOU LIED THE STOMP HERE IN YOUR ARMS JOHNINY IM SORRY NO ONE KNOWS THERE IS NO GREATER LOVE SOLITAIRE LOVABLE YOU	M- 7: VG 11 M- 12: M- DJ 66 M- 2: VG- 100 VG 21 VG 1 SIDE 4 VG 15	GUTMAN, BOB/INKSP 5 HALL, BOBBY/KINGS 0 HANK & SUGAR PIE 5 HARMONIZING FOUR 0 HARMONIZING FOUR 0 HARPTONES 8 HARPTONES 5 HARPTONES	DTS GAYLA 48: JAX 33 FEDERAL 1221 HOLIDAY 266 VEEJAY 86 ANDREA 10 BRUCE 10 BRUCE 10	MAGIC TOUCH MAGIC TOUCH TRYING SUNDAY KIND OF LOVE I'M SO LONELY LORRAINE (EARLY REDLBL) WHEN I'VE DONE MY BEST WHEN I'VE DONE MY BEST WHEN I'VE DONE LOVE WHAR MORIES OF YOU MY MEMORIES OF YOU	VG NICE! 10 VG- 10 VG/VG+ RED 200 M- 75 VG 15 VG-DJX 12 VG+V/G DJ 40 VG+ RI 10 VG- 15
CHORDS CITATIONS CLASSICS CLEFFS CLEFTONES CLEFTONES CLEFTONES CLEFTONES	CAT 1 VANGEE 3 DART 10 PEACOCK 16 SAME GROUP GEE GEE 10 GEE 10 GEE 10 GEE 10 GEE 10 GEE 10 GEE 10	104 301 315 343 9 ON CH 000 316 341 348	WONT YOU TELL ME MY HEART SH-BOOM THE GIRL NEXT DOOR CINDERELLA (INYC ADRESS) I'LL BE WAITING <i>HESSDEEP(DC AREA)</i> YOU BABY YOU CANT WE BE SWEETHEARTS HEY BABE LOVER BOY	VG 10 M- DISHED M- VG VG+ M-	40 EMBLEMS 25 EMBLEMS 20 EMBLEMS 20 EMPIRES 20 ENCHANTERS 21 ENCHANTERS 25 ENCHANTERS 26 ENCHANTERS	BAYFRON BAYFRON DOVER WING CORAL CORAL CORAL CORAL	107 TRIAGHT LII 4100 90080 61756 61832	WOULD YOU STILL BE MINE POOR HUMPTY DUMPTY VES WALL BETWEEN US MY FIRST DISCOVERY TRUE LOVE GONE THERE GOES P FROM DET THE DAY TRUE LOVE GONE	VG+2ND 30 VG ORIG 30 M- 40 M- 100 VG+CANADA 60 M- 75 M- 50 VG+#OL 30	HARPTONES HARPTONES HARPTONES HARPTONES HARRISON, LEE HAWKS HEADEN, WILLIE	BRUCE 10 A BRUCE 11 PARADISE 10 RAMA 20 JUDD 100 IMPERIAL 528 AUTHENTIC 41	09 FOREVER MINE WUWAY ON SIDE 13 SINCE I FELL FOR YOU 13 MY SUCCESS(IT ALL DEPENDS 20 THREE WISHES 21 THE SHRINE OF ST CECILIA 21 MINE ALONE 21 SKINSHT 21	VG+ 60 VG ORIG 60 5) VG/VG+ 75 VG ORIG 20 VG 2ND 20 VG+ 15 VG+ CENDAM 200 M LWOL 60
LLEFTONES LLEFTONES LLEFTONES LLEFTONES LLEFTONES LICK CLACKS LOVERS LOVERS LOVERS LOVERS	ROULETTE 40 ROULETTE 41 ROULETTE 41 ROULETTE 43 APT 250 ATLANTIC 9 ATLANTIC 9 ATLANTIC 10	67 94 61 62 10 63 69 00	FOR SENTIMENTAL REASONS SHE'S SO FINE MISH MASH BABY SHE'S GONE (X) ROMA ROCKA ROLLA ONE MINT JULEP TING A LING HERE GOES A FOOL	VG DJ/REG VG M- DJ/REG M- VG+ VG+ VG- VG-	8 ENCHANTERS 10 15 ENCHANTMENTS 10 ENTERTAINERS 10 ESCOS 10 EVENTUALS 12 EVENTUALS 15 EVENTUALS 15 EVENTUALS 15 EVENTUALS 16 EVENTUALS 16 EVENTUALS 17 EVENTUALS 18 EVENTUA	SHARP FORMER GONE DEMAND FEDERAL WHIP CAPELLA OKEH CORAL	105 LY THE CAR 5130 2932 12380 274 504 7142 62289	WE MAKE MISTAKES NATIONSBELTONES JELL I LOVE YOU SHERRY DANNY BOY DIAMONDS AND PEARLS LOVER THE UPSETTER CHARLIE CHAN (WPC) THAT GANG THAT SANG	VG+#OL 30 M- 30 VG 40 M- 30 VG DJ 15 M- 50 VG+DJ 15 VG/M-DJ 30 VG+DJ 50	HEARTBEATS HEARTBEATS HEARTBEATS HEARTBEATS HEARTBEATS HEARTBEATS HEARTBEATS	AUTHENTIC 41 GEE 104 GEE 104 GEE 104 HULL 71 HULL 71 HULL 71 HULL 72 HULL 72	47 AFTER NEW YEARS EVE 47 AFTER NEW YEARS EVE 51 YOUR WAY 11. CRAZY FOR YOU SHEPPARD AS WRITER 11 CRAZY FOR YOU 6 YOUR WAY 16 YOUR WAY 20 A THOUSAND MILES AWAY	VG+# 50 VG+DJ/REG 35 VG 20 M-RI# 20 VG/VG+ 75 G 8 VG 8LK 40 VG 8LK 40
LOVERS // LOVERS // LOVERS // LOVERS // OASTERS // OASTERS // OASTERS //	ATLANTIC 10 ATLANTIC 11 PORWIN 10	22 35 75 02 CUSTO 64 98 16	HERE GOES A FOOL LOVEY DOVEY YOUR CASH AIN T NOTHIN BUT WISHING FOR YOUR LOVE(SOL) STOP PRETENDING MPRESS TURTLE DOVIN' INOL WITH THE GOLDEN (DJ) ZING WENT THE STRINGS RUN RED RUN	VG- 1	5 FANTASTICS	CHESS FALCON FLICK UA RCA	62343 62175 103 105 1743 1006 001 2022 7572	MY LIFE'S DESIRE DON'T BE A FOOL WHILE WALKING LOVER JUST FOR YOUR LOVE MY ONLY LOVE MY OU'RE SO FINE YOU'RE SO FINE YOURE MINE (SOL) THERE GOES MY LOVE	VG 12 VG+ 60 VG- 50 VG+ 255 M- 40 VG+ 200 VG/M- 200 VG/M- 200 M- CANADA 20 M- 60	HEARTBEATS HEARTBEATS HEARTBEATS HEARTBEATS HEARTBEATS HEARTBEATS HEARTBEATS HEARTBEATS HEARTBEATS	HULL 72 HULL 72 RAMA 21 RAMA 21 RAMA 22 RAMA 22 RAMA 22 RAMA 22 RAMA 22 ROULETTE 405 ROULETTE 409	20 A THOUSAND MILES AWAY 16 A THOUSAND MILES AWAY 22 WEDDING BELLS 17M ON BOTH SIDES 22 WEDDING BELLS 22 WEDDING BELLS 22 WEDDING BELLS 23 WEDDING BELLS 24 IFOUND A JOB 31 ONE DAY NEXT YEAR	VG-BLACK 20 VG RED 15 VG+45RPM 20 M-ORIG 75 VG+2ND 25 VG CLASSIC 20 VG+ 10 M-ORIG 10 VG+ORIG 6
OASTERS A OASTERS A OASTERS A OASTERS A OBRAS S OLE NAT KING C	ATCO 613 ATCO 613 ATCO 623 ATCO 624 ATCO 624 SWAN 417 CAPITOL 377 WINLEY 22	53 78 51 87 76 37	NUM RED NUM WHAT ABOUT US SHOPPIN FOR CLOTHES THE PTA (SOL) TAINT NOTHIN BUT ME LA LA WY PERSONAL POSSESION ZOOM ZOOM	M- 1 M- CANADA 1 M- CANADA 2 M- DJ 5 M- US/CAN 1	0 FEDERALS 5 FI TONES	RCA DELUXE ATLAS ATLAS BATON BATON	7572 6112 1050 1050 <i>NIC</i> 1052 252 256	THERE GOES MY LOVE COME GO WTH ME FOOLISH DREAMS FOOLISH DREAMS E LABEL I CALL TO YOU THE THINGS I LOVE MEMORIES OF YOU	VG 20 M- 75 VG WOL ORI 100 VG- 100 M- 125 VG+ 10 M- 12 M- 12 M- 12	HENRY, THOMAS HI NOTES HI TENSIONS HILL, FARRIS HOLLIDAYS	FURY 100 HIT 7: CARLTON 45 MILESTONE 2011 V TONE 23 PREP 13	24 CORALEE 2ND PRESS 73 SO MUCH IN LOVE 50 FM NOT PRETENDING 18 EBBING OF THE TIDE 11 DID WE GO STEADY TOO SOON 16 THE WONDER OF LOVE	VG+/M- 35 M-BEST 40 VG 12 VG 125

Times Square Records Continued From Previous Page

HOLLYWOOD FLAMES HOLLYWOOD FLAMES HOLLYWOOD SAXONS	GOLDE 11	101	TIL BE SEEING YOU BELIEVE IN ME IT'S YOU	VG+DJ 25 M- 10 VG+ 15	MIDNIGHTERS MIDNIGHTRES MILLS BROTHERS MILLS BROTHERS	KING 5275 REGENCY 789 DECCA 11051 DECCA 24509	I COULD LOVE YOU KANSAS CITY TKER RAGPAPER DOLL GLORIA	M 10 M-CAN 20 VG+/M-WPS 25 M-25	SHEPPARDS SHEPPARDS SHEPPARDS SHELDS	APEX 765	60 JUST LIKE YOU	M- 60 VG+ 15 M-CANADA 35 VG ORIG 40
HOT TAMALES HUNTER, IVORY JOE HURRICANES IDEALS	ATLANTIC 10 AUDIVOX 1 KING 50 CHECKER 9	501 049 112 018 920 944	HUM DOUBLE BUBBLE IT MAY SOUND SALLY TELL BE WITH YOUR EYES FALLEN ANGEL KNEE SOCKS DON JUAN	M- 75 VG WOL 15 VG+DJ POP 15 VG SDJ 60 M- BB 25 VG CANADA 10	MILLS BROTHERS MINT JULEPS MIRACLES MIRACLES MIRACLES	DECCA 27400 HERALD 481 BATON 210 CHESS 1734 TAMLA 54028	YOU DON'T HAVE TO DROP A BELLS OF LOVE A LOVERS CHANT BAD GIRL DEPEND ON ME	M- 8 VG+/VG X 75 VG+ XOL 200 VG+ 35 /G 30	SHIELDS SHIELDS SHOWMEN SILHOUETTES SUDERS	TENDER 5 TENDER 5 AIRECORDS 3 EMBER 10 SPECIALTY 5	13 YOU CHEATED (DIST BY DOT) 18 I'M SORRY NOW 134 LET HER FEEL YOUR KISS 129 GET A JOB 137 ETTA MAE	VG ORIG 40 VG 12 VG+ 50 M- 40 VG+ 12 M- 50 M- 50 M- 50 M- 90
IDEALS IMPERIALS IMPERIALS IMPERIALS IMPERIALS	EXPRESS CARLTON CARLTON END	716 566 566 087 074	MARE UP YOUR MIND FAITHFULLY YOURS FAITHFULLY YOURS MY EMPTY ROOM VACATION FROM LOVE	VG 15 VG+ DJ 40 VG+ DJ TOL 35 M- BB 8 VG+ 10	MISTAKES MITCHELL, BOBBY MWPEANUTS MONITORS MONOTONES	LO FI 2312 IMPERIAL 5270 MONEY 101 CIRCUS 219 ARGO 5321	CHAPEL BELLS 2ND PRESS SISTER LUCY OPEN UP YOUR EYES A BOY FRIENDS PRAYER THE LEGEND OF SLEEPY HOLLO DEAREST ONE	M- RED WX 40 VG+ 200 VG+ DJ X 20 VG+ 200 VG 10 VG- 20	SOLITAIRES	ELF 1 SUNBURST 7 OLD TOWN 10 OLD TOWN 10	529 BOB O LINK 102 BEFORE YOU GO 71 THE PLEASURE OF YOUR COMP **4 THE WEDDING *20 THE ANGELS SANG ?16 LINDA	M- 30 M- 75 VG+ 15 M- 40 M-/VG 40 VG+ DJIREG 15
IMPERIALS IMPRESSIONS IMPRESSIONS IMPRESSIONS INCREDABLES	NEWTIME SABNER 10 VEEJAY VEEJAY	503 017 424 621 850	WHERE WILL YOU BE DJ COME BACK MY LOVE SAY THAT YOU LOVE ME SAY THAT YOU LOVE ME IF YOU GIVE A PARTY	VG+ 25 VG 8 M- 20 M- 20 M- 30	MONTEREYS MOONGLOWS MOONGLOWS MOONGLOWS MOONGLOWS	ONYX 513 CHESS 1589 CHESS 1598 CHESS 1598 CHESS 1629 CHESS 1651	MOST OF ALL FOOLISH ME FOOLISH ME FOOLISH ME WHEN I'M WITH YOU DON'T SAY GOODBYE	VG 20 VG 30 VG- 12 M-WOL 40 VG 20	SOPHOMORES SOPHOMORES SOPHOMORES SOPHOMORES	DAWN 2 DAWN 2 DAWN 2 DAWN 2 EPIC 92	10 LINDA 218 LINDA 225 IS THERE SOMEONE FOR ME 228 IF I SHOULD LOOSE YOUR LUV 259 CHARADES 772 LIFE	VG- 8 VG+ DJ 25 M- 60 M- 20 M- 60
INCREDABLES INCREDABLES INCREDABLES INCRVIDUALS INK SPOTS INK SPOTS	KELRICH I KELRICH I SHOW TIME S DECGA 253	850 851 595 239 214	IF YOU GIVE A PARTY IF YOU GIVE A PARTY MET HER AT A DANCE TO CLIMB THE HIGHEST MT. RIGHT ABOUT NOW	VG+ 20 VG+ 35 M- 20 VG 8 VG/M- 15	MOONGLOWS MOONGLOWS MOONGLOWS MOONGLOWS MOONGLOWS MOONGLOWS	CHESS 1001 CHESS 1705 CHESS 1811 CRIMSON 1003 LANA 130 LANA 133	10 COMMANDMENTS OF LOVE PENNY ARCADE GEE TIME AFTER TIME SEE SAWLOVE IS A RIVER	VG 8 VG 20 M- 20 M- 20 M- 15	SPANIELS SPANIELS SPANIELS SPANIELS	BUDDAH 1 VEEJAY 1 777 VEEJAY 1	153 GOODNITE SWEETHEART 154 YOU PAINTED PICTURES 150 YOU PAINTED PICTURES 150 DEAR HEART 189 DEAR HEART	M- 20 VG/VG+ 50 VG+ 100 VG+ WOL 90
INK SPOTS INK SPOTS INK SPOTS INK SPOTS INK SPOTS	DECICA 28 DECICA 29 DECICA 30 KING 1	164 164 957 058 336	UNDER THE HONEYSUKLE VINE UNDER THE HONEYSUKLE VINE DRIFTWOOD THE JEST THINGS IN LIFE. AM I FOO LATE	M- 20 VG+ 10 M- DJ/REG M- B VG 20 M- SDJ	MOONGLOWS MOORE,RUDY RAY MYRON,MITCH MYRON,MITCH NATURALS	LANA 133 WORLD PAC 821 BAY TONE 109 BAY TONE 109 ERA 1089	SEE SAWLOVE IS A RIVER EASY EASY BABY TRUE LOVE IS HARD TO FIND TRUE LOVE IS HARD TO FIND DON'T SEND ME AWAY	VG+ 12 VG 12 M- 30 VG+DJ 20 M-DJ/REG 25	SPANIELS SPANIELS SPANIELS	VEEJAY 2 VEEJAY 2 VEEJAY 2 VEEJAY 3	VOU GAVE ME PEACE OF MIND VOU GAVE ME PEACE OF	VG- 15 VG+ 50 VG+ DJ/REG 25 VG++ 50 VG+ #OL 20
INK SPOTS INK SPOTS INK SPOTS INE SPOTS INSPIRATIONS	KING 4 TOP HITS VERVE 10 JAMIE 1	429 857 11 071 034	MELIODY OF LOVE COMMAND ME LOVE: IS STRANGE YOU NAME IT DRY YOUR EYES SIDE STREET	M- SDJ 30 M- 88 20 VG+ EP 10 M- 25 VG 35 VG+ 12	NELSON,VIKKI NEPTUNES NEPTUNES NEWBEATS NICKY/NOBLES	VIK 0292 GLORY 269 RCA 7931 HICKORY 1422 GONE 5039	JUST ONE MORE SMILE AS LONG AS THIS MY LOVE MY YESTERDAY LOVE (SOL) SCHOOL BELLS	VG+ 10 M-DJ 50 M-X 15 M-CANADA 40 VG- 15	SPARKS, MILTON SPIDERS SPIDERS	SPARTON 6 IMPERIAL 52 IMPERIAL 52 IMPERIAL 52	A CERTAIN SMILE (SM TOL) A CERTAIN SMILE (S	M- CANADA 25 VG+CEN DAM 25 VG 25 M- 125
INTERVALS ISLEY BROTHERS ISLEY BROTHERS IVIES IVORIES IVORIES	CINEY 3 RCA 7 BRUNSWICK 55 MERCURY 71	019 009 537 112 239 325	THES IS THE END TURN TO ME SUNSHIME ME AND YOU DEPOSIT YOUR LOVE	M-2ND 75 VG+ 15 M-DJ/REG 50 VG 10 M-DJ 8	NITECAPS NOBLETONES NOTES NOTES NUTMEGS	GROOVE 0134 TIMES SQUARE 18 CAPITOL 3332 CAPITOL 3332 HERALD 459	A KISS AND A VOW WHO CARES ABOUT LOVE CHA JEZEBEL CHA JEZEBEL (SOL) SHIP OF LOVE	VG WOL 60 M- 20 M- DJ 75 M- CANADA 50 VG+ 40 VG+ 50	SPIDERS SPIDERS SPIDERS	IMPERIAL 53 IMPERIAL 53 IMPERIAL 53 IMPERIAL 53	201 I'M SLIPPIN' IN 305 THE REAL THING 306 IS IT TRUE? 378 DON'T PITY ME 393 A ONE IN MY HEART	VG- 20 M- 75 VG 20 M- 35 M- 40
JACKS JACKSON, CHUCK JACKSON, JAJACKAELS JACKSON, MAHALIA	RPM ATCO 6 STORM	454 197 501 269	SO WRONG(RED LBL) BABY I WANT TO MARRY YOU A LIFETIME FROM TODAY SAID HE WOULD	VG 15 VG+ DJ/REG 15 M- 30 VG+ 75	NUTMEGS NUTMEGS NUTMEGS NUTMEGS OLIVER, JOHNNY OLYMPICS	HERALD 466 HERALD 466 HERALD 466 HERALD 492 MGM 55012 ARVEE 5020	WHISPERING SORROWS WHISPERING SORROWS WHISPERING SORROWS COMIN HOME DARLING, IS IT TRUE DANCE BY THE LIGHT OF	VG+ 50 VG 25 VG- 10 VG+ 40 VG+ 30 M- 12	SPIDERS SPIDERS SPIDERS SPIDERS	IMPERIAL 54 IMPERIAL 54 IMPERIAL 57 QUALITY 15	405 GOODBYE 405 GOODBYE 423 THAT'S MY DESIRE 714 YOU'RE THE ONE 513 DEAR MARY 726 GOOD FOR ME	M- 36 VG 15 VG+ DJ/REG 25 M- BLK 15 M- CAN SOL 30 VG+ 12
JAGUARS JAGUARS JAGUARS JANIRADIANTS	GOSP ORIG SOUND R DELL RENDEZVOUS	EL LAR 06 11 159 028	DKS BACKUNG NER THURKING OF YOU BABY BABY BABY BABY BABY BABY IT FINALLY HAPPENED NOW IS THE HOUR	VG DJ WOL 20 VG- 8 VG+ DJ 25 M-XOL 50 VG+ 15	OPALS ORIENTS ORIGINALS	APOLLO 462 FORMELY THE LAURIE 3232	MY HEARTS DESIRE CRYSTALS ON LUNA SHOULDN'T I MIS ON ACME WISHING STAR	M- 58 PRES 50 M- DJ 75 M- DJ 15	SPIRITS OF JOY SPYDELS SOURCES	TRI PHI 10 KEYBOARD 17 ADDIT 12 ALADDIN 33	122 GOLD THAT'S WHAT GIRLS ARE MADE 101 THAT'S WHAT GIRLS ARE MADE 102 PAY DAY 220 WE'RE IN LOVE 380 DREAMY EYES 105 SINDY	M- CTR CUT 15 M- EP 20 M- 20 G+ 10 M-AVG+ 100
JAY JAY/SELECTONES JESSIE/SEQUINS JESTERS JESTERS JEWELS	PROFILE 4 CYCLONE 5 WINLEY IMFERIAL 5	201 006 011 218 351	HUMPTY DUMPTY SO WEAK I LAJGHED SO STRANGE HEARTS CAN BE BROKEN	VG+ 15 M- 20 G+SOL 20 VG+2ND 15 VG 15 M- 40	ORIOLES ORIOLES ORIOLES ORIOLES		OFF CENTER LONELY XMAS THE LORDS PRAYER IN THE MISSION OF \$T AUGUS SECRET LOVE	VG 2ND 12 M-2ND 80 M- 50 VG-X 20	SQUIRES STARLITERS STARLITES STARLITES STARR.KAY/GROUP	MAMBO COMBO FURY 10 HULL 20 CAPITOL 20	105 SINDY 73 ARLENE 034 VALARIE 760 I STILL REMEMBER 062 I WAITED A LITTLE TOO LONG	VG-LTOL 20 VG- 250 VG- 8 M- 50 VG 20
JEWELS JEWELS JIVE BOMBERS JWE BOMBERS JVE BOMBERS	IMPERIAL S SAVOY 1 SAVOY 1 SAVOY 1	5377 5377 1513 1515 1535 1580	HOIN HOIN IF I HAD & TALKIN PICTURE CHERRY IS THIS THE END STARDUST	VG+ 25 M- 6 M- 8 M- 8 M- 8 M- 10	ORIOLES ORIOLES ORIOLES ORIOLES ORIOLES	JUBILEE 5161 JUBILEE 5172 JUBILEE 5177 JUBILEE 5177 JUBILEE 5177 JUBILEE 5177	IF YOU BELIEVE RUNAROUND I LOVE YOU MOSTLY I LOVE YOU MOSTLY I NEED YOU BABY	VG+ 30 VG- 15 M- 50 VG 20 VG+ 40	STORM, BILLY STORM, BILLY STORM, BILLY STRANGERS STRANGERS	ATLANTIC 21 ATLANTIC 21 CHRISTY KING 4	105 A LOVE FOR ONLY YOU 076 IN THE CHAPEL IN THE 078 IN THE CHAPEL IN THE 107 WERE IN LOVE 728 HOPING YOU'LL UNDERSTAND	M- XOL 40 M- CAN SOL 25 M- DJ 25 M- 40 VG 300
JIVE BOMBERS JIVE FIVE JIVE FIVE JIVING JUNIORS JODY/SHADES JOHNNIE & JOE	BELTONE 1 BELTONE 2 ASNES WILD	1014 2029 103 905 1631	NEVER NEVER THESE GOLDEN RINGS SWEET AS AN ANGEL MYLOVE IS GONE FALSE LOVE HAS GOT TO GO	VG SOL X 10 VG BROWHWX 25 M- 50 VG 20 VG 20 VG+ RI 25	ORIOLES ORIOLES ORIOLES ORIOLES ORIOLES ORIOLES/SONNY TIL	JUBILEE 5221 JUBILEE 5363 JUBILEE 5384 VEEJAY 196 CP PARKER 216 CANEC 319	PLEASE SING MY BLUES AT NIGHT COME ON HOME HAPPY TILL THE LETTER WRITE AND TELL ME WHY RULES OF LOVE	VG 2: M-DJ/REG 1: M-X 1: VG+ 3: M-BB NICE! 1: M-DJ 2:	0 STRONG,NOLAN 0 STRONG,NOLAN 0 STUART,JEB 2 STUDENTS	FORTUNE FORTUNE SAWANEE 1 CHECKER	017 THAT LOOK IN YOUR EYE 544 BLUE MOON 546 MIND OVER MATTER 143 JEANNIE JEANNIE 902 EVERY DAY OF THE WEEK 16 ONE ROOM(VOCALEERS)	VG ↔ 25 VG 30 M- 15 VG MEMPHIS 40 VG DJ/REG 10 M- 75
JOHNSON, BUBBER JOHNSON, BUBBER JOHNSON, BUBBER JOHNSON, ERNIE JOHNSON, JESSE	KING S KING S KING S ASNES SYMBOL	5068 5068 5148 104 901	A CRAZY AFTERNOON A CRAZY AFTERNOON I CAN'T SEE WHY TELL HER FOR ME SC LOVED AM I	VG 12 VG/VG+ SCJ 10 VG+ DJ 20 M- 35 VG 20 M- 15	ORLONS OTIS, JOHNNY PALS PARADONS PARADONS PARAGONS	CAMEO 319 CAPITOL 3802 TURF 1000 MILESTONE 2005 MILESTONE 2005 TAP 500	STAR OF LOVE SUMMER IS HERE PLEASE TELL ME BELLS RING	M- DJ WOL 1 VG+ DJ/REG 2 VG+ 3 VG 1 M- DJ/REG 3	5 SUGARTONES 5 SUMMITS 9 SUPERBS 5 SWALLOWS	TIMES SQUARE HERITAGE FEDERAL 12	602 CONSTANTLY	VG+ 40 VG+ 40 VG 75 VG 20 VG+ AA 150
JOHNSON, RUBY JOHNSTON, JAY JONES, BILLY JONES, TONI	LIBERTY 55 DECK REALLY B	1814	PLEADINF HEART EARLY AUTUMIN EVERYWORD OF THIS SONG TORDI(NICE!) 2 SIDES DEAR RENI! PRESSING	M- 13 M-LG TOL 30 VG+ WOL 75 M-SPECTOR 100	PARAGONS PARAGONS PARAGONS PARRIS,FRED	WINLEY 227 EMBER 1038	FLORENCE TWO HEARTS ARE BETTER ONE LASSIC TWILIGHT SENORITA LOLITA	M- 2ND BB 1 VG+ 7 VG 2 VG+ 1	5 SWALLOWS SWALLOWS 5 SWALLOWS 5 SWALLOWS	KING 4 KING 4 KING 4 KING 4	WARP AN BEGINNING 525 YOU LEFT ME 525 YOU LEFT ME 533 I ONLY HAVE EYES FOR YOU 533 I ONLY HAVE EYES FOR YOU	M-2ND 125 VG+ 75 G+ 75 VG 2ND 20
KEATON, JOHNNY KEYNOTES KIDS	SPAR APOLLO C	715 493 LASS/0	THE TWIST REALLY WISH YOU WERE HERE C NEW YORK M" BABY ARMS, COULD BE IMPORT BOOT	VG 20 M- 250 M- 50	PASSIONS PEARLS PEARLS PEARLS PEEK,PAUL	CAPITOL 3963 ATCO 6057 ONTHESQUARE 320 ONYX 510 NRC 008 ORCHID 5002	JACKIE BROWN SHADOWS OF LOVE BAND OF ANGELS YOUR CHEATIN HEART OLDS MO WILLIAM MATHMATICS OF LOVE	M-DJ/REG 2 M- 7 VG+ 2 VG- 1 M-DJ/REG 2 VG+ 3	5 SWAN SILVERTONES 0 SYMPHONICS 2 5 T BIRDS	AUDIO LAB DEE JON GREAT I VEGAS	719 ANGEL BABY 18 IBELIEVE 001 ROADS LEAD TO HEARTBREAK DET SOUL GROUP BALLAD 720 HAVE U EVER BEEN IN LUV B4 010 YOU'RE REASON (ARIZ)	VG+CANADA 30 VG+ 50 M- 40 M- 16 VG++ 200
KING KROONERS KING PINS KING PINS KING,CLYDIE KINGS	EXCELLO 2 FEDERAL 12 FEDERAL 12 SFECIALTY BATON	2187 2512 2512 605 245	MEMOIRS WONDERFUL ONE WONDERFUL ONE WRITTEN ON THE WALL LONG LONELY NIGHTS	VG- 25 VG+ 15 VG 8 VG 60 M 40	PEMBERTON, JIMMY PENGUINS PENGUINS PENGUINS PENGUINS PENGUINS	MERCURY 70610 MERCURY 70654 MERCURY 70703 MERCURY 71033 SUN STATE 001	WATHINATION OF BAFYOL BE MINE OR BE A FOOL WALKIN DOWN BROADWAY DEVIL THAT I SEE COOL BABY COOL BELIEVE ME	VG X 1 VG 1 VG 1 VG+ 4 M- 3	5 TEARS 5 TEENAGERS 0 TEENAGERS 0 TEENAGERS 0 TEENAGERS	ASTRONAUT 5 APEX 76 GEE 1 GEE 1	010 TOU RE REASON (AND) 001 HURT 1122 TEENAGE LOVE (SM TOL) 002 WHY DO FOOLS FALL IN LOVE 022 THE ABC'S OF LOVE 046 FLIP-FLOP	M-DET 90 M-CANADA 40 M- 56 VG 18 M-DJ 48
KINGS KINGS & QUEENS KINGSMEN KNIGHT, ALAN KNIGHT, TONI	DORE NEIL TIDE GEE	9370 616 102 007 1072	I WANT TO KNOW OPEN YOUR DOOR STRANDED LOVE UNTLI I KNOW YOU CAN'T DO ME WRONG	M-DJ 25 M- 50 VG+VVG 30 M- 20 M-DJ 20 VG-DJ X 12	PENGUINS PEPPER/RED HOTS PERFORMERS PERFORMERS	WING 90076 WHITE STAR 1105 TIP TOP 402	DEALER OF DREAMS BALTIMORE BOUNCE GIVE ME YOUR HEART BASEDOO WOP GIVE ME YOUR HEART	M- 3 G+ 2 M-YELWX 4 VG WOL 1	0 TEENAGERS	GEE 1 END 1 KAPP PET	046 FLIP-FLOP 003 YOUR LAST CHANCE 213 I GOT A JOB 805 EVEN NOW 214 FOR SENTIMENTAL REASONS	VG DJ/REG 20 VG 210 VG DJ WOL 10 M- 58 M WHITLBL 25
KNOWLES/JACKSON SE KODAKS KODKS KOOL GENTS L CAPTANS	FURY FURY BETHLEHEM SAVOY	862 1020 1015 3061 1567 721	GIVE AN ACCOUNT OF YOUR. GUARDIAN ANGEL OH GEE OH GOSH PICTURE ON THE WALL SAY YES YES OH BABY YES	VG 40 VG/VG+ 30 M- 150 M-NICEI 12 VG 8	PERSUASIONS PHAROHS PHILLIPS,PHIL PLATTERS PLATTERS	ELEKTRA 45396 PHARAOH MERCURY 71531 FEDERAL 12188 MERCURY 1039	PAPA COM MOW MOW IF I HAD THE POWER TAKE THIS HEART LOVE ALL NIGHT ENCHANTED	M- VG 1 M- 1 M- 20 VG+UK 2 VGPINK 1	8 THRILLERS/LITTLE JOE 5 TITANS 0 TITANS 0 7 TOKENS	CLASS FIDELITY 3	1214 FOR SENTIMENTAL REASONS 244 NO TIME 1016 WHAT HAVE I DONE SLITE LABEL WEAR 12737 OH WHAT A NIGHT	VG+WHITLBL 15 VG SOL 15 M- 39 M- 50
LADDINS LAMPLIGHTERS LANCE,HERB LANE,LAURA LANE,LAURA LANES	FEDERAL 1: PROMO ARLEN ARLEN	2152 1010 732 732 1023	BE BOP WINO BLUE MOON (CLASSICS) IFL PITY YOU FLE PITY YOU YDU ALONE	M-/VG+ 125 M- 15 VG+ 25 VG 15 M-/VG+ 50	PLATTERS	MERCURY 70833 MERCURY 70819 MERCURY 70948 MERCURY 71011 BROWN (MERCURY 71583	ONLY YOU THE MAGIC TOUCH YOU'LL NEVER NEVER KNOW ONE IN A MILLION DR BLACK LABEL HARBOR LIGHTS	VG+ 1 VG+ BROWN 1 M- 1 M- DJX 2	2 TOKENS 2 TOKENS 2 TONY/MASQUINS	DATE 2 GARY 1 RUTHIE 1	IY ELDO NICE COVER OF DELLS 2737 OH WHAT A NIGHT 1006 DOOM-LANG 1000 MY ANGEL EYES POLISHED 2080 SAY YES	VG+ 2ND 35 VG+ 50 VG+ 100 VG+ 0J 35
LAPELS LARKS LEADERS LEADERS/ACCENTS LEE,NANCY	COT 10 SHERYL GLORY Z ACME	6129 334 239 106 711	SNEAKIN' AROUND IT'S UNBELIEVABLE NOBODY LOVES ME STORMY WEATHER/WIGGLE WIG SO THEY SAY	M- 15 M- 10 VG+ WOL 50 G M- WOL 15 VG+ 300	PLATTERS PLATTERS PLATTERS PLATTERS PLAYBOYS PLAYBOYS	MERCURY 71563 MERCURY 71791 MERCURY 71904 MERCURY 72129 LEGATO 101 TETRA 4447	HARDY CLOTTS TREES SONG FOR THE LONELY HERE COMES HEAVEN AGAIN MOPE DE MOPE ONE QUESTION	VG+ PSO 1 VG+ PSO 1 M- BB 1 VG+ BB 2 VG- 2	2 TOP NOTES 5 TRAMPS 0 TRAMPS 5 TRAMPS 5 TRAVELERS	ATLANTIC 2 ARVEE ARVEE ARVEE	2097 HEARTS OF STONE 548 RIDE ON 548 RIDE ON 570 YOUR LOVE 606 WHY	M- SPECTOR 20 M- 30 VG NICE! 8 VG/VG+ DJ 20 VG 15 M- 75
LEEALE OPARDS LESTER, BOBBY LEWIS, JAMES LEWIS, RICHARD LIL EDDIEDON JUANS	CHECKER	THE T 7002 806 730 3255 836	TEMPOTONES COME INTO MY PALACE SHOO DOO BE DOO I CRIED LAST NIGHT HEY LITTLE BOY THIS IS A MIRACLE	VG+ DJ X 30 VG- 8 VG+ DJ 25 VG+ 75 VG+ 25	POETS POETS POP CORN/MOHAWKS POSTALETTES PRELLS	IMPERIAL 5664 SPOT 107 MOTOWN 1002 DORE 662 SKYMAC 1004	I'M IN LOVE I'M IN LOVE SHIMMY GULLY HE PLAYED ONE TWO PETER GUNN	M- 2 VG 6 M-DJ 10 M-DJ 2 M-DJ 1	10 TREMAINES 10 TUCKER,ANITA 10 TUNE WEAVERS 10 TUNE WEAVERS 10 TUNE WEAVERS	CAPITOL CASA GRANDE CASA GRANDE CASA GRANDE	4038 I REMEMBER DEAR 4040 THERE STANDS MY LOVE	M- 75 M- DJ .45 VG 0 VG+ 25 M- OISH 25 VG 15
LITTLE ANTHONY/MPS LITTLE ANTHONY/MPS LITTLE ANTHONY/MPS LITTLE ANTHONY/MPS LITTLE ANTHONY/MPS	END END ROULETTE	1060 1074 1091 4379 6765	SHIMMY SHIMMY KOKO BOP VACATION FROM LOVE TRAVELING STRANGER IT JUST AINT FAIR ITRANKIE AND JOHNNIE	M- 18 M- 20 VG 28 M- 13 M-CAN 25	QUINTONES	ELDO 107 KING 5077 FALCON 1011 SHELL 711 LEE 1113 SPARTON 637	CRAZY BELLS BLUES DON'T CALL MY NAME JUDY ANKLE BRACELET LIVERLIPS DOWN THE AISLE OF LOVE	VG VG/VG+ M-X	° TUNEDROPS 20 TUNEDROPS 15 TURBANS 20 TURBANS 20 TURBANS 20 TURBANS	GONE HERALD IMPERIAL HERALD	1000 IP TOOK & LONG TIME 5003 ROSIE LEE 469 SISTER SOOKEY 5828 THIS IS MY STORY 583 VALLEY OF LOVE 4281 DIMMONDS AND PEARLS	M- 35 VG TOL 10 M-DJ# 20 M- 40 M-DJ/REG 15
LITTLE JOE/MORROCOS LITTLE JOE/THRILLERS LITTLE JOE/THRILPS LOVE NOTES LUMBARD, WATSIE	EPIC IOY HOLIDAY SLOW	500 7088 262 2607 100	BUBBLE GUM PEANUTS BONGO STOMP IF I COULD MAKE YOU MINE PASSION(EAST MEN)	VG+ 10 M-CANADA 40 VG+ 12 M- 40 M- 5	RAJAHS RAJAHS RAVENS RAVENS RAVENS	KLIK 1019 KLIK 1020 ARGO 5261 JUBILEE 5237 MERCURY 5764	ROSEANN STORY TO YOU A SIMPLE PRAYER BOOTS AND SADDLES THERE'S NO USE PRETENDING	VG+ VG WOL VG	U TURKS TWILIGHTS 30 TWILIGHTS 8 UNIVERSALS 50 UNIKNOWN	KNIGHT 2 PARKWAY SIX STAR FESTIVAL BRAVO 2	2005 I'M A FOOL 128 SHIPWRECK 1002 BOHEMIAN 1601 LOVE BOUND (ORIG) 201-6 WHEN WE GET MARRIED	VG DJ 8 M-88 25 M- 20 M-NICE1 75 VG+ 25
LYMON, FRANKIE LYMON, FRANKIE LYMON, FRANKIE LYMON, FRANKIE LYMON, LEWIS	GEE GEE ROULETTE IFURY	76285 1039 1039 4026 1003	PORTABLE ON MY SHOULDER GOODY GOODY GOODY GOODY MY GIRL HONEY HONEY	M- CANADA 33 M- 31 VG+ 22 VG+ 22 VG+ 23 M- 55	RAVENS RAVENS RAVENS RAYS	MERCURY 5853 MERCURY 70213 SAVOY 1540 CAMEO 133 XYZ 607	SILENT NIGHT RAGS TO RICHES (SOL) MAGIC MOON	VG+ M- M- CANADA	60 UPTONES 50 VEIGHTS 12 VAL CHORDS 20 50 VAL CHORDS	VIBRO GAMETIME GAMETIME	6225 NO MORE 4007 LETS TAKE A CHANCE 104 YOUR LAUGHING AT ME LARGE PRINT 2ND 104 YOURE LAUGHING AT ME	
MACGEE AL MAESTRO, JOHNNY MAJESTICS MAJORS MAJONEERS	ZIRKON FOXIE IMPERIAL	10 DECEI 1038 7004 5936 1015	LUCKY JOE NTFEMALE GROUP MODEL GIRL (SOL) THE LONE STRANGER TRA LA LA WHAT A PITY	M- CANADA 20 VG+ 30 M- DJ/REG 25 M- YELLOW 8	RAYS REBELS REGGIE/REMARKABLES RELF,BOBBY/LAURELS	BLUE L XYZ 607 PEACOCK 1909 MUSICOR 1030 CASH 1019 UNITY 101	BLNOT STYRENE MAGIC MOON (PINK LBL) JUST GIVE ME YOUR HAND THE YEAR THAT GAVE ME YOU OUR LOVE SPLIT PERSONALITY	M- DJ VG+	VALENTINES 8 VALENTINES 20 VALENTINES 25 40 VALENTINES 75 VALETS	RAMA	171 LILY MAYBELLE 171 LILY MAYBELLE 208 NATURE'S CREATION 5	M-R) 20 M- 60 VG 15 M- 50 VG+ 40 VG+ 10
MANN,GLORIA MARATHONS MARCELS MARCELS MARCELS	DECCA 2 ARVEE ALL EARS COLPIX COLPIX	29896 5038 1001 196 612	ONE HEART TIGHT SWEATER BLUE MOON SUMMERTIME HEARTACHES	M- 15 M- 10 M- 10	RESONICS RIVIERAS RIVIERAS RIVIERAS RIVILEERS RIVILEERS	COED 508 COED 513 COED 522 BATON 207 BATON 207	MOONLIGHT SERENADE OUR LOVE 11TH HOUR MELODY FOR SENTIMENTAL REASONS FOR SENTIMENTAL REASONS	VG+ M- VG/VG+ DJ VG+ ORIG VG-	15 VALIANTS 35 VALIANTS 20 VARNELLS 50 VECTORS 10 VELOURS	ENSIGN SHAR DEE ARNOLD STANDARD ORBIT	4035 WE KNEW 703 DEAR CINDY 1003 WHO CREATED LOVE 700 ONE DAY 9001 REMEMBER	VG 12 VG 25 VG+ 75 M 200 VG+ 20
MARCELS MARCELS MARCELS MARCELS MARCELS MARQUEES	COLPIX COLPIX COLPIX COLPIX ST CLAIR OKEH	617 617 640 651 13711 7096	MERRY TWIST MAS DON'T CRY FOR ME THIS XMAS HOLD ON FRIENDLY LOANS PEACE OF MIND HEY LITLE SCHOOL GIRL	M	ROBINS ROBINS ROBINS ROCHELL/CANDLES	BARRY 3044 LAVENDER 001 GO SPARK 110 SWINGIN 623	WHITE CLIFFS OF DOVER (SCIL WHITE CLIFFS OF DOVER OD UP TEMPO IF TEARDROPS WERE KISSE'S ONCE UPON A TIME	M- G+ VG ORIG	25 VELVETS 30 VELVETS VELVETS 15 VERSATILES 15 VERSATONES 12	ALL STAR	448 LANA 836 NIGHTMARE 127 TELL HER 1910 JUST WORDS 501 BILA RY IS WHAT ARE THEY SAYING ??	VG 15 M- 50 VG 90 VG+DJ/REG 22 VG 40
MARVELS MATADORS	SPARTON DUCHESS	MA 692 1005	ARVIN GAYE COULD BE YOU IF I HAD ANOTHER CHANCE SYHAS HARP IF YOU LEFT ME TODAY	VG+CANADA 30 M- 40 M DJ 10	ROCKAFELLAS ROCKERS/PAUL WINLE' ROCKERS/PAUL WINLE' ROMANCERS ROSEMARIE & BO	SCA 18003 PREMIUM 401 PREMIUM 401 MARQUEE 701 MUSIC MAKERS ATCO 6052	STRIKE IT RICH ANGEL CHILD ANGEL CHILD TAKE ME TO PARADISE CLOSE YOUR EYES STAY HERE	M- VG+ VG M- VG+	50 VIBES 25 VIBRATIONS 25 VIPERS 20 VISIONS 50 VISIONS 50 VISIONS		9810 DARLING 982 DON'T SAY GOODBYE 102 SAME OLD VALERIE 32 LOOK AT ME NOW 113 HAVE U EVER LOVED SOMEONE	VG 36 VG+ 12 VG+ 19 M-DJ/REG 15 M-BB 35
MAYER, NATHANIEL MAYFIELD, PERCY MCCRACKLIN, JIMMY MCLAURIN, BETTE	FORTUNE SPECIALTY PEACOCK GLORY	449 YE 807 1683 233	VILLAGE OF LOVE ELLOW LBL PLEASE BELIEVE ME I NEED YOUR LOVING SO WILL I (4 FELLOWS)	M- XOL 2 M- 2 VG+WHITLBL 2 VG+ 6 VG 6	ROYAL KINGS ROYAL PREMIERS RYAN,CATHY RYAN,CATHY	CANDLELITE 410 MBS 105 KING 1495 KING 4792	PETER PETER MAKE LOVE TO ME 24 HOURS A DAY IT'S A SAD, SAD FEELING ADMIRALS	M RED WX M- VG+/VG VG/VG+	20 VOCALEERS 25 VOCALTONES 20 WADE,EARL 35 WATERS,LARRY WATKINS,LACILLE	PARADISE APOLLO SEVILLE DIG KAPP	113 HAVE U EVER LOVED SOMEONE 492 DARLING 111 YOU'RE STILL MY BABY 121 I WONDER, WONDER 145 MAYBE YOU'LL BE THERE	
MEADOWLARKS MEDALLIONS MEDALLIONS MEDALLIONS MEDALLIONS	DOOTONE DOOTO DOOTO DOOTONE DOOTONE DOOTONE	359 419 446 347 347 364	HEAVEN AND PARADISE FOR BETTER OR FOR WORSE MAGIC MOUNTAIN THE LETTER (TOL) BUICK 59 EDNA	M- 10 VG WEP 1 VG + RELBL 4 VG REDLBL 3 VG + 3	SATELLITES SAUCERS SAUNDERS,BUTCHIE SAVAGE,AL SAVAGE,AL	THREE SONS 102 NRM 901 HERALD 485 HERALD 494 S ARGO 5346 CAVOY 1188	WHY DO I DREAM LINDY LOU STILL IN LOVE WITH YOU YOUR LOVE	VG WOL VG+ VG+ DJ WOL M- X	30 WHEELS 15 WHEELS 40 WHEELS 20 WHEELS 40 WHEELS 30 WHEELS 30 WHEELS 30 WHEELS 30 WHEELS 30 WHEELS 30 WHISPERS 35 WILLIAMS BILLY	ROULETTE GOTHAM	405 LET'S HAVE A BALL 408 TEASIN' HEART 4271 NO ONE BUT YOU 4271 NO ONE BUT YOU 4271 NO ONE BUT YOU 7309 FOOL HEART 51212 SH BOOM	VG+ 44 M 15 VG 0 VG+ WOL 100 VG+ SM TOL 15
MEDALLIONS MELLOWS MEMOS MERRITT, GAYE	DOOTONE JAY DEE MEMO PILLAR	364 797 34891 <i>Ht</i>	SPEEDIN SMOKE FROM YOUR CIGARETT MY TYPE OF GIRL URRICANES MR.RIGHT GUY (ELLIGIBLES)	VG 1 VG+ 1 VG+ 1 VG+ 2	2 SAVOYS 5 SAXONS 2 SAXONS 5 SCARLETS	SAVOY 1188 CONTENDER 1313 TAMPA 139 RED ROBIN 138 THE TWEN CENT 1212	IS IT TRUE TRYIN KISS ME RE HARDEST	VG 1 M- DJ/REG VG 2 VG+ WOL	00 WILLIAMS,BILLY 75 WILLIAMS,BILLY 50 WILLIAMS,BILLY 30 WILLIAMS,BILLY	CORAL E CORAL E CORAL E MERCURY 7	51346 FOOLS RUSH IN 51363 SMOKE FROM YOUR CIGARETTI DUREG 51482 GLORY OF LOVE 70094 IT'S A MIRACLE	VG+ DJ/REG 10 E M- 15 M- DJ 20 M- 21
METROPOLITANS MICHAELS, TONI MIDNIGHTERS MIDNIGHTERS	JUNIOR DEBBIE FEDERAL	395 1407 GROUP 12169 12185 12195	SO MUCH IN LOVE LET IT RAIN PLEAVES STUDIO UNTIL LOIE SEXY WAYS SHE'S THE ONE	VG+ M- 2 M- 5 VG 1 M- 5	5 SEN NIGHTINGALES SENSATIONS 0 SENSATIONS 0 SENSATIONS 0 SENSATIONS 0 SENSATIONS	PEACOCK 1778 ATCO 6056 ATCO 6056 ATCO 6056 ATCO 6056 ATCO 6056 ATCO 6056 ATCO 6056	TO THE END YES SIR THAT'S MY BABY YES SIR THAT'S MY BABY YES SIR THAT'S MY BABY YES SIR THAT'S MY BABY	G+ M- VG+ VG/VG+ VG	B WILLIAMS, BILLY 50 WILLIAMS, BILLY 25 WILLIAMS, BILLY 15 WILLIAMS, BILLY 12 WILLIAMS, BILLY 10 WILLIAMS, MAURICE	MERCURY 7 MERCURY 7 MERCURY 7 MGM 1	70084 IT'S A MIRACLE 70324 I'VE GOT AN INVITATION 70376 YOU'RE THE ONLY ONE I 11066 IT'S OVER 11117 I'LL NEVER FAIL YOU 559 COME ALONG	VG 14 VG+ 22 M- 22 M- 22 M- 22 M- 15
MIDNIGHTERS MIDNIGHTERS MIDNIGHTERS MIDNIGHTERS MIDNIGHTERS MIDNIGHTERS	FEDERAL FEDERAL FEDERAL FEDERAL FEDERAL	12195 12202 12210 12224 12224	SHE'S THE ONE TELL THEM RING A LING A LING HENRY'S GOT FLAT FEET HENRY'S GOT FLAT FEET	VG+ 2 M-TEST PR 2 VG+ 1DJ 3 VG+ TEST 2 VG 1	0 SENSATIONS 0 SENSATIONS 0 SEVILLES 0 SHARP,BOBBY 2 SHEIKS	ATCO 6090 RIVER 228 JC 116 DESTINY 401 LEGRAND 1016 JOHNSON 110	CHARLENA I LOVE YOU MY BABY COCOANUT WOMAN IN THE DIM LIGHT OF THE	M- VG+ VG VG+ DJ M-	40 WILLIAMS,MEL 10 WILLIAMS,MEL 10 WILLIAMS,OTIS/CHARM 20 WILLIS,CHUCK/SANDM 30 WILLOWS	DIG DIG AS DELUXE EN OKEH CLUB	107 HERE AT MY PHONE 107 HERE AT MY PHONE 6186 IN PARADISE 7055 I CAN TELL 1014 DON'T PULL DON'T PUSH	M- 5 VG 22 M- 3 VG+ 2 M-X 7
MIDNIGHTERS MIDNIGHTERS MIDNIGHTERS MIDNIGHTERS MIDNIGHTERS	FEDERAL FEDERAL FEDERAL	12270 12285 12285 12305 12317	TORE UP OVER YOU COME ON AND GET IT COME ON AND GET IT LET EM ROLL DADDY'S LITTLE BABY	M-SEUX M- VG	5 SHELLS 0 SHELLS 2 SHEP/LIMELITES 0 SHEP/LIMELITES 5 SHEP/LIMELITES	SWIRL 101 HULL 747 HULL 753 HULL 756	MADE FOR LOVERS THREE STEPS FROM THE ALTA GEE, BABY WHAT ABOUT YOU	VG+	WILLOWS 8 WILSON, JACKIE 8 WILSON, JACKIE 8 WILSON, RALPH	MELBA BRUNSWICK	106 MY ANGEL 55273 SHE'S ALL RIGHT 1074 PLEASE ACCEPT MY LOVE 101 MY BEST WISHES	VG X 1 M- 1 VG+ 3 M-POP 2

Times Square Records Continued From Previous Page

WITHERSPOON JIMMY WONDERLIES WOODS DONALD YOUNG GEORGE YOUNG STERS YVE ITELORDS YVE ITELORDS ZEPPA BEN ZIPIZIPRE	SHOW TIME FLIP CHORD EMPIRE YVETTE YVETTE TOPS PAGEANT	6084 MY GIRLIVY 1108 NUTS TO YOU 305 DEATH OF AN ANGEL 1301 WOW WOW WOW 107 YOUR EAN ANGEL 103 HOW ICAN ITELL HIN WERE 103 HOW ICAN ITELL HIN WERE 278 WHY DO FOOLS FALL IN LUW 607 WHER YOU GON UL BOY	VG+ VG+ VG WG WOL VG+ VG EP M-	DION DION 50 DION 52 DIONBELMONTS 53 DIONBELMONTS 50 DIONBELMONTS 50 DIONBELMONTS 50 DIONBELMONTS 50 DIONBELMONTS 50 DIONBELMONTS	COLUMBIA COLUMBIA LAURIE ABC LAURIE LAURIE LAURIE LAURIE LAURIE LONDON REO	42682 42852 200NA THE PRIMA DONNA 42853 50NO 1986 FOR BYDE 511 511 511 511 511 511 511 51	M VG+ DJ VG+ ST VG+ GREY V RLUE M PSO 'R) M-	20 12 12 25 10 LOVERS 30 10 LOVETONES 12 LOVE BOB 25 10 LUCAS MATT 30 10 LUCAS MATT 30 10 LUCAS	BARRIER 1 MLSHIRE 2 RENAY 3	ELVISTEEN 11 CARAVAN OF LONELY MEN 00 SO STRANCE 22 ANOTHER MR BLUE 04 MY HEAVENLY ANCEL 11 WYZARD OF LOVE (ORG)	M- 30 VG 8 VG DJ 75 VG+NOL 30 VG+NOL 30
ACADEMICS ADRIAN LEE ALBR CT PL DD ALCIAN CTA ANATS ALLEN PUB	WHI ELMONT MERCURY RICH CRAFT 2 - A FC	HESE ARE THE ORLOWS TE GROUJP 45'S 1002 SOMETHING COOL APTURES THE LATE 50'S 11521 THE BELLS OF ROSA RITA BARRARAL LETS GO STEADY 7449 ADRIENENE 911 WHY CAN'T BE LOVED	VG+ M /VG+ M TEEN M TEEN VG+ DJ/REG	DIONGELMONTS D	REO COLUMBIA WBROS TIGER TAURUS AME PAPE AY PAPE AY ARKY AY	824 I WONDER WHY ISOLI 4342 TOMORROW WONT BRING 5009 ANNVERSARY TWST 106 DANCE MARIE 363 I FOUND HEAVEN 2 THE LAST DANCOL 4 LETTERS OF LOVID 4 LETTERS OF LOVID 8 LETTERS OF LOVID 83 MOPE ITTY INDER STONE 842 DET TY IN DERING STONE	VG+ DJ VG+ M IG TOL VG DJ VG VG WOL W	25 LYDELLS 25 LYDELLS 12 LYRICS 20 MICHARAJOHNNY 25 MICHARJOHNNY 15 MICHARJOHNNY 10 MIRESCA ERNIE 10 MIRESCA ERNIE 10 MIRESCA ERNIE 10 MIRESCA ERNIE	PAM 11 SO SOUND 11 DAN TONE 10 BAMBCK0 5 TWAN 40 ZIRKON 10 ABC 101 EVILLE 12	03 THERE GOES THE BOY 22 PLAYING HIDE AND SEEK 02 I CAN'T GET ALONG WITHOUT 11 A STORY UNFOLD 03 TEENAGER'S DREAM 04 THE MUTOLD 05 TEENAGER'S DREAM 06 THE MULLUMARES (SOL) 07 THE MULLUMARES (SOL) 08 THE MULLUMARES (SOL) 09 THE SEE BE FAIR 29 PLEASE BE FAIR	VG LTOL VG VG VG TOL 12 VG 1 M 5 M CANADA 10 VG 0J 5 M DJ 85 M DJ 5
ALLEN BUD AMBRUISE VENNY ANTHONY SCH-CMCR APOLISE AGUATONES AGUATONES ARDELLS ARDELLS ARDELLS	ES MERCURY 1 ILOBBY FARGO FARGO SPARTON SELMA BRENT	197 IM ALONE AIGAN 0019 DOINT BE A FOOL POR LOVE 0219 DOINT BE A FOOL POR LOVE 12ME SWINGINALT THE CHARKOT 1001 SWINGINALT THE CHARKOT 1001 TOUL 1002 BAY YOULL BE MINE 570 YOUL SCILL 4001 TOUL CAN FALL IN LOVE 1004 VACITION DAYS ARE CHEP	VC+ DJ VC+ TOL M DUREG VC+ VC+ SOL M M CANADA M	20 DREAMERS 30 DRUDS UFRES 20 FRES 21 DUPRES 24 DUPRES 24 DVAAMCS 25 DVAAMCS	APT COLUMBIA COLD HERITAGE DECCA MPALA LI EMA	29553 LSING THE BONG MIXED GROUP 3839 OLD WILLOW 571 MY DWN TRUE LOVE 584 WHY DONT YOU DULIEVE N 365 GOODMONT MY LOVE 31129 THE GIRL BY THE GATE 501 MOCHL GIRT	VG+ UG+ DJ M DJ M M M M M M M M M M M M M M M M M M M	MASCOTE MASCOTE MATHEMS RONNE MATHEMS RONNE MATHEMS RONNE MELIC KINGS MELIC KINGS MELIC KINGS MELIC KINGS MELIC KINGS MELIC KINGS	HERALD 50 HERALD 51 HERALD 55 HICKORY 11	14 LONESCHETEENAGER 11 VIALKAWAY 12 VIALKAWAY 14 VIALKOULOVE WE TOMORRO 12 TONITE TOMITE 14 LONELRIE 14 LONESIA DANGEROUS THMO 14 LONESIA DANGEROUS THMO	VG/VG- 15 M-X 20 VG- 5
AAR NETT AAR NETT AAR STORE AAR STORE AAR STORE AAR STARE AAR BARN TAME AAR BARN TAME AAR BARN TAME AAR	VALIANT VALIANT W BROS	538 BETTY JO 544 SO WRONG (BELMONTE) 5093 PLEDGE OF A POOL 1044 MARTH YOLP (LOVE 1045 WHY DON'T YOL WRITE ME 1016 WARDER WANT SHE'S DON 5034 WONDER WANT SHE'S DON		15 EARLS 10 EARLS 10 EARLS 10 EARLS 10 EARLS 10 EARLS 10 EARLS 10 EARLS 10 EARLS	OLD TOWN OLD TOWN OLD TOWN	Solid ELINC DATE 0225 GOIN UPTOWN 130 REMEMBER THEN 131 REMEMBER THEN 132 REMEMBER THEN 133 REMEMBER THEN 134 K.SEIN 134 K.SEIN 135 REMER THEN 136 CRV CRV CRV 137 WITHOUT YOU 131 WITHOUT YOU	VG VG - BLU VG - SOL VG - SOL VG - SOL VG - SOL VG - SOL VG - SOL VG - SOL	20 MITCHELL BILLY 10 MONARCHS 30 MONTEREYS 40 MONTEREYS 40 MONTEREYS 30 MOSS JANEE PICS 25 MOSS JANEE PICS 25 MULY WRIEY GARY 15 MYSTES	ARWN 11 EAST WERT 12 GNP 31 JONI 10 TEEN TIME 100 LAURIE 304	TOU KNOW DO TOU KNOW DO TAK ME HOME TAL TREATOLING VALENIE THE AMERICAN TEENIE THE AMERICAN TEENIE THE AMERICAN TEENIE THE AMERICAN TEENIE TUCKEN VE BELONG TOBE THE'R LOOKIN ALL THROUGH THE NIGHT	M 02 01 WOL 10 M 02 17 M 02 17
BAY BOPS BAY BOPS BEACHONBERS BELLTONES BELLUS TONY BELMONTS BELMONTS	CORA CORA DIAMONO ARCADE ITZY	1925 FOLLOW THE ROCK 1971 JOANE SI MY LOVE BROWN WX 152 CLARE 1 SWINGIN LITTLE CHICKY 973 GOODBYE BABY GOODBYE 503 HOMBRE 505 COME ON LITTLE ANGEL	VG VG+VG DJ VG VG+ DJ M- CAN X	25 ECSTASJES 12 ECCENTASJES 12 EDCENCCU 20 ELEGANTS 20 ELEGANTS 25 ELEGANTS 25 ELEGANTS 26 ELEGANTS 27 ELEGANTS 28 ELEGANTS 29 ELEGANTS 20 ELEGANTS	MY ANHOZ EPIC APT APT HULL SPARTON SPARTON	553 THAT LUCKY OLD SUN 253 THAT LUCKY OLD SUN 502 CAXT HELP COUNT THAT 10275 THOSE GOLDEN OLD END 15017 GOODNIGHT 1512 GOODNIGHT 152 LITTLE BOY BLUE 620 LITTLE STAR 711 TRUE LOVE AFFAIR		56 WY STICE 100 MY STICE 100 MY STICE 100 MY STICE 15 NEONS 15 NEONS 15 NEONS 15 NEWPORTS 60 NIGHT DWLS 100 NINO'EBBTIDES 10 NINO'EBBTIDES	LALE LETRA LE TETRA 444 TETRA 444 TETRA 444 KANE 0 BETHLEHEM 308 MADISON 16 NR PEEKE 12	6 STAR CHORSEO LOVERS WHY CAN THOUSEE 4 ANGEL FACE 4 ANGEL FACE 4 ANGEL FACE 7 IF COULD TONIGHT 7 BELLS RING 6 JUKE BOX SATURDAY NIGHT	M- CULPEG 20 VG+ DUREG 20 VG+ DUREG 20 VG+ DUREG 20 VG 10 VG 10 VG 10 VG 10 VG 12 VG+ 12
BELMONTS BELMONTS BELMONTS BELMONTS BIG DADDY BILLY/ESSENTIALS BLAINE GERRY BLUE EMOTIONS DIVISE MOTIONS	UA UA SOFA LONDON 1 ARVEE AMBIENT SOUN	507 DIDDLE DEE DUM 501 DON'T GET AROUND MUCH 1000 TELL ME WHY 909 WINTERTIME 904 I WALKED AWAY 69 MEMORIES OF MANHATTAN 727 MAYBE YOULL BE THERE 5018 MOUNTAIN OF LOVE 5019 DON TARGERELY	VG+/VG DJ M- DJ/REG VG+ DJ VG DJ M- DJ X M M- CANADA M-	10 ELGINS 5 ELLEGE, JIMMY 75 EMERALOS 76 EMJAYS 70 EMOTIONS 71 EMOTIONS 72 EMOTIONS 73 EMOTIONS 74 EMOTIONS 75 EMOTIONS 76 EMOTIONS 70 EMOTIONS 70 EMOTIONS	CONGRESS RCA ABC GREENWICH KAPP LAURIE TWEN CENT TWEN CENT TWEN CENT	225 HERE:N YOUR ARMS 8042 DIAMONDS 8988 YOU BELONG TO MY HEART 411 THIS IS MY LOVE 490 ECHO 3167 STARLIT NIGHT 452 LITTLE MISS BLUE 478 BOOMERANG 623 EVERYTIME	NI- DJ X M- VG M- SOL VG M- DJ/REG M- REG/DJ M- VG DJ	50 NORILES 5 NORTH-INCRUICITATIO 10 NYE WENDEL 11 NYLONS 8 NYLONS 20 OFF KEYS 10 PAGES 25 PAGES 15 PALISADES	USA T8 N CAN AM 13 REECERAWSON01 ATTIC 54 ATTIC 552 TECHNICHORD 100 ROULETTE 437 DON TAN 000 CALICO 11	MARLENE (XOL) MARLENE (XOL) MAGIC EYES TELL ME NOW (TEEN) KISS HIM GOOLDBYE THAT KIND OF MAN OUR WEDDING DAY BLUE VELVET WIND (SLITE DISH)	M. DJ 50 M. DJIREG 20 VG DJ 15 VG*DJOKL 20 M. VPC 8 M. VPC 8 M. DJ 50 VG.#DL 15
BLUE EYED SOUL BLUE MOONS BLUE SKY BOYS BOB SLED/TOBOGGANS BONAFEDE CARL BOP SHOP CALVEYS CAMERON, JOHNNY CARDEOARD ZEPPELIN CARDEOARD ZEPPELIN CARELESS FIVE	BLUE SKY CAMEO IMPALA HORIZON COMMA RCA LAURIE	401 THE SHADOW OF YOUR LOVE 101 SUNDAY KIND OF LOVE 101 CHERIE 400 HERE WE GO 2123 TWO MONTHS OUT OF SCHOOL 2314 THE STARS (AUTO) 445 THE WIND(COVER OF JESTER 9045 WHY DO FOOLS FALL IN LOVE 9031 FURSTORY SUIDING	M- M- DJ 3 DL M-EP 3 VG+ 2 M- S) M- VG DJ 1	Image: Second	BALD EAGLE BALD EAGLE BOW HEIGH HO BARRY DOT JOKER SULTAN RCA SMASH	302 BARBARA 604 VICKY 3229 HIGH ON A HILL 18099 THE WHITE CLIFFS OF DOVE 777 WHEN 4003 HIGH ON A HILL 6963 LONLEY MAN	M- M- M- POP	30 PARAMOUNTS 10 PASSIONS 10 PASSIONS 10 PASSIONS 10 PASSIONS 10 PASSIONS 11 PASSIONS 12 PASSIONS 13 PERSUASIONS 14 PERSUASIONS 15 PASSIONS 16 PERSUASIONS 17 PERSUASIONS 18 PETRICON BARRY 19 POPE RAYMOND	CARLTON 52: CARLTON 52: ABC 1043; APEX 7887; AUDICON 100 DIAMOND 144; LANAR 100; CROWN POINT AL STAN 100; SQUALOR 1313	4 GIRL FRIEND 5 THE EMPTY SEAT 5 SIXTERN CANDLES 8 BEAUTIFUL DREAMER 6 16 CANDLES 3 HANG YOUR HEAD 1 THE MAGIC OF LOVE 3 PRETTY LITTLE ANGEL	VG+ DJ 20 VG 22 M- DJ 30 M- CANADA 25 VG 8 M- DJ 15 VG 8 VG+ WOL 50 VG 35
CARLO CARLOS BROTHERS CARTOS BROTHERS CASTER,FRED CASCADES CASINOS CASINOS CASIONS CASTELLS	LAURIE 3 LAURIE 3 DEL FI 4 MAY VALIANT 6 FRATERNITY 1 TERRY AMY ERA 3	101 SUMMERTIME 151 BABY DOLL 151 BABY DOLL 151 BABY DOLL 151 LA BAMBA 143 A RAMA, LLOVE YOU 020 SHY GIRL 161 THATS THE WAY 038 FYG RIL 161 THATS THE WAY 038 FOR ALL WE NNOW 039 FOR ALL WE NNOW 036 FOR ALL WE NNOW	M DJ/REG 2 VG 11 VG+ WOL 11 VG+ 0J/REG 2 M- DJ/REG VG+ DJ 2 M- X 2 VG 1 M- X 12 VG 1 M- 1	25 EZBA.DENNY 10 FACENDA.TOMMY 10 FENWAYS 10 FIREFLIES 10 FIVE STARS 10 FIVE STARS 10 FIVE STARS 10 FIVE STARS 15 FIVE STARS 15 FIVE STARS	RÉNNER LEGRAND BEV MAR TAURUS CUB MUNT HUNT NOTE	2045 8ABALU'S WEDDING DAY 214 FOR THE FIRST THE 1001 GIVE ME ANOTHER CHANCE 401 NOTHING TO OFFER YOU 300 TONIGHT 9006 GO TO SCHOOL 318 DREAMING 10011 DREAMING	VG TEEN M- VG+X M- G+DJ M- VG+SOL M- VG	15 PRECISIONS 27 RANDELLS 20 RANDY/RAINBOWS 20 RED BOBBY 20 REED BOBBY 21 RENICHETKINGS 35 REVERES 36 REVERES 36 REVERES	DEBRA 1001 CHAIRMAN 401 BT PUPPY 535 DON DEE 105 CYCLONE 501 APEX 76753 GEORGIE 101 GLORY 272 PLANET 60	SOUND OF THE SUN SOUND OF THE SUN ILL BE SEEING YOU GIRL OF MY DREAMS BARBARA ANN A LOVE OF MY OWN LEONORE LOOK TO ME FOR LOVE	M- 300 M- 25 VG+ DJ 15 VG- 12 VG 30 M- 30 M-SOL CAN 20 VG+ 15 VG+ 10
CASTELLS CASTELLS CASTRO VINCE CASUAL AIRES CASUALS CATALINA SIX CATALINAS CATALINAS CATHY JEAN CAVALIERS	LONDON 17 APT 25 APT 25 CRAIG 5 JARRETT FLAGSHIP RITA 1 QUALITY 1	1179 SACRED 1179 MY MIRACLE 007 BONG BONG 007 BONGO TWST(BONG BONG) 001 CRUISING 011 SO TOUGH 126 WOULD YOU BELEIVE IT 006 RING OF STARS 324 MAKE ME SMILE AGAIN 315 SUNDAY IN MAY	VG 1. VG+ 10 M- 3 VG+ CANADA 1:	5 FLORESCENTS 5 FLORIDIANS 0 FLORIDIANS 2 FOUR CHYMES 0 FOUR EKKOS 0 FOUR EVERS 5 FOUR JS 5 FOUR JS	BETHLEHEM ABC 1 ABC 1 MUSICNOTE RIP 1	3005 A MESSAGE FOR MISTER K XMASS RECORD XMASS RECORD 3079 WHAT ARE YOU DOING TONIT 10185 THE LUCKY LOLD SUN 10185 I LUCYE MARIIE 121 THE LUCKY LOLD SUN 12386 A LOVELY WAY TO SAY GOOD 12486 A LOVELY WAY TO SAY GOOD 125 ROCK AND ROLL AGE 501 HICH SCHOOL DAYS	M- TEEN TE M-DJ/REG VG+ VG DJ X VG+ DJ VG+ LWOL VG DJ VG DJ VG	75 RICHIE RICHIEROYALS RICKMASTERS ROCKIN CHAIRS 50 ROCKIN CHAIRS 10 ROMANS 15 RONDELLS 12 ROOMATES 15 ROOMATES 15 ROOMATES	KIP 241 RELLO 1 HARAL 78 RECORTE 404 V RECORTE 412 CINDY 3012 CARLTON 467 PHILIPS 40153 VALMOR 008 CAMEO 233	AND WHEN TWI NEAR YOU BE WITCHED BOTHERED AND PLEASE MARY LOU MEMORIES OF LOVE COME SI BELLA DREAMY PLEASE DON'T CHEAT ON ME GLORY OF LOVE	M-NYC 250 M- 60 VG+ 100 VG 20 M- 15 VG+ 175 M-DJ/REG 15 M-DJ 75 VG+ 10 M-# 25
CHANDLER,KENNY CHANTS CHAPELAIRES CHARLES ANDY CHARMERS CHARTBUSTERS CHARTBUSTERS CHELLOWS CHELLOWS	LAURIE 3 CAMEO HAC D 1 ALLISON MUTUAL HIT BRENT 7	158 WAIT FOR NE 277 COME GO WITH ME 102 GLORA 061 LOVE COME BACK 21 COME BACK TO MY HEART 502 SHE'S THE ONE 502 SHE'S THE ONE 103 DAWN 004 LULABYE	VG+ M- 22 M 11 VG 55 M- 55 M- 50 VG 4 M- 12 N- 22	FOUR KINGS FOUR LOVERS FOUR LOVERS FOUR LOVERS FOUR MINTS FOUR MINTS FOUR MINTS FOUR STARS FOUR WINDS FOUR WINDS	CAN AM RCA RCA RCA NRC NRC CAMM DERY 1 FELSTED	173 ONE NIGHT (1 SIDE) 6518 YOURE THE APPLE OF NY EY 6646 JAMBALAYA 6646 JAMBALAYA 003 HEY LITTLE NELL 003 HEY LITTLE NELL 101 DEATH OF THE TWAST 1022 JENNIFER(4 SEASONS) 8703 JENNIFER	VG++ DJ 'E M- TOL VG+ VG WOL VG- VG+ VG+ M- IIII M-	 ROOMMATES ROSIE/ORIGINALS ROSSI,FRANKIE/DREAN ROYAL JESTERS ROYAL TEENS ROYALAIRES ROYALS SAFARIS 	CAMEO 233 SMALI HIGHLAND 1011 HIGHLAND 1011 1011 MS MARK 7001 COBRA 2222 MIGHTY MIGHTY 200 GALLO GALLO 110 CROYDON ELDO 101	A LOVELY WAY TO SPEND A LRIM CRACK, WAP ANGEL BABY AROUND THE CORNER LOVE WE MY MEMORIES OF YOU YOU'RE IN LOVE SUMMERTIME IN MAINE IMAGE OF A GIRL	M- CRK 8 M- 10 VG 15 M- 50 VG-DJ 25 M- 20 M- 25 M- 20
CHEVRONS CHEVRONS CHIMES CHIPPENDALES CHORDS CHOSEN FEW CHOSEN FEW CHOSEN FEW CHUCKLES CINERAMAS CIRINO/080WTIES	REO 8- METRO 54 GIANT 94 VIKING 2 COLPIX 2 ABC 102	015 LITTLE DARLIN 44 LULLAPYE (SOL) 1 WHO'S MEART R U BREAKING 103 DRIP DROP 020 CANDY GIRL 37 LITTLE DARLIN 778 A TEENAGER IN LOVE 778 RURAROUND 103 LIFE CAN BE BEAUTIFUL 103 LIFE CAN SE BEAUTIFUL 104 MY ROSFMARIE	M- DJ 33 M- CANADA 15 M- EDGEWRP 15 M- 20 VG 10 VG+/VG 15 M- DJ 50 M- DJ 50 M- DJ 50 VG+/VG 15	5 FRONTIERS 5 FULLER.IRVING/CORVTS 5 GLEFS 5 GINO/DELLS 2 GLENNS 1 GLENWOODS	COURIER PHILIPS 4 EMERY TERRACE GOLDEN CREST GROUP FR RENDEZVOUS JUBILEE	ROM LONG ISLAND	M DJ 7 M BB 7 VG 2 VG+ M-SOL 40 M-DJ 3 M- 7	SENTIMENTALS SENTIMENTALS SHINA NA	ELDO 110 PRESCOTT 1570 DET,MICHLIKE (CATAMOUNT 778 PYRAMID 623 VALMONT 905 CORAL 62100 CORAL 62172 RSO 930 DEL FI 4109		M- 25 M 30 VG 10 VG+ WOL 12 M- 10 VG 10 M- DJ WOL 20 M 0 25
CLASSIC IV CLASSICS CLASSICS CLASSICS CLASSICS CLASSICS CLASSMATES CLASSMATES CLASCATES CLASCATES	TWIST 10 CAPITOL 57 DART 10 JOSIE 52 MERCURY 718 MUSICNOTE 1 MARQUEE 1 RADAR 26 COLUMBIA 419	201 ISLAND OF PARADISE 201 POLLYANNA 312 ANGEL ANGELA 329 DANCING WITH YOU 229 LIFE IS BUT A OREAM 18 PS ILOVE YOU 101 HIGH SCHOOL 324 GRADUATION 79 SIMPLY BECAUSE	M-DJX 75 M- 30 VG 20 VG+DJ 25 VG+/M- 20 VG+ 10 M- 35 M- 8 M-DJ 35	GRODN,RÅMSEY GROGAN,TOBY GROGAN,TOBY HALOJOHNNY HAMILTON,JOEL HEARTBEATS HEDY,FREDDIE/MEE TOO HI FIVES HI FIVES	TAHOE VEEJAY SO SOUND ROULETTE JUBILEE POPSIDE DECCA 31 DECCA 31	2530 DOWNIN THE CELLAR 580 ANGEL 109 ERRAND BOY 4484 CANT WAIT (TEEN) 5202 BOIL AND BUBBLE 1 PLAYING HARD TO GET 30576 MY FRIEND 30576 MY FRIEND	VG+ DION 2 M- WARP 1 M- DJ/REG 1 VG DJ SOL 2 M- 2 VG DJ 30 M- DJ 2	20 SHARPS 0 SHAVER, ROGER 0 SIMMONS 15 SIMS, TAVNI 15 SKYLINERS 15 SKYLINERS 15 SKYLINERS 10 SKYLINERS 20 SKYLINERS 20 SLADES	LAMP 2007 FONTANA 18 ARGO 5345 KISKI 2057 BARREL 810 CALICO 120 JUBILEE 5506 VISCOUNT 104 DOMINO 906	OUR LOVE IS HERE TO STAY BE WY BABY (SPECTOR) YOU LOVE ME TOO GOODBYE MY LOVE(ALMAKEYS) THIS IS SWEAR BELIEVE ME THE LOSER COMES LOVE IT'S YOUR TURN	VG 20 VG 25 M-SF 30 VG TEEN 20 M- 75 M-CANADA 25 M-CANADA 12 M-CANADA 15 M- 12 M- 20
CLIFFORD BUZZ COLOMBO JOE CONCORDS CONCORDS CONCORDS CORNISH,GORDON COSMO COSMOPOLITANS COUNTS	BOOM 600 POLYDOR 140 RCA 79 COMP. ACHILLES 1 TILT 7 ACHILLES 119	159 INEED YOU 21 DOWN THE AISLE OF LOVE 360 SWEETHEART PLEASE DON'T G 95 SWEETHEART PLEASE DON'T G	M- 25	HINTON, DON HOLLIDAYS HOLMES, VIRGIL HONEY, DEW DROPS HONORABLES HONORABLES ILLUSIONS	WASSEL GMA PRÉP ATLANTIC HONOR HONOR CORAL 55	701 HEY BABY 3051 THE WAY YOU ARE TONIGHT TEEN.CHICAGO 700 136 THE WONDER OF LOVE 2103 WALIN' ALONE (TEEN) 005 COME MY LITTLE BABY 100 CASTLE IN THE SKY 2173 THE LETTER	M VG+DJ 5 VG-DJ 1 M-DJ 3 VG+WISC 3 M-TEST 2 M-TEST 2 M-TEEN 2 VG+DJ/REG 4	8 SMITH, RONNIE 0 SOLLEY, JIM 2 STAGEHANDS 5 STAGEHANDS 5 STARF, JOHNNY 0 STATUES 0 STEFEN, PAUL 0 STEGAR, BOBBY 0 STEGAR, BOBBY	BRUNSWICK 55137 LUBOC 3353 PALETTE 5094 TA 101 C&B 101 LUBRTY 55363 CITATION 5004 BUDDHA 1003 FONTANA 267210	A TINY KISS SOMEWHERE MY LOVE (TEEN) MY DARLING HELLO DOLLY HELLO DOLLY SLEEP TICHT (TEX, TEEN) THE COMMANDMENTS OF LOVE BABY 100 NT CARE PIRATE OF LOVE FOOLISH ONE (WICENTER)	M-TEEN 30 M-/VG+ 40 G+TOL 8 M-BB 12 VG+BB 10 M- 35 M- 30 M- 20 VG+UK 25
COUSINS CRESCENDOS CRESCENTS CRESTS CRESTS CRESTS CRESTS CREWE, BOB CRITERIONS CRITERIONS	DECCA 306 SCARLET 40 ARLEN 7 COED 5 COED 5 PARKWAY 9 WARWICK 5 CECELIA 10 CECILIA 12	BE NICE TO ME STRANGE LOVE STRANGE LOVE STRANGE LOVE SMOKE GETS IN YOUR EYES TROUBLE IN PARADISE TROUBLE IN PARADISE HEARTBURN LITTLE GIRL OF MINE OON'T SAY GOODBYE REMAIN TRULY YOURS	VG+ 60 VG- 10 M- 25 M- 35 M- 20 VG+ 10 M-BB 20 VG+ 20 VG+ 20 VG+ 50 M-ORANGE 20	IMPACS IMPALAS IMPOSSIBLES IMPOSSIBLES IN CROWD	TWEN CENT RMP HICKORY SHERRY INDIGO	S 103 THE SEARCH IS OVER 5851 JO ANN 428 LAST NIGHT I SAW A GIRL 501 EVERTYWHERE IGO 1030 MR MAESTRO 1378 CRY BABY BOY BEACH BOY SOUNDS 667 101 GEE WHIZ	VG DJ 1 M-YELLBL 1 M- 1 M-DJ 1 VG 2	0 STRANDS 0 STRANDS 2 STUART,GLEN 5 STUDENTS 5 SUNGLOWS TEMPOS 0 TEMPOS 0 THOMAS,JUDY	TRIODE 101 TRIODE 101 TRIODE 101 TRIODE 101 ABEL 235 GOLD BRIK 3996 ASCOT 2228 DISCO GRANDE 103 QUALITY 1928 USA 810 TOLLIE 9021	NEVER NEVER NEVER RUBY BABY I COULON T MELP FALLING GUESS WHO SEE YOU IN SEPTEMBER (SOL) WHY DON'T YOU WRITE ME GOLDEN RECORDS	VG+ UK 25 M- 60 VG+ 40 M- 25 VG DJ 20 M- CANADA 20 VG++ 50 M- DJ/REG 20
CROCODOLLS CRYSTALS CUMMINS CHRISTY CUPIDS CURTISS,CC CURTOLA,BOBBY CYMBALJOHNNY CYMBALJOHNNY		19 COME TO ME DARLING ALS VERSION.DON'T EXPECT MUCH 41 TRUE LOVE TRUE LOVE 09 LORD YOU MADE THE NIGHT 77 FORTUNETELLER 56 MARSHMALLOW	M 25 VG+ 20 M- DJ 30 VG+ 25 VG+ TEEN 25 M- 30 M- CANADA 40 M- USYCAN 50	INNOCENTS INSPIRATIONS INSPIRATIONS JAYJAMERICANS JAYEJERRY JENKINS, BOBBY JIMMY JJJS JJMMYYJLANDERS JO, MARCY/EDDIE	SULTAN SULTAN UA 50 CARLTON HAMILTON 50 SALCO UWR 4	1650 ANGEL IN DISCUISE (TEST) 1 THE FEELING OF HER KISS 1 THE GENIE 50222 FRENCH PROVENCIAL 558 IM GOIN HOME 50001 LET ME LIVE AGAIN (TEEN) 647 GIRLFRIEND 4243 RESPECTABLE	VG+ DJ X 21 M=NO LBL 22 VG 21 VG 11 M- 12 VG+ DJ 22 M- 30 VG+ 40 M- 15	0 THREE FRIENDS THREE FRIENDS TREE FRIENDS TRESTABULONS TOBY & RAY TOKENS TOKENS TOKENS TOKENS TOKENS	CASCADE 5903 LIDO 500 LIDO 502 PANORAMA 13 BLUE MOON 411 MELBA 104 RCA 7991 RCA 8018 WARWICK 615 RICH 1004	ALONE BLAACHE JINX FOR YOUR LOVE JUST WAITING FOR YOU WHILE I DREAM BWA NINA THE RIDDLE TONIGHT I FELL IN LOVE YAKETY YAK	M→ 20 VG→ 15 M→ 50 M→ 40 VG 40 VG 10 M→ 10 M→ 8 VG WOL 10
DAME, FREDDY DANNA VIC DANNYJUNIORS DANNYJUNIORS DANNYJUNIORS DANNYJUNIORS DANYJUNIORS DANTE/EVERGREENS DARLENEJOKERS DARLENEJOKERS	REPRISE 2004 ATLAS 101 ABC 986 SWAN 400 SWAN 400 SWAN 400 SWAN 400 SUGAN 10 DANCO 11 BUZZ 10	49 LOVE IS A GAME 7 SILLY & SAPPY 88 ROCK & ROLL IS HERE TO STA 7 MISTER WHISPER 92 BACK TO THE HOP 95 TIME MACHINE 15 TREM RACHINE 15 TREM RACHINE 16 FRAINCIE 17 TRE REAT GREAT THINKER	M- DJ XOL 40 M- 100 VG+ 20 M- 20 VG 10 VG 15 VG 8 M- 30 VG+ DJ 12	JOEY JOES,KOOKIE JORDAN,DANNY JOSEPH MIKE JOVATIONS JOYS	TAURUS SHEL 1 UA KAPP TAURUS RAYDIN	4136 THOSE GOLDEN OLDIES 333 APLACE IN YOUR HEART 1011 LOVE IS A STORY TEEN RUNAROUND SUE'S GETTING: 491 RUNAROUND SUE'S GETTING: 42 KING OF WEALTH TEEN 32 32 TAKE YOU BACK AGAIN 103 YOU PLAY WITH TOYS TE TEEP , WYC	VG++ 4(VG 22 M-TOL 35 VG+DJWOL 100 M=DJWOL 50 M= 25 VG++DJ 60	TRADEWINDS TRILADS TROUP UNDERBEATS UNIQUES UNKNOWN UNKNOWN V CLASSICS	RCA 7511 BULLSEYE 1003 RTB 3778 GROUF SOMA SOMA 1449 DEMAND 2940 BRAVO 201 MASHED POTATO03 ARC ARC 4454	TONI CHERY PIE TEEN AGE GIRL PHOTO ON LBL BOOK OF LOVE TIMES CHANGE WHO PUT THE BOMP DUKE OF EARL MY IMAGINATION	VG 15 M- 15 VG 8 M-IND 75 VG 10 VG 125 VG+EP 15 M- 75 VG 20
DAWNS DAY BROTHERS DAY EBILLIE DE MARCO, RALPH DE MARCO, RALPH DEANS DEBONAIRS DEBONAIRS DEDICATIONS DEL CADES	CLIMAX 10 CHANCELLOR 105 BUISS 100 GUARANTEED 20 GUARANTEED 20 GUARANTEED 20 WOHAWK 12 WINTER 50 WHITE WHALE 34 UNITED SOUND 17	HOW DEEP IS THE OCEAN 9A A THOUSAND MILES AWAY VWEN A GIRL GIVES HER 12 WORE THAN RICHES 12 WORE THAN RICHES (SOL) 11 15 YOU 12 CRA2Y KIND OF LOVE 12 TEARDROPS	VG 20 VG+ 15 M-SF 20 M- 15 M-CANADA 15 M-DJ/REG 50 M- 30 M⊡DJ SF 30	KAYE, COLLEEN KENNEDY, GENE KINGSLEY, EVELYN KLINT, BOBBY/JADES KNIGHT FOUR, BOB KNIGHT FOUR, BOB	HUNCH RAVEN 8 RAVEN 8 HILLTOP 11 HILLTOP 11 OLD TOWN 1 CAPITOL 44 CHRISTY JUBILEE 5 LAUREL 11	928 TM YOURS 9005 GRANDMA'S HEARING AID 1876 TWO GIRLS(ROCKAWAYS) 1878 TWO GIRLS(ROCKAWAYS) 131 LITTLE MISS LONELY 4069 TO KNOW HIM IS TO LOVE HIM 108 ROCK ME THE BLUES 5451 TWO FRIENDS 1020 GOOD GOODBY	M- 75 VG+DJX 75 M-WPC 20 W- 15 VG_ 12 M- 15 M- 50 VG 200 M- 20	VAN DYKES VELLEY, FRANKIE VELONS VENTRILLS VIDELS VILONS VILONS VISIONS VISIONS	DECCA 30854 DECCA 30994 BLAST 218 IVANHOE NO # JDS 5005 ALJON 1259 VINTAGE 1011 LOST NIGHT 102 MERCURY 72188 WARWICK 108	RUN BETTY RUN IT MAY BE WRONG FROM THE CHAPEL ALONE IN THE NIGHT NOW THAT SUMMER IS HERE MOTHER NATURE SWEETEST ONE TEENAGENS LIFE OH BOY, WHAT A GIRL MARIE HE	VG DJ LTOL 8 VG DJ 75 M- DJ 125 M- 12 VG 30 M- 12 VG 30 M- YELLOW 8 VG 12 M- DJ 35 M 30
DEL CONTE, DAVID DEL SATINS DEL SATINS DEL SATINS DELL, DONMONTEREYS DEMENSIONS DEMENSIONS DEMENSIONS DEMENSIONS	DELCON COLUMBIA 4280 DIAMOND 21 LAURIE 313 ROMAN 296 BARRY 300 CORAL 6227 CORAL 6234 MOHAWK 12	1 A FACE IN THE CROWD 2 FEELIN NO PAIN 6 LOVE HATE REVENGE 2 TEARDROPS FOLLOW ME 3 MAKE BELIEVE LOVE 6 OVER THE RAINBOW (SOL) 7 AGAIN 4 MY FOOLISH MEART 3 THERESA	VG+ 10 M- DJ/REG 50 VG 8D 15 VG+ 30 VG+ 30 VG+CANADA 20 VG- 10 M-REG/CAN 40 M-/VG+DJ 50	KNIGHT FOUR, BOB KNOCKOUTS KOKOMOS LANCE, AL LANSON, SMOOKY LANSON, SMOOKY LEE, CURTIS LEE, DICKEY	TAURUS SHAD 50 GONE 55 COLUMBIA 422 DOT 153 DOT 153 DUNES 22 DIAMOND 22	1020 GOOD GOODBY 100 SO SO LONG GOOD GOODBY 5013 DARLING LORRAINE 5134 YOURS TRULY 2741 GOODBYE MARIA 5385 WHY DON'T YOUR WRITE ME 5306 WHY DON'T YOUR WRITE ME 5305 WHY DON'T YOUR WRITE ME 5305 WHY DON'T YOUR WRITE ME 5305 WHY DON'T YOUR WRITE ME 5306 WHY DON'T YOUR WRITE ME 5316 WHY DON'T YOUR WRITE ME 5317 TO THE ANSLE	VG 8 M- 10 VG+ 12 M- DJ/REG 15 VG+ DJ X 25 M- POP 20 VG 8 VG+/M- 10 VG+ DJ 12 M- DL 15 15	VOXPOPPERS WAGONER.CLIFF WAGONER.JIM WALKER,WILLIE WHITE.BERGEN WILLIAMS,BOB WILLIAMS,BOB WILLIAMS,BAL	MERCURY 71282 JOLUM 2509 HUSTLER 601 FREEDOM 44006 PVT STOCK 45013 MGM 13552 TROPHY 503 OLIVER 2005 TOP HITS 172	WISHING FOR YOUR LOVE WHEN YOUR DANCIN' IVE TRIED (TEEN) MONEY MAD MAN COME GO WITH ME SO MUCH IN LOVE SO MUCH IN LOVE YOU CAN'T MAKE ME CRY CALIFORNIA AT THE HOP + OTHERS	M- 30 M- 8 M- 60 VG+WS 75 M-DJ 20 M-M/SDJ 8 M-DJ 10 M-#OL 35 M-DJ 20 VG+ 8
DENNY & LENNY/GHOULS DEVOTIONS DEVOTIONS DEVOTIONS DEVTER.LARRY DIADEMS DIALS DIAMONDS DIMENSIONS DIMENSIONS	CHANCE 56 DELTA 100 ROULETTE 4400 ROULETTE 458 HIT 5. LAVERE 18 PHILIPS 4004 MOHAWK 12 MOHAWK 12	9 MONSTER'SLOVE 1 RIP VAN WINKLE 6 RIP VAN WINKLE 0 ZINOY LOU 2 RUBY BABY 7 WHAT MORE IS THERE TO SAY 4 AT THE START OF A NEW 1 LITTLE GIRL OF MINE(BRWH) 0 ZING WENT THE STRINGS 0 ZING WENT THE STRINGS	VG/VG+ 60 VG 50 VG/VG+ 20 M- DJ 40 VG 8 M- 25 M- 90 M- X 15 M- 20 VG+ 10	LEGENDS LEONARD, JACKIE LIDOS LISALULLABIES LISILRICKY LITTLE MOOSE/HUNTERS LITTLE SAMMYTONES	CALDWELL 4 LESLEY 16 BAND BOX 3 COED 5 ROULETTE 45 SMC 13 JACLYN 11 ELMOR 3	410 GO AWAY WITH ME 128 WHY DOINT YOU 359 TRUDI 359 WHY DOINTY OU 4511 DON'T GO NOW(CONCORDS) TEEN TEEN 1373 LOVELY ONE 1181 CHRISTINE 307 BILLY	M-DJX 15 VG 10 M- 8 M- 40 M-DJ 20 M-DJ 15 M- 100 M-NICEI 30 M-TEEN 50	WINCHELL, DANNY WINCHELL, DANNY WINTERS, DAVID WONDER, WHO WONDERS YOUNG IDEAS	ARGO 10399 RECORTE 410 RECORTE 415 ADDISON 15004 PHILIPS 40471 RESERVE 122 ABC 11067 YUSSELS 7704 BARRY 3017 BARRY 3027	BEWILDERED DON'T SAY YOURE SORRY COME BACK BABY SUNDAY KIND OF LOVE LONESOME ROAD CUTTINIOUT BE MY BABY DIAMONDS AND PEARLS A THOUSAND STARS (SOLX)	VG+ 20 M- 50 W- 50 VG 25 M-BB 20 M- 60 M-0J/REG 20 VG- 8 M-CANADA 15
DIMENSIONS DINO/DIPLOMATS	TOP RANK 50: LAURIE 310: VIDA 010	5 OVER THE RAINBOW 3 I CAN'T BELIEVE	VG+ 10 VG+UK 11 VG-DJ 20 M- 50	LOVE NOTES	MOHAWK 1 WILSHIRE 2	SUB SEVEN ARTS, NY 112 YOU SAY 200 NANCY 144 THAT'S ALL	M- 75 M- 10 VG+ 30	YOUNG,KATHY YOUNGONES ZIGGY/ZEU	INDIGO 115 YUSSELS 7701 ZEU 5011 MELLOMOOD 1000	SOMEONE TO LOVE SOMEONE TO LOVE MARIE DA DOO RON RON LONELY WAY	M= CANADA 20 VG 10 VG+ 15 M- 30 VG+ 30

GOLDMINE #548 July 27, 2001

(New Releases from page 43)

"Lifetime Of Dreams," the quintessential metallic power ballad. The ridiculously catchy chorus is pure '80s at its best, which may or may not strike some as the compliment as which it's intended. Again, Schon sends the song into the outer stratosphere with a majestic guitar line played over a descending chord progression and on top of which Augeri sings, "I can see/I can see/you and me/forever." Great stuff.

Not-so-great-stuff are a number of ordinary bland-o tracks such as "I Got A Reason," "With Your Love" and "Kiss Me Softly."

Arrival arrives in the band's U.S. homeland an incredible six months after the Japanese release. In the process, the cover was altered, a song was dropped (the decent "I'm Not That Way") and two were added (the energetic "World Gone Wild," featuring a monstrous Schon solo, and the absolutely dreadful "Nothin' Comes Close").

The album suffers from simply being too long, ballad-heavy and bloated with 15 tracks clocking in at 74 minutes. Paired down to a solid hour of 10 or 11 cuts might've made this closer to a classic, but as it stands, it's an uneven mix of stellar material and forgettable filler.

Still, the album does indicate Journey can continue on despite the loss of a high-profile frontman and create new material that holds its own next to their classic past.

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- Geof O'Keefe

Eddmine

IANET IACKSON All For You Virgin (7243 8 10144 2 4)

Janet Jackson has been on a roll career-wise since 1986's Control, and All For You (coproduced by Jimmy Jam and Terry Lewis) isn't about to change that -- witness the rapid ascent of the title track to the top of the charts. (As of the June 30, 2001, Billboard, it was still at #17, after reaching #1 earlier. — Ed.)

In the scheme of things, even Jackson's vocal limitations are a blessing in disguise - incapable of engaging in showy vocal gymnastics, Jackson rides a melody rather than flatten it out by over-emoting. That's a good thing because there are an abundance of catchy melodies here, interrupted only by Jackson's penchant for including tiresome "interludes," (which are nothing more than brief snippets of conversation) complete with their own titles, i.e., "Lame," in which Jackson announces, "You men are just lame at times I'm telling you."

All For You's prevailing theme is the giddiness of a woman exulting in her own sexuality (the chirpy dance track "Come On Get Up" contains the gleeful admission, "Now I see the single life's for me!"). Not surprisingly most of these songs take place in the bedroom. They range from the velvety smooth ballad "Love Scene (Ooh Baby)," which oozes breathy sensuality, to the equally lush "Would You Mind," that finds Jackson in a more salacious mood, offering a down-and-dirty detailing of what she wants to give and receive in bed.

Jackson gives equal time to her sweeter side. "Someone To

Call My Lover," which rides on a loop from the acoustic intro to America's "Ventura Highway," is a slice of cheery dance pop that finds Jackson dreaming of her ideal guy ("Strong, smart, affectionate/He's gotta be all for me") while the breezy "Better Days" looks to the future with a newer, brighter attitude.

In keeping with the candid tone of this record, Jackson does her fair share of venting. On the techno-charged dance track "You Ain't Right" she takes aim at a once-trusted friend who backstabbed her, while the taunting "Son Of A Gun (I Betcha Think This Song Is About You)" built around the refrain from Carly Simon's "You're So Vain"- and who contributes a rather awkward rap - finds Jackson reeling off a series of zingers aimed at a "baby gigolo" with a "sleazy one-track mind." Always a confessional writer, Jackson has never been more up close and personal.

– Tiernev Smith

53

VARIOUS ARTISTS Wintertime Blues - The Benefit Concert Evil Teen (6 5175100172) (Two discs)

Warren Haynes' annual Christmas jams have become the "place to be" for music lovers in the Carolinas each December. The jams, which were initially staged at Be Here Now in Asheville, N.C., moved in 1999 to the larger Thomas Wolfe Auditorium, following an increase in popularity of Asheville's native son. Haynes, an eight-year member of The Allman Brothers Band, watched his own legend escalate further into the stratosphere as lead guitarist for the greatest power trio since Cream - Gov't Mule.

This two-disc set provides one of the last recordings available of the original Gov't. Mule. On Aug. 26, 2000, bassist Allen Woody died unexpectedly.

Haynes, along with drummer Matt Abts, have only recently returned to the road under the name Gov't. Mule accompanied by Widespread Panic bassist David Schools and veteran keyboard master Chuck Leavell.

All of the proceeds from the concert as well as the sales of the Wintertime Blues CD are earmarked for Habitat For Humanity, and all of the musicians generously gave their time and talent.

Recorded Dec. 22, 1999, the dual-CD set features the best of the evening's musical moments, beginning with acoustic performances from Edwin McCain and Haynes, who kick things off with McCain's hits "Beautiful Life" and "I'll Be," setting the stage for an ultra-smooth set by The Derek Trucks Band, who dish out some of the finest jazz-rock fusion this writer has witnessed from a modern-day ensemble.

The Trucks Band saunters through "Rastaman Chant" and "Chicken Strut" before being joined by Jimmy Herring (The Aquarium Rescue Unit/The Allman Brothers Band) for "555 Lake" and Col. Bruce Hampton for a rocking gospel rave-up

(Please see New Releases page 56)



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Sonny James	The Sensational This Is The Love 4"as cc.	Cap 804	v-lv v-lv-	\$2 50 \$2 00	Conway Twitty Elektra 60182	Dream Malor
Sonny James	Young Love	Camdon 2140	v-/v-	\$2.00	Conway Twitty	Scaled \$3.00 Mr T sc
Wavion Jennings Waylon Jennings	Hanging Tough ac	RCA 4247 MCA 3911	v+/m- Scaled	00 F2 53 00	MCA 938 Conwey Twitty	m-/m- \$3.00 Very Bent Of
Waylon Jennings	I've Always Been Crazy W Jennings, Country Mus	RCA 2979	v-/m- Scaled	\$3.00 \$5.00	MCA 1043 Leroy Van Dyke	s/v 52.50
Dickey Lee	Ashes Of Love Crying Over You	RCA 4*15 RCA 4817	v-/m- v-/m-	\$3.00 \$3.00 \$2.00	Plantation 526	Rock Relics (Green Vinvl) v-/v- \$3.00
Josh Logan	Somebody Paints The Wa	U WB 10612	Scaled	\$1.00	Bully Walker FG 002	Stars of The Grand Ole Oprv Sealed \$4.00
Barbara Mandrell Barbara Mandrell	Clean Cut du	Col 34856 MCA 5474	v-/m- Scaled	\$2.50 \$2.00	Gene Watson MCA 5440	Little By Little ac Scaled \$3.00
Barbara Mandrell Roger Miller	Get To The Heart ac Golden Hrts	MCA 5769 Smash 69073	Scaled		Steve Wanner MCA 5926	It's A Crazy World ac
Roger Miller	Returns Of M	Smash 27061	v-Av-	\$2.00	Steve Warner	Life s Haginway
Rossie Milano 1	Greatest Hats, Vol 2 Lost In The 50's	RCA 5425 RCA 57194	a-/a- a-/a-		MCA 56"2 Bully Ed Wheeler	Sealed \$2.00 Love ac
Ronnie Malaap I Ronnie Malaap	t Was Almost Like A Sor	# RCA 2139	83-/83- 5 /\~		RCA 4491 Don Williams	Senied \$4.00 Volume One
WITTIE TWEISOEL	Always On My Mand	Col 37591 Col 40327	m-/m-	\$2.50	JMI 4004	Scaled \$4.00
Nitty Gritty Durt B	and 20 Years of Dirt	WB 25382	m-/m-	\$2.50	Don Williams JMI 4006	Volume Two Sealed \$4.00
Oak Radge Boys 1	Delaver	WB 21722 MCA 5435	Scaled	\$2 50 \$2 00	Don Williams ABC 1069	Expressions m-/m- \$1.00
Dolly Parton I Ray Price I	Dolly, Dolly, Dolly Som To Lose	RCA 3546 Harmony 12240	m-/m-	\$3.00 \$2.00	Whites MCA 5717	Greatest Hau
Ray Price ("ollector's Choice	Harmon 7372	1-1-	\$2.00	Hank Wilhams Jr	m-/m- \$2.50 Born To Booge
Charlie Pride /	A Sunshany Day	Mytth 6538 db RCA 4742	m-/v-	52 00 \$2 00	WB 25593 Hank Williams Jr	m-/v \$2.00 Frve-0
Charlie Pride E Charlie Pride E	Beat Of BC Beat Of, Vol 3	RCA 4223	,V-PV-	\$1.50 \$2.00	WB 25318 Hank Williams Jr	m-/m- \$3.50
Charlie Pride (Pride, Country Mutac		Scaled		WB 25412	Montana Cafe v/m- \$2.50
Charlie Pride 1	dake Muse Country	RCA 3952	V+/V-	\$2.50	Hank Williams Jr MGM 4675	Singing My Songi, Johnny Cash v+/v- \$3.00
Eddy Raven 1	ove & Other Hard Turnes		v/v- \ */m-	\$2.00 \$2.50	Tom Wopal EMI 1°270	Wopat dj m-/m- \$3.50
Juli Jupeves (jood & Country	Camden 784	5-/V V/V-	\$2.50 \$2.00	Tamasy Wynette Fpic 26486	Tannny 's Greatest Hats
Jim Reeves I	p Through The Years M		vAr-	\$2.00	Faron Young	Some Kand of Woman woc
Charlie Rich I	Still Believe in You dh	UA \$76	Scaled Scaled	\$3.00	8"ss Merc 1698 Eddy Arnold	g+/v- \$1.50 Somebody Like Me
Marty Robbins T		Cal 35446	v-h-	\$4 00 \$2 00	RCA 3715 M Bobby Bare	N-Av- \$1.00 Teader Yoars
Marty Robbens T Johnny Rodziquez	his Much A Minn Songs About Laders	MCA 61 Merc 1012	v/v+ v/m-	\$1.00	Hiltop 6026 Jun Ed Brown	s-/g+ \$1.00
Kenny Rogers (ountry Songs sc	Merc 913	Scaled	\$1.00	Pickwick 7081	Bar Rooms & Pop A Tops v-/v+ sc \$2.50
Kenny Rogers T	he Gambler	UA 934	v+/v	\$2.00	Crash Craddock Dot 850 dj	Greatest Hits, Vol 1 v/v \$3.00
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BJThomas sc D	on't Worry Baby MCA 2	286 m-/m-	\$3.00			
	curso: dh ABC 856	V**/20-	a1 00			

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GARAGE SALE GARAGE SALE

July 27, 2001

GARAGE SALE

GARAGE SALE

GARAGE SALE

GARAGE SALE



(New Releases from page 53)

on "Yield Not To Temptation." Blues diva Susan Tedeschi joins The Derek Trucks Band, Herring, and Hampton to bring down the house with "Turn On Your Love Light." The Trucks Band finishes out disc one with guest artists McCain, Tedeschi, and Herring.

Disc two begins with Tedeschi soloing on John Prine's "Angel From Montgomery," a tune that was not originally slated for her performance at the jam but was performed as a filler while crews reset the stage.

Those of us in attendance at the show recall Tedeschi's excellent improvising. No small wonder the folds at Evil Teen decided to include this powerful track.

One of the biggest thrills of the evening was the reunion for the first time in five years — of the very excellent North Carolina rock band Cry Of Love, who burned up the stage with a three-song set, two of which are included here. The red-hot "Peace Pipe" is just plain rockin'. Come on guys, with this much talent you could be the next Led Zeppelin or The Black Crowes. Why not try it again? Please? Gov't Mule was peaking at the time of this recording, and "Bad Little Doggie" simply rocks with all the intensity of an early ZZ Top fiesta.

The Mule bring Johnny Neel to the stage for the remainder of the show. Neel's keyboard artistry and vocal prowess are always a pleasure and have been ever since his tenure with The Dickey Betts Band and The Allman Brothers. Neel has performed with the Mule before, and this writer hopes they will many more times in the future.

The Mule prove that they are true work-horses, rocking Asheville with "Lay Your Burden Down," "Fallen Down" and "Devil Likes It Slow," on which Herring lends his jazzy guitar licks to help paint a picture even Miles Davis would have loved.

Col. Bruce Hampton ("The daddy of us all") lends his powerful vocal chords to a heavy take on the blues classic "Spoonful" accompanied by guitarist Mike Barnes — who smokes the fretboard along with his pal Haynes. It's a true experience, with heavy Cream.

Expert editing, exceptional musical performances, and a whole load of holiday spirit helped to fuel this benefit project. The result is one incredible musical experience, and a worthy project to benefit an even more worthwhile cause.

— Michael Buffalo Smith

COWBOY RAY JOHNSON Cowboy Ray 2000 Lakeland Swamper (5120)

The surname Johnson is more than just a little familiar to those with a knowledge of the "Muscle Shoals Sound," that great R&B and rock 'n' roll music recorded down in Alabama during the 1960s and '70s.

(Please see New Releases page 58)

BLACH C	COPE BALLEY, BOS COPE ALLEN, RANCE DROUP	Realizing Personal Witnessight France Heart	TRIA 148	70	\$3.00 \$3.00	ROCK LPS	ACE	CASH, CHECK, MONEY ORDER OR V	Annhor 2001	74 \$3.00	HOCK LPS	CANADA: AIR \$5. 1" pc & \$2 .		State of the local division of the
HLACH C	OSPE PATILLO, LEON	Great Bangs Of Lave & Path	COL 10000		\$9.00	ROCK LPS	ALBERT, WORRIS ALIAS ALLMAN BROS BAND	Controliend		76 \$3.00	ROCK LPS		We Went to Different Schools Teger Travela Read Kine	Wher Harma 3 2017 Revietto 42044 MICA 6161
COUNTR	OOK SPIDER MAN Y LP' BARE, BOBBY	From Boyond The Grave (Book N R. Nigrd Time Hungrys	Co BUD STID	73	\$1.00	ROCK LP'S	AMBERGRUS	Ballyhten Rogues Anthorph		79 \$3.00	HOCK LPS	JOHNS, BAMMY	Chovy Man	GRC 5003
	Y LP' BRUCE, ED	Greatest Hits Greatest Hits Vol. 1	MCA 8377	85	\$1.00 \$2.00	ROCK LPS	AMERICAN FLYER	Alterna		78 \$5.00	ROCK LPS	KON KAN	Mave To Move	AL 21964
OUNTR	Y LP GREENP, JACK	You Are My Transport	Ploybey 409	76	\$2 00 \$1 00	ROCK LP'S	ASSOCIATION BACHMAN TURNER OVERDRIVE	Association Head On	1000 4800 d	\$3.00	ROCK LPS	LABOUNTY, BILL	Rounian Promised Love	20th C 492
OUNTR	Y LP HAGGARD, MERLE	You've Bet Good Love Conte Bonget Pill Always Bings 3 LP	MGA 5488 CAPT 8086	84 77	\$1.00 \$3.00	ROCK LP'S	BARRABAB BEE GENS	Personal	RCA 2000	3 \$5.00	ROCK LPS	A.BB, LEAPY A.IGHTHOUSE	Little Arrows Though Of Mevia On	Dence 75076
OUNTR	Y LP LEE, BRENDA	Little Alles Bynandte, 22 Hite, UK III Meetig	RCA 1243	60 76	\$2 00 \$1.00	ROCK LPB	BELLS BLACK JACK	Apirita Having Planni Lovo Losk M' Lollipopo		19 \$3.00 72 \$4.00	ROCH LPS	LOVE, WITH ARTHUR LEE	Real To Real	MBO 4804
OUNTR	Y LP NEWMAN, JIMMY C.	Photograph Of Peelings Alligator Mari	Pickwich 017		\$1.00	HOCK LPS	BLOOD, SWEAT & TEARS	Musteer Nues		10 \$5.00	ROCK LPS	MALO MARSHMALLOW WAY	Five Marshmallow Way	TR 107
OUNTR	Y LP PRICE, RAY	Nee1 of, 20 Greates Hits Ronnia Prophet	CB8 14220		\$3.00	ROCK LPS	BOOMERANG IRANIGAN, LAURA	Beamerang Hold Ma		16 \$2.00	ROCK LP'S	MCNAMARA, ROBIN MOONLIGHT BRIVE	futy a Little Lovin On Ma	STEED 37007
	Y LP PRUETT, JEANNE Y LP REED, JERRY	Money Da His Mands	MCA 0164	78	\$3.00 \$3.00	ROCK LPS	BRUCE, LENNY CALLIOPE "DANNY O' KEEPE"	Lew, Language, & Lenny Bruce Steemed	WB 9101 2	4 51 00 M 54 00	ROCK LP'S	MORODER, GIORGIO	Meanlight Drive Bon Of My Father	AGOR 1200
OUNTR	Y LP STEVENS, RAY	But A Highty But Blavers	MON 18102	60	\$2.06 \$1.00	ROCK LP'S	CAMPBELA, JIMMY	Half Baland Under Wraps	Vertige 1000	\$2.00	ROCK LP'S	HILSSON, HARRY	Duit On Mon Del Sendman	WE 0817
OUNTR	LP BUN, JOB	Reat Of First of	RCA 841	74	\$1.00 \$1.00	ROCK LP'S	CHARLES BONNIE	Presidentian	200 491 7	8 \$1.00 9 \$5.00	ROCK LPS	NDL DON	Holson, Hersen & Street Corner Clow Pear emen's Form	
OUNTR	LP WEST, BOTTIE	Alone Again Please Of Leve	RCA 1489	76	\$1 00 \$7.00	ROCK LPS	CHRISTIN GITY BOY	Charle Yellow River	Rest 30403 7	3 \$3.00 \$ \$5.00	ROCK LPS	ONE PARRIEN, PAUL	Camp Maro Oranat Beng Per Young Girt	Brant 1006
LSY LP	S ABLL, VINCENT	Spain 2 LP Airport Lova Thema	AL 111 Deece 78212	1	\$1.00	ROCK LPS	CLARK, PETULA	Greatest Hite		8 \$3.00 3 \$5.00	ROCK LP'S	PARTRIDOR FAMILY	Netsbook Shopping Rag	Bell 1111
ASY LP		Tonight Show 2 LP Shangris	CABAB 1286	_	\$1.00	ROCA LP'B	COTTON, GENE COTTON, GENE	Enlipse Of Sius Moon Rain On	ABC 063	4 \$3.00 8 \$4.00	ROCK LP.B	PLUNKETT'S PROPHETS	Batari	Noren 002
ANY LP		Thank You For Youching By Life	007 26000	43	\$2.00 \$1.00	ROCK LP'S	CHARBY APPLETON	Rotten to the Care ID/II/A Crow David Wegner		1 \$5.00	ROCK LPS	QUEEN	May Girl Jazz	Elektra 170
ANT LP	B WELK, LAWRENCE	Live Al Lake Tohoo, 2LP	RAN 10001	75	\$1.00	ROCK LP'S	DEFFET, GEORGE	No Guts, No Glary Heartboot, H's a love boat		8 \$5.00	ROCK LP'S	RADICE, MARK	Weed Ster / Rook n Roll	Avi 6078
AZZ LP	BREEN, URBH	Personalive Trembone	COMM USD	74	\$45.00	ROCK LPS	DELANEY & PRIENDS	Class Reunion Tange Place	Proeliget 10017 7	7 83 00	ROCK LP'S	ROAD "Jerry & Phil Hudson, Joseph (ROE, TOMMY	Minergy	Monument 3418
WZ LP	S HANDY, JOHN	Planet Banches Hard Work	BW 784190 ABC 8314	72	\$3 00 \$5 00	HOCK LP'S	DR. JOHN EL CHICANO	Zulle Man	Trip 9818 OR 401 7	6 88.00	ROCK LPS	WUSH, MIRRILES	Ament of Morning	Bell 6020
	S JINKINS, DUKK	Chellungs Something New	RGA 1508	76	\$3.00	HOCH LP'S	ELECTRIC PLAG	Cince Band Nagit Playing	MCA 401 7 Au 18192 7	4 \$3 00	ROCK LPS	RYDER, MITCH SAILCAT	How I Speed Bly Business Vacation Motorcycla Mama	A.J 7801
		When weeks Bratch, California Hors I C	AU 1666	74	\$4 00 \$5.00	HOCK LPS	EVERLY, PHIL	Stories We Could Tell Bldr Spangled Springer	RCA 4820 7		ROCK LP'S	SARSTEDT, PETER SILVER	Where Do You Do Yo My Lavely	RHLB 78028
ZZ LP	MASERELA, HUGH	Colonial Man Introducing Hedzoloh Sounda	C	76	\$3.00	ROCK LP'S	PAT CHANCE WITH BUI LABORITY	Part Chence Very Boat of	RCA 4828 7	2 \$3.00	ROCK LPS	BILVER METTER	Silver Bilver Metre	Arists 4078
ZZ LP	MASERELA, HUGH	Malogy Maker	ST 62 Case 7036	73	\$5.00 \$3.00	ROCK LPS	FRESH	Highway Robbary Yostay	RCA 1733 7 RCA 4427 7	6 \$5.00	ROCK LPS	BONNY & CHER	Merna Was & Rook H Boll Binger	RCA 4457
ZZ LP	AFLSON, OLIVER SOWARD	In London With Olly Rage	HR 100 PD 0602	82	80 00 84.00	ROCK LPS	GARY US SONDS GRAY, DOBIS	Manding in Line Of Fire Ney Dixle	Phoenin 72 B	4 \$1.00	ROCK LPS	SOUTHER-HILLMAM-FURAY BAND	Souther-Hillman-Paray Band Well Per Hight	ASTLUM 1006
TIN LP	S CRUZ, DILBERTO	Chancinsto	ENS 5001	73	\$4.00	ROCH LP'S	QUESS WHO	#10 Artificial Paradice	MCA 449 7 RCA 130 7	\$3.00	ROCK LPS	STAMPEDERS STEPHENSON, VAN	Bwaat City Wernen Righteoue Anger	Bell 8068
THE LP	S MENUDO	Pusen Par Amor	RF 9082	49 #2	\$1.00	ROCK LPS	GUESS WHO	Flavours	RCA 4830 7	4 \$3.00	ROCK LPS	STEPHENSON, VAN	Bussicless Heart About Us	MCA 0408
TIN LP		Quiero Ser B.e Muche Que Te Quiere	RF 8085	18.2	11.00	ROCK LPS	GUESS WHO	Rookin	RCA 0406 7		HOCH LPS	SUNDAY PUNKIES	Rard H Rave	EMI 17102
TIN LP	S RODRIGUEZ, PETE & ORCH	Hot & Wild Tommy James	ALEGRE 865		\$4.00	ROCH LPS	GUESS WHO HALL, DARYL & JOHN DATES	Past Times Bahind	RCA 1778 7		ROCK LPS	BUPERTRAMP	Bunday Punnisa Pamous Last Words	AM 3732
DIES L	PS JAMES, TOMMY & SHONDELLS	Getting Together	ROUL 42031	90	\$3.00	ROCK LPS	HANILTON, DIRK	Yes Can Sing On Left George Marrison	ABC 920 7/	54.00	ROCK LPB	TEN WHEEL DRIVE "With Genys Rave TERENCE	An Bye for an Ear	Poly 4024
0185 L	PS VALL, PRANKIE	Greatest Hits Very best of	MA 1403	79	\$3.00	ROCK LP'S	HEARTWOOD	Mathing Pasay	ORC 10008 7	\$ \$3.00	ROCK LPS	THURD WORLD	America Beautiful David Clayton Thomas	RCA 4802
P 1.P'8	LA DREAM TEAM	Kings Of West Const Back In Black	MGA 5779 Arts 8407		\$3.00 \$3.00	ROCK LP'S	HERMANS HERMITE	Blaze, Museum	ABC 882 7/	\$5.00	ROCK LPS	THREE DOG NIGHT	American Postinie Front Page News	ARC 020
P LP'S	WHODINI	Open Between	Jive 8484	36.6	54 00 \$3 0D	ROCK LPS	IDES OF MARCH	Mentenany Billenight Oil World Woven	UA 3294 63 RCA 143 71		ROCK LPS	TOM TOM CLUB	Roam Boom Chi Boom Boom Truth	AIRE 26886 Reulette 3014
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CK LP	S VAN WARMER, RANDY	Befree Annets, 3 REC BOX BET Torreturg	WCI 502	80	\$0.00 \$1.00	BOUL LPS	DEARATICS DRAMATICS	Jackgot Joy Ride		8 \$5.00 6 \$3.00	BOUL LPS	PAGE, GENE PARKER, RAY JR.	Saveloch Box & Single Man	AU 18161
KH LP	VINTON, BORBY	Comebast When You Graw Up Melodies Of Love	ABC 861	67	\$6.00 \$3.00	BOUL LPS	DYNASTY DYNASTY	Dependentin Out Of Control	BOLAR 72580 8	6 \$3.00	BOUL LPS	PICKETT, WILSON	Join Mr. & Lot's Bo Fron	Aria 8280
ICK LP	WEST, LESLIS "Becantelo"	American English Great Pataby	Phantom 0864	88	11 00 \$5.00	BOUL LPS	COWARDS, DENNIS	Coalth Out Real Me	GORDY 8148 8	\$ \$4.00	BOUL LPS	POINTER BIATERS PURIFY, JAMES & BORRY	Mits Lona's Boy Not Together	RCA 0312 RCA 5609
CK LP	YORT, DENNIS & CLASSIC 4	Wattersweet Stories	Curtom 8603	77-4	84 00	BOUL LPB	CON PANILY BROWN	Fon	Ale 1973 7 Scop 8122 7	\$ \$5.00	BOUL LPS	WANSOM, TONY	You & Me Together Perever Remoon	CAS 7011 Exp 1290
UL LPS	ABRAMS, COLONEL	You & Me Beuale Us Lody Reco	MCA 42029	@7	\$3.00 \$3.00	BOUL LP'S	FANTASTIC POUR	Birth & Deeth Of A Generator	BOTH C 301 7		BOUL LPS	READY FOR WORLD	Long Time Coming Charries, Bananas & Fine Things	MCA 5820 CAS 7020
UL LPS	ALSTON, SHIRLEY	Sings Shirollos Drestest Hits	88 6005	76	\$5.00 \$5.00	BOUL LPS	PLOYD, EDDIE	Down to Earth	BTAX 3018 7		BOUL LP'S	ROGER ROGERS, D J.	Unlimited On Road Again	Rep 25488
UL LPT	ANUZEMENT PARK MAND	Amotement Park Rand	00 30001		\$4.00 \$3.00	BOUL LPS	POUR YOPS	Chillin Yesterday's Dreams	Mot 800 0	5 \$3.00	SOUL LPS	RUFFIN DAVID & EDDIE MENDRICH	Ruffin & Kendrick	BMO 6765
UL LPS	ARRINGTON, STEVE	Pleces Of A Heart Danoin In Kay Of Life	GRP 0012		\$4.00 \$3.00	BOUL LPS	POXOL INITZ	At Momphie Clot Off	Volt 6022 7 Dash 30005 7	3 58.00	BOUL LPS	SCOTT, MILLIE SHEER ELEGANCE	5 Can Bake It Good For You	154. 90878
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HL LP'S	ATLANTIC STARR BABY RAY	We're Bovin Up Weere Soul Lives	WB 28849	89	\$3 00	SOUL LPS	GERRARD, DOMNY GRAY, DOBIE	Denny Gerrand	RCA 4829 7 Gre 1002 7		BOUL LPS	SIMON, JOH	Browning In Bee Of Love Sounds Of Simon	SPRING 5702
AL LIPS	ФАЛ-КАУ*В ВАЛ-КАУ*8	Antenal	Mere \$38774	89	\$5.00	SOUL LP'S	HILL, LONNIE	You Get Me Running	MCA 449 7. US 777 B		BOUL LPS	SINITTA	Binitte Skipworth & Turner	A11 81800
JL LPS	BLACKFOOT, J.	Contegleus Pheses of Reality	Puty #30305	72	\$4.00 \$5.00	SOUL LP'S	HUGHES, PRED	Holy Boy It's About Time	Brun 764167 7	\$6.00	SOUL LPS	SLY & FAMILY STONE	Sty Stone - Ben Pranoisco 1984-87	SCUL 2001
JL LPS	BOFILL ANGBLA	City Blioher, Taxi Let Me Be One	Aris 8258		\$3 D0 83 D0	SOUL LP'S	INDEPENDENTS	Prescher Man Disce Of Gold	Cur 8018 7.	3 \$6 00	SOUL LP'S	SOFTONES STAPLE SINGERS	Antones Re What You Are	Avoe 11011
JL LPS	BOHANNON, HAMILTON BRAWNER, KENNY	Mamilton Bohannen	Duk 78917		35 UD 83 JO	BOUL LPS	INDEPENDENTS	First Time We Met That's All	WAND 094 7	\$6 00	SOUL LPS	STAPLE SINGERS	Page R On Ob Whit & Feeling	WH 2966
L LPS	BRENDA & TABULATIONS BRICK	I Knop Cuming Back For More Two Tuff	MC 1001	77	54 00 34 00	BOUL LP'S	IRWIN, RANDY	Love Hustie Benooth Saltin	Man 3002 7	53.00	BOUL LP'S	STAPLES, MAVIS	Time Wells For No One	WB 3310 PP 28798
A LP'S	BRUNSON, TYRONE	Don't Be Creek	MCA 42188		\$3 90 \$3.00	SOUL LPS	JAMES, RICK	Glow	W8 28500 95 Dordy 4135 35	\$ \$3.00		STREET, DUNN & BRUCE	Changing Of Gard Official Business	WB 3386 DEV 30003
IL LP-8	BUTLER, JERRY BY ALL MEANS	Suite for a Single Birl By All Means	860T 878		\$5.00	SOUL LPS	JAMES, RICK	Wonderful	Rop 26659 84	\$3.00	BOUL LP'S	STYLISTICS	Palesteure Once Upon & Juke Bee	HL 69013 HL 68018
IL LPS	CAMEO	Machiemo	Poly 836002		33.00 54.60	BOUL LPS	PLABHIP	Hear Words, Feel Feel Condition Of Neart	COT 9906 770	\$6.00	BOUL LPS	STYLISTICS SWITCH	You Are Beautiful Am I Bill Yaur Baylstand	Avos 69010
JL LPS	CARNE, JEAN	Real Men Weer Block Glosey Then Close	ATL 848297		\$4 00 \$4 00	BOUL LPS	KENNP, JOHNNY KENAM, CHAKA	Bearets Of Plying Cit	Col 40770 84	\$3.00	BOUL LPS	SYMEA TATE, TOMMY	Rody Balt Termity Tate	VENT 1007
IL LPS IL LPS IL LPS IL LPS IL LPS IL LPS	CHAMBERS BROTHERS	East's Barry Right Merry	Yem 1008		\$4.00 \$4.00	SOUL LP'S	KHAN, CRAKA	Destiny Try R Out	WE 25428 04 MCA 6442 OR 390 8	\$4.00	SOUL LPS	TATLOR, JOHNNE	Buper Tayler	Junn 1003
IL LPIS IL LPIS IL LPIS IL LPIS IL LPIS IL LPIS IL LPIS		Gene & Jerry One & One Sun Still Shines	MIRC 61530	70	\$4.00 \$3.00	SOUL LPS	KLYMANN L.Y.D.	Por You	MCA 6832 0	\$3 00	SOUL LPS	TEMPTATIONS	Temptations Te Be Continued	Bondy 6207
IL LPIS IL LPIS IL LPIS IL LPIS IL LPIS IL LPIS IL LPIS	CHANDLER, GENE & JERRY BUTLER CHARLES, SONNY		PP 25994 CAPT 12417	/88	\$3 00	BOUL LPS	LARESIDE LASALLE, DENISE	Power	Mon 105 83 Bolar 72553 81	\$3.00	BOUL LP'S	TEMPTATIONS	Touch Me Truly For You	Gordy 6164 Becky 6119
IL LPS IL LPS	CHANGLER, GENE & JERRY BUTLER CHARLES, SONNY CLIMTON, GEORGE CLIMTON, GEORGE	Cinderolis Theory Base Of My Best Jokes Are Priends	BECA 6064	38.5	\$3.00 \$3.00	SOUL UPS	LABALLE, DENISE	Bitch is Bad On The Leene	ABC 1027 77		BOUL LPS	TIME TOLGENT, IBRAEL	Ice Cream Cootle Feat.Jungle Love Popper Stepper	WB 28109
AL LIPS AL LIPS	CHANDLER, GENE & JPRRY BUTLER CHARLES, SONNY CLINTON, GEOROF CLIMTON, GEOROF COLLAGE COLLAGE, DAYE & ANSELL	Basso Of My Bast Jokas Are Priorida Bhine The Light			\$6.00 \$4.00	BOUL LPS	LATTIBAN, STACY	distant	Cet 90108 83	\$4.00	BOUL LPS	TRUTH	Coming Nome Turning Point	Per 4401
L LPO L LPS L LPS	CHANDLER, GENE & JERRY BUTLER CHARLES, SONNY CLINTON, GEORGE CLINTON, GEORGE COLLADS COLLADS COLLADS COLLADS CONTROLLER	Rome Of My Beet Jokes Are Priords Bhine The Light Deuble Barrell Controllars	BT 2005			SOUL LPS	LOVE UNLINITED ORCHESTRA	Begers Muelo Manetro Piesso	MCA 8745 84	\$3.00	BOUL LPB	VANITY	Wind Animal	ACA 1873
IL LPID IL LPID	CHARLES, GPRE & JPREV BUTLER CHARLES, SONNY CLINTON, GEORGE CLINTON, GEORGE COLLINS, DAVE & ANSELL COLLINS, DAVE & ANSELL CONTROLLERS CONTROLLERS CONTROLERS	Batto Of My Bast Jokas Arp Prierds Bhins The Light Deaths Barrait Genthefars For The Love Of My Warnen Tyrene Davie "Are You Berloue"	87 2005 MCA 6514 MCA 42043 MB 103	86 .62	\$4.00 84.00			Norsin' Arnung	MCA 8813 84	\$3.00	BOUL LPS	WHAM WHITE, BARRY	When	Mut 6102 1
IL LPIS IL LPIS	Снаялов, онне а звану вутье снаяцев, онну с. нтом, вооков соцтом, вооков соцтом, вооков соцтава соцтво, ваче а анявы сочтвощана со сочтво сочтвощана сочтвощана сочтвощана сочтвощана сочтвощана сочтвоща сочтвощана сочтвощана сочтвощана сочтвощана сочтвощана сочтвощана сочтвощана сочтвощана сочтвощана сочтвощана сочтвощана сочтвощана сочтвоща сочтвоща сочтвоща сочтвоща сочтво сочтвоща сочтвоща сочтво сочтвоща сочтво	Bases Of Hy Bast Jokes Are Prierds Bhins The Light Desible Barnel Castrodius Par The Love Of Hy Warnan Typthin David "Are You Barlous" Withest Yee In Hy Life Bay Dreaming	BT 2005 MCA 8614 MCA 42043 MR 103 DAM 70904 WE 25081	86 .62 .72		BOUL LPS	LUCAS, CARRIE MARY JANE QUILS	Cally Per You		42.00	BOUL LP'S	WHITE MAURICE	And Another Way To Bay I Love You	20TH C 486
IL LPPS IL LPS IL LPS IL LPS IL LPS IL LPS IL LPS IL LPS I	CHARDLER, GPHE & AJBERY BUTLER CHARLES, GONNY CLIVTON, GEORGE COLLAGE COLLAGE COLLING, DAYE & ANDELL CONTROLLER CONTROLLER GONTROLLER BAY, MORRIS BAY, MORRIS BAY, MORRIS BAZE BAND	Remo Of Hy Band Jokes Are Prisode Bhino The Jupid Dealtes Barresi Construiture Par The Linne Of My Warnan Dyrethe Barket Anne Yana Mandous" Withowa Yana In My Life My Deanstage Hot Speet Hot Speet	87 2005 MCA 6514 MCA 42043 HR 103 RAM 70804	84 62 72 87 85	84,00 \$3.00 \$3.00 \$3.00	BOUL LPS		Cody Per You Love Anonymeus	Bordy 6092 85 ABC 962 77		BOUL LPS	WILLIAMS DENIECH	Bioscripe White	1001.39883
JL LPD JL LDD JL LDD JL	CHARDLER, GPHE & AJBERY BUTLER CHARLES, GOHY CLIVTON, GEORGE COLLAGE COLLAGE COLLAGE COLLINS, DAYE & ANDELL CONTROLLERS CONTROLLERS CONTROLLERS DAYE BARY, BORNES BARY, BARY BARY BARY BARY BARY BARY BARY BARY	Renne Of My Baset Jokes Are Friends Mines The Lippit. Dealthe Bernell Combridges Par The Lines Of Hy Weenen. Typithe David Yine Yeas Manual Withows Kar In My Life. May David Sector Sector Sector Mines Pay Hot Spot. Jeg Standard Hot Spot. Jeg Standard On One	87 2005 MCA 6514 MCA 42043 MT 103 DAM 78804 VW 25684 MOT 6149	86 62 72 87 85 83 61	84.00 \$3.00 \$3.00 \$3.00 \$4.00 \$4.00	BOUL LPS	MARY JANF GIRLS MASQUERADERS	Only Per You Love Anonymeus Mexorati Mere Miles Per Gallon	ABC 962 77 P0 76360 84 Cas 7019 (78	\$3.00 \$9.00	BOUL LPS	WILLIAMS, DENHICE WILSON, AL	Speaking For Dolphine	MCA 8338
UL LPS UL LPS	Снаялов, онне а лики вутляя снаялов, онну слятом, вооков соцляя, вооков соцляя, доху с амеял соцляя, даху с амеял соцляя, даху с амеял сонтвоіляя даху с амеял раду с амеял ваху с с с с с	Rame Of My Bare Joke Are Friends Shine: The Jupit Dealth Baresi Dealth Baresi Par The Long Of My Warner Par The Long Of My Warner Different Net The Unit Shine Share Are You Manford Without Net The Unit Part Speet Are Speet Are Speet Let Mande Pary On One	BT 2009 MCA 42043 MIL A 2043 MIL A 2043 MIL 103 AMIT 20484 MIL 20484 MIL 20484 MIL 20484 MIL 20484 MIL 2049 MIL	86 62 72 87 85 83 61 82 66	84.00 \$3.00 \$3.00 \$3.00 \$4.00 \$4.00 \$4.00 \$5.00 \$5.00 \$5.00	SOUL LPS SOUL LPS SOUL LPS SOUL LPS SOUL LPS SOUL LPS	MARY JANF GIRLS MASQUERADERB MAZARATI MILES, RUDDY MUBICAL YOUTH BYTER, ALICIA	Daily Par You Scrop Asturgenesis Messarati Mere Milles Par Gallon Yould Of Today Place Dutotes 1 Apprentists	ABC 962 77 P0 75368 84 Cas 7019 778 MCA 8389 82 MCA 8488 84	\$3.00 \$9.00 \$3.00 \$4.00	BOUL LPS	WILSON, AL WOMACH, BOBBY GOODBYE MR. CHIPS	Spealed Love Searching For Dulphine Leaking For A Love Apple Peter O'Toole & Petula Clark	MGA 8330
	CHARDLER, GFRE & JERKY BUTLER CHARLER, GONRY CLIPTON, GEORGE COLLARS CONTROLLERS CONTROLLERS CONTROLLERS CONTROLLERS CANTS, TYRONE GATS, TYRONE BAY, MORRIS BAY, MORRIS BAY, MORRIS BAY BAY, MORRIS DATE RAND BAZZ RAND BAZZ RAND BAZZ RAND	Renne Of My Bave Jokes Are Friends Shines The Jupit Dealthe Barresi Dealthe Barresi Par The Linne Of Hy Wennan Dighten Borch Sana Yana Manua Mithani Mar Jin My Lina Mithani Mar Jin My Lina Mithani Mar Jin My Lina Mithani Mar Jina Mithani Marting Mitha Press Roythmo Of Might Mithala	87 2003 MGR 6614 MGR 62043 MGR 42043 MGR 42043 MGR 64204 MGR 640 MGR 640 MGR 640 MGR 640 MGR 640 MGR 640 MGR 640	86 62 72 87 85 83 81 62 66 83 84	84.00 \$3.00 \$3.00 \$4.00 \$4.00 \$4.00 \$5.04 \$5.04 \$5.04 \$5.04 \$5.04 \$5.00	SOUL LPS SOUL LPS SOUL LPS SOUL LPS SOUL LPS SOUL LPS SOUL LPS SOUL LPS	MARY JANF GINLS MASGUERAGERS ALZARATI MILES, BUDDY MUSICAL YOUTH BYTERS, ALICIA NEW KOTTION NEW KOTTION	Only Her You Sarro Anonymesia Messarel Merzy Milles Per Galion Youkh Of Yody Pites Dutchse I Agreemisia All For Long Under Blue Meen	AMC 962 77 PC 95360 34 Cm 95360 37 MCA 5369 82 MCA 5466 64 MCA 5479 165 MCA 5912 86	\$3.00 \$9.00 \$3.00 \$4.00 \$3.00	BOUL LPS BOUL LPS BOUNBTRACK BOUNBTRACK	WILSON, AL. NOBBACK, BOBBY GOODBYE MR. CHIPS MARD RIDE LIVE FOR LIFE	Spealed Love Searching Per Delphine Leoking Per A Love Agein Peter o Toole & Petule Clark "Bill Medley"	MCA 8330 BC 82006 UA 198 MEM 19 Per 5005
31. LP10 14. LP13 14.	CHARDLER, GPHE & JEBEY BUTLER CHARLER, GMNY CLIVTON, GEORGE COLLARE COLUTES, BAYE & ANSELL COLUTES, BAYE COLUTES, BAYE COLUTES, BAYE DAY, HORSE BAYE BAYE BAYE BAYE DEBARGE DEBARGE DEBARGE DEBARGE DEBARGE DEBARGE DEBARGE DEBARGE DEBARGE DEBARGE DEBARGE	Renne Of My Bave Jokes Are Friends Shines The Judit Dealthe Barresi Dealthe Barresi Par The Long Of My Wennan Dynken Book Shan Yana Katosa Withen Mar In My Line Without Mar In My Line Mark Seet Are State Hart Market Pay On One With & Press Roythm Of Myst I Barbarge Ren Of A Stranger.	87 2003 MCR 42043 MCR 42043 MCR 42043 MCR 42043 MCR 42043 MCR 42043 MCR 4204 MCR 420	86 62 72 87 85 83 81 62 65 85 85 85 87 78	84.00 \$3.00 \$3.00 \$4.00 \$4.00 \$5.00 \$5.00 \$5.00 \$3.00 \$3.00 \$3.00 \$3.00	SOUL LPS SOUL LPS SOUL LPS SOUL LPS SOUL LPS SOUL LPS SOUL LPS SOUL LPS SOUL LPS	MARY JANE GIRLS MASQUERAB MASQUERAB MASQUERAB MURE, SUDBY MURE, SUDBY MURE, ALIDA WEW SOTION NEW SOTION NEW SOTION NEW SOTION NEW SOTION	Only Per You Core Anonymena Mean at Mean at Mean Miles Per Gellon Youkh Of Teday Pase Dutchse I Apprentistic All For Love	ABC 962 77 199 76548 84 Cas 7019 76 MCA 5465 64 196CA 6679 185 MCA 5912 86 27GA 0199 773	\$3.00 \$9.00 \$3.00 \$4.00 \$3.00 \$3.00 \$3.00 \$3.00	BOUL LPS BOUL LPS BOUNDTRACK BOUNDTRACK BOUNDTRACK BOUNDTRACK	WILBON, AL WOBACCK, BOBBY GOODBYE MR. CHIPS MARD RIDE LIVE FOR LIFE MAN OF LAMANCHA ORLANORA CHUDE	Speakel Lova Sacrohing Per Delphine Locking Por A Lova Agets Peter O'Toole & Petuls Clark "Bill Medley" Music By Francis Lat	MCA 8330 BC 82006 UA 198 MEM 19 Per 6605 UA 5165 UA 9905
UL LPS UL LPS	CHARADLER, GPHE & JEBAY BUTLER CHARLES, GPHY CLIVTON, BOORGE CULASE COLLING, GORGE COLLAGE COLLING, DAYE & ANDELL CONTROLLERS OWNTROLLERS OWNTROLERS OWNTROLERS OWNTROLERS DAYE AND DAYE AND DAYE AND DAYE AND DAYE AND DAYE AND DAYE AND DEBANGE CORRECTOR	Ramo Of My Barry Jokes Are Friends Shines The Lipht Deadle Barresi Commission Commission of the Minister Commission of the Minister Commission of the Minister Part And South Deadle State Minist Are Part Let Blands Pary Let Barls Pary Minist A Free Parytime of Hight III Delanges Rees Of A Stangent	87 2003 1102 42043 111 103 104 103 104 103 104 103 104 104 105 104 105 104 105 104 105 104 105 104 105 105 105 105	86 62 72 87 85 83 81 62 66 63 84 87 78 78	84.00 \$3.00 \$3.00 \$3.00 \$4.00 \$4.00 \$5.00 \$5.00 \$3.00 \$3.00 \$3.00 \$3.00	SOUL LPS SOUL LPS SOUL LPS SOUL LPS SOUL LPS SOUL LPS SOUL LPS SOUL LPS SOUL LPS SOUL LPS	HAAY JAAF GIRLS MASQUEADERS PAASARATT MILES, SUDDY MUSICAL YOUTH MYERS, AJCIA MYERS, AJCIA MEW BOTION NEW KORT COTY	Only Her You Sarro Anonymesia Messarel Merzy Milles Per Galion Youkh Of Yody Pites Dutchse I Agreemisia All For Long Under Blue Meen	ABC 962 77 PP 76546 344 Gan 7019 (76 MCA 5389 42 MCA 5466 64 MCA 6465 64 MCA 6479 (86 MCA 5912 46 MCA 5169 73	\$3.00 \$9.00 \$3.00 \$4.00 \$3.00 \$3.00 \$3.00 \$3.00 \$3.00 \$3.00	BOUL LP'S BOUNDTRACK SOUNDTRACK BOUNDTRACK BOUNDTRACK BOUNDTRACK	WILBOR, AL MOBACE, DOBBY GOODIYE MR. CHIPB MARD RIDE LIVIE FOR LIPE MAN OF LANANCHA ORLAHOMA CRUDE PRETTY BARY	Spealed Love Searching Per Delphine Leoking Per A Love Agein Peter o Toole & Petule Clark "Bill Medley"	MCA 8330 BC 82006 UA 198 MRM 19 Par 6005 UA 5165

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PINK FLOYD U	JHQR BOXSET: on DISC: MINT\$325	ONE OF THE RAREST STEREO LPS: Dobee Gray: In Crowd CHARGER mint \$500	CURTQLA,BOREN HILCHNINET MONO TARTAN CamadaOniy s200 GLENN,LLOTD After Hours SCORE MONO mice \$750 表表实误误误误误误
Tool Descelator R	OPER LPS	RICKY NELSONS RAREST LP Teen Time Verve Mono blue label \$800	LINDAL, JANNIN, III BURGAN, BECKAPS BIGIS ML P 975 BLEINNILLOYD Chica-boo TUPECHAIL MONO 975 BAVISEDBE LOKIN BIG BBAE JAZZ MONO KING SY9 erig 125 GOODAWA DICKIE Namy heads of PORI MO very rare 8200 DE-FENDERS Plays Big Dawa STE WOLD PAC Green ML 2000 MALT. CHILLCOMETS Rock with SSSET MONO very rare 8500
A DOOL & OUT	WL PROMO w/pantys W/report cardll \$250 WL PROMO \$100 Billion Dollar WL PRO \$100	DOORS: Rarity/Mistake Ist LP Mono w/Gold record award VG+ \$200	DEAM,JANES (AC'OR) OFFICIAI SEYADBOOK DELL 25 cmts'56 sloo HALEY,BILL/COMEIS Rockim Didiem DECCA MOMO PROMO SIDO DEL VIKINGS Come no with LUMIVERSE MOMO sice s400 HALEY.BILL/COMEIS Strictly Imstrumentai DECCA SI rare SIDO
		MC 5 Back in USA Atl Sealed \$100	REED,LOU Arabal Nachina Munic 2LP RCA 960 REEGANTS Barbara Anna GEE RARE STERED WAFFAISO REEVES,JIN Singina down lawa RCA NOMO KINT 9260 REGENTS Barbara Anna GEE RARE M. PROM NO 9300 REFLECTIONS Just Like Roawn NG GOCREST SELED 8250 RCTID.CLARENCE Daelan with ATGO/ALSTON (BLGWE'L) 950
		MC 5 High Time Atl SEALED \$200 MC 5 High Time Atl WL PRO mono \$200	REFLECTIONS Just like Romeo MO GOLDCREST ME PRO \$300 REMAINS The Remains STERED EDIC VG+ \$100 REGENTS Barbara Amm GEE RARE STERED \$300 REMAY,DIAME Many Blue 20th Cent Fow RARE STERED \$100
RARE	CONNEN. 454 RARE	USGAENTO RORE 44 Se	
3 DOG NIGHT	rel DANNY MUTTON Poses 420 M PC MUC 960 / INOMIAS Re tears PA GO GO VG- 1.173 rate \$125 N JAMES.TOMM	: r∙n ali w∋v home(MoSorry)CUB 6J \$100	Hell, ARRY Sandy & other hits STRAND MO Hint \$250 MAMW, CARL Like Mana PHILLIPS HONO Scarce 1 HMLOS Halos MARUICK MONO "Mag" \$500 MAR-KEYS Great Memphic Sound STAX HO WL PRO 1 HAMMA-BARBERA REC: James Boom ScaleD \$200 MARATHONS Peanut Dutter ARVEC HONO 1
ANNETTE	Neet,n at Mail shar CISNE*LAND WLG \$100 N JAME. OW Mister Plano Man BUSNA /ICTA W PS \$40 N JEFFEC-ON I	summertime bummertime EPIC M/POmint #50	
ANNETTE			
ANNETTE	5 CAUL AND A TAIN TO BE FROM NOS 540 P JETHRO TUL How will I know DISNEY 76FDM M/PS 5100 % K-OTICS	Double shos PANG FEOMO Mint SSC 🔓 🖉 🧧 🖉	MAYDEY,UILLIE Blame it on the Blues DOGTO MONO \$75 NARTHA & VANDELLAS Come & get these Memories MO GORDY (MAYLARD,BRIAN The Bashful Blonde KAPP rare STEREO \$300 MARTHA & VANDELLAS Heat wave GORDY STEREO orig SEALD (HEART rel BORDERSONG: Morning REALGOOD RECS \$40 MARTHA & VANDELLAS Heat wave GORDY MONO orig
ANNETTE ADNAZ DEST	Hew will I know DISNEY 76rpm W/PS - \$100 N -K-OTICS Indian Giver BUENA VISTA IPS ONLY -\$25 - N -KIN€CHIN Truth about Youth BUENA VISTA pSDri \$25 - N - ADDINS	Opuncie short PANG FROND VIInt FISTO ULLE STUDIE ULLE STUDIE VIIN SLOTE SOUTH SEVEN AS STORES Num Slote south FISTO STORES Num Slote south FISTO STORES Num Slote south FISTO STORES Num Slote south FISTO STORES Num Slote Stores St	HAYDEY, UILLIE Blame it on the Blues DOGTO HONO \$75 NARTHA & VANDELLAS Come & get these Homories HO GORDY (HAYLARD, BRIAM The Bambful Blonde KAPP rare SIEREO \$300 MARTHA & VANDELLAS Hoat Have GORDY SIEREO orig SEALD 1 HEART rel BORDERSONG: Horning REALGOOD RECS \$40 MARTHA & VANDELLAS Hoat Have GORDY MONO orig HEMORIX, JIMI Are you erperienced NOMO REPR V&s \$100 MARVELETTES Narvelous IANLA MO orig SEALED 1 HEMORIX, JIMI Headrix Allow 2LP THOO Green/Blowtk 400 MARVELETTES Plass Hr Postam FAMLA HO
ANNETTE ARNAZ,DESI BEATLES BEATLES	Hew will I know JSHKY 78rbm WHPS \$100 % K-011G Indian 6.ver BUENA VISTA 050 N/T \$25 % K.1N47%, N Titth bicor Touth BUENA VISTA 05015 \$21 % A.001N5 \$10 % a to B0x SET Babilu 9GA \$24 % \$10 % \$10 % FLERT DISC ALL NUMBER 4 VISTA 05015 \$21 % A.001N5 \$10 % \$10 % FLERT DISC ALL NUMBER 4 VISTA 05016 \$21 % \$10 % \$10 % \$10 % FLERT DISC ALL NUMBER 4 VISTA 05016 \$21 % \$10 % \$10 % \$10 % FLERT DISC ALL NUMBER 4 \$2 % \$10 % \$10 % \$10 %	The second secon	HAYDEY, JILLIE Blame it on the Blues DOOTO HONO \$75 MARTHA & VANDELLAS Come & get these Memories HO GOROY 1 HAYLARD, BRIAN The Bashful Blonde KAPP rare SIERCO 300 MARTHA & VANDELLAS Meat Mave GOROY 4000 or 1g SEALD 1 HEART rel BORDCRSONG: Monning REALGOOD RECS 440 MARTHA & VANDELLAS Meat Mave GOROY 4000 or 1g SEALD 1 HENDRIX, JIHI Are you experienced Mood REPR Vée sloo MARTHA & VANDELLAS Heat Mave GOROY MONO or 1g SEALED 1 HENDRIX, JIHI Headrix Alive 210 TMOO Green/BlueVX 8100 MARVELETTES Plass Mr Postam TANLA MO 1G SERINT HENDRIX, JIHI Live LA Forum 4/70MOrde/SlueNIX2F 145 MARVELETTES Smash hig of 62 TANLA HO 162 TANLA HO 162 TANLA HO 162 TANLA HO 151 Elabel
ARNAŽ,DESI BEATLES BEATLES BORBETTES BOURBONS	HCw will 1 know 151KY 74rom MPS \$100 % \$-011C Istian 6.ver BUENA V151A \$50.N ¥ \$51 * \$K.1MK*N, York MUSA Titth itcut Touth BUENA V151A \$50.N ¥ \$51 * \$K.1MK*N, York MUSA 4 to 200, SET abolu RA \$24.8 * \$k.1MK*N, York MUSA \$12.8 * 4 to 200, SET abolu RA \$24.8 * \$k.1MK*N, York MUSA \$12.8 * FLEXT DISC PockyRaccost \$20L5APMAY \$10 * \$1.20 * \$12.6 * \$1.20 * FLEXT DISC PockyRaccost \$20L5APMAY \$10 * \$1.24 * \$1.24 * \$1.24 * Disc PortyRaccost \$20L5APMAY \$10 * \$1.24 * \$1.24 * \$1.24 * Disc PortyRaccost \$20L5APMAY \$10 * \$1.24 * \$1.24 * \$1.24 * Disc PortyRaccost \$20L5APMAY \$10 * \$1.24 * \$1.24 * \$1.24 *	A provide a processing of the	HATDEW, WILLIE Blame it on the Blues DOOTO HONO #37 MARTHA & VANDELLAS Come & get thas Memories HO GORDY 1 HATLARD, RRIAN The Bashful Blonde KAPP rare SIERCO 300 MARTHA & VANDELLAS Meat Wave GORDY MONO orig SEALED 16 HEART rel BOBDERSONG: MONO REPR VGr 3100 MARTHA & VANDELLAS Meat Wave GORDY MONO orig SEALED 16 HENDRIX, JINI Are you experienced MONO REPR VGr 3100 MARVELETTES Narvelous TANLA MO orig SEALED 16 HENDRIX, JINI Headrix Alive 2LP TMOD Green/Blowkx 5100 MARVELETTES Please Mr Postam TANLA MO orig SEALED 16 HENDRIX, JINI Sasshing Amps TMOD Vellow War 100 MARVELETTES Please Mr Postam TANLA NO Discriting HENDRIX, JINI Live LA Forum 4/70TMOGree//Bluektz1P \$175 MARVELETTES Playboy TANLA MONO white label HKMPCH, ALGERNCH You always hurt ARGD NO \$250 MARVELETTES Playboy TANLA MONO white label HKMPCH, RONH Love you so DOMMA MOND \$250 MARVELETTES Sing TANLA MOND white label HOLDER, RONH Love you so DOMMA MOND \$250 MARVELETTES Sing TANLA NOND white label HOLDER, DOHL LEE <td< td=""></td<>
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ARMAZ,DES! BEANLES BEANLES BOURBONS BUFFEIT.JIMMY BUFFEIT.JIMMY BUFFEIT.JIMMY BUFFEIT.JIMMY BUFFEIT.JIMMY CHER CHER.JERMY CHER.DEE	Hew will I know JSINEY JFROM WPS \$100 % K-01IG Indian 6.ver BUENA VISTA 95 00.7 \$25 % KINATMAN Titch blout Touth BUENA VISTA 95016 \$27 % KINATMAN a to BUNSET Babilu RCA DAFE \$17 % LO LIVEE FLEXI DISC POLYARCORD 2010 KAN \$10 % LIE.CUPIT HEDI DISC POLYARCORD 2010 KAN \$10 % LIE.CUPIT DISC POLYARCORD 2010 KAN \$10 % LIE.CUPIT DISC POLYARCORD 2010 KAN \$10 % LIE.CUPIT DISC POLYARCORD 2010 KAN \$10 % MARAS \$ Catatan Marcia EARNAET WL PPOND \$10 % MARAS \$ He A, nt Free BARNAET WL PPOND \$10 % MARAS \$ He A, nt Free BARNAET WL PPOND \$10 % MARAS \$ MARAS \$ ACETATE: Noon River ORIG (VI)WINY \$50 % NOLANDIER EDOBENG Intv Sth DimentPolsCOFF \$80 % POLANDIER DISC Steep Lub ABMERT FRE STERED \$75 % NOCHDIER DISC Real with MERENT FREE \$100 % TTLE FROM FAULT WENT \$	Double shot AMMG FORMO	HATDEW, VILLIE Blase it on the Blues DOOTO HONO 475 MARTHA & VANDELLAS Game & get these Memories HO GORDY HATVARD, RRIAM HATLARD, RRIAM The Bashful Blonde KAPP rare SIEREO 500 MARTHA & VANDELLAS Meat Wave GORDY SIEREO orig SEALD HEANDRIX, JIMI Are you experienced MOND AERP Vet sloo NARTHA & VANDELLAS Meat Wave GORDY MOND orig SEALED HENDRIX, JIMI Are you experienced MOND AERP Vet sloo NARTHA & VANDELLAS Meat Wave GORDY MOND orig SEALED HENDRIX, JIMI Hendrix Alive 2LP TMOG Green/Bluewix sloo MARVELETTES Narvelous TANLA MO orig SEALED HENDRIX, JIMI Basshig Apps TMOO THOM AERP Vet sloo NARVELETTES Plasse ht Postam TANLA MO NEMDRIX, JIMI Live LA Forus A/707MOR'ed/bluewix 2LP 9175 MARVELETTES Slags TANLA MON white label MCMER, CLARENCE You always hurt ARGO MONO NALUE 420 MARVELETTS Slag TANLA MON wisspeel 'd'a' MODER, JONH LEE Deat turn me from your door NA ICLO 475 MASON, BARBARA Yes Im Ready ARCTIC ST SEALED MODER, JONH LEE Bluew laight long MORGER MOND Slow all light long MORGER MOND SID HULLIONS Great Julebor its NO KING 541 orig JACKSON, KHARAN I get that lonssome feeling MO MGN Staccce 125 MIRACLES NI
ARMAI.DES! BEANLES BEANLES BOURBONS BUFFEIT.JIMMY BUFFEIT.JIMMY BUFFEIT.JIMMY BUFFEIT.JIMMY BUTLEA.JERMY BYTDS CHER CLARK.DEE COASIERS COASIERS COMMADS	HCw will I know JSNEY 76700 M/PS \$100 % K-011G Istian G.ver BUEAK VISTA PS. 100 N \$42: * XIAK**.N Titch Istowi Touth BUEAK VISTA PS.15: * XIAK**.N Totto True TRPLC - ML 75: * * XIAK**.N Totto True TRPLC - ML 75: * * XIAK**.N Totto True TRPLC - ML 75: * * XIAK**.N Totto True BARNARY ML PB.100 Stower NOAK FAR TER PS.15: * * * * * * * * * * * * * * * * * * *	Double shot AAKS FOOD Hint SIS Double shot AAKS FOOD Hint SIS Num right public shot shot shot shot shot shot shot shot	HATDEW, VILLIE Blase it on the Blues DOOTO HONO 475 MARTHA & VANDELLAS Gase & get these Memories HO GORDY 4 HATLARD, RRIAM The Bashful Blonde KAPP rare STEREO 500 MARTHA & VANDELLAS Heat Wave GORDY STEREO orig SEALD HEATR rel BODDRESNOR: Horning EcaLGOOR RESS MARTHA & VANDELLAS Heat Wave GORDY STEREO orig SEALD HENNRIX, JIMI Are you experianced MOND EERP VS+ sloo NARVELETTES NarveLETTES HENNRIX, JIMI Beashig Apps TMOG Vs10wux sloo MARVELETTES Smash hits of 62 TANLA HO DISC:HINT NEMDEX, JIMI Beashig Apps TMOG Vs10wux sloo MARVELETTES Smash hits of 62 TANLA HO DISC:HINT NEMDEX, JIMI Live LA Forum #/701MOGred/Sluwix2LP 9175 MARVELETTES Smash hits of 62 TANLA HO DISC:HINT NENDER, CLARCE You always hurt AREO NO SEALED State TANLA HO MISSPell 'd' MARVELETTES HOLDER, ROH Love you se DOMMA MONO \$250 MARVELETTS Sing TANLA MONG mESSPell 'd' HOLDER, ROH Love you se DOMMA MONO \$250 MARVELETTS Sing TANLA MONG MESSPEll 'd' HOLDER, ROH Love you se DOMMA MONO \$250 MARVELETTS Sing FALA MONG MESSPEll 'd' HULDER, ROH Love you se DOMMA MONO \$250 MARVELETTS Sin
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S MYSTERIANS	Ré tears PA GO GO - VG+ ultra rare		JAMES. TOMMY	5 5 ONDELLS Hanky Panky SNAP MINT		
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ANNETTE	Hew will I know DISNEY 78rpm W/PS	\$100 %	K-OTICS	Double shot PANG FROMO Mint	\$50	congs LISERIY r MO LISERIY PjakLbIPROMO MO W/STAR MO W/STAR re STEREC MINT whtLbI AIMT whtLbI
ANNETTE	Indian Giver BUENA VISTA IPS ONLY	\$35 4	KENECHUN	CONTRACTOR DEROEN BODE WAR with	\$15	gs LIBERT NO LIBERT aitblPROP W/STAR STEREO STEREO INT whtel INT rig
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ARNAZ, DESI	4 45 BOX SET Babelu RCA PARE	$\delta^{+} \tilde{c} = 0$	LED ZEMPELIN	allow foll at PRTMT UNL Click Box	\$1,50	re Songs (ever MO 1 0) MO PiakL) 0J MO W// DJ MO W// MBM MIMT MBM MIMT MOMO MIMT
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	Captzin America EARNAEY WL CPOHO	\$30 N	MAMAS 5 PAPAS	SP Dedicated to one RCA MexicoW/PC	\$40	
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COMMANCS		\$50 %		Walkin in main PHILLIES " ONLY	\$100	
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DICK & DEEDEF	Thou shall not we w PAP TRIUMPH PS		SEMON, PAUL	J⊡97 LANEIS Lone Tean RangerAMY D'		
DIO.RONNIE/PROPHE*	Sonna make it alone _AWNJL_PROMO		STPEISAND, BARBRA	Why did I choose you COL WLP Bluews		
DION & RELMONTS	EC. Teenager in love LAURIE disconi		SUNNY & SUN-GLOW:	- mow in HAPLEM Mint	\$°5	
DOMINO.FATS	EFIRocy & Pollin IMP .40 w/PC rare		TIGERC	Seeto Tiger COLPIX wL PROMO W/PS	\$100	
000R:	Tell al. people FRANCE 2 Pr al Pro-	850 I	TILLOISON, JOHNN	EP Poet Motion SE CADENCE W	ສໍວົ ບ	
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00085	Hello I love ELEKTRA #_ PRO MONO	\$75.1	VAUGHAN -TEVIE SA	1 DICK DALE Pupel - 4 Po	\$1:	Cur Cur
DYLAN, BOB	Hurr.cane LOL WE PROMO W/PROMO PS	\$75 '	VINCENT.GENE		\$150	rig Yellon Lb Yellon Lb MO 1st press MO 1st press MO 570miat UMC MO 570miat UMC MO 570miat are STEREO Trotal Dif Cyr scarce
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ENBERS	Paradise Hill MERALD	\$50 1		EP (same FAT, SH, W/PC Sale	\$150	tars CAP orig Yel D MO lst KIMG MO MC WL 7 Tare STE W/Total WO scarce
EVERLY PROTHERS	EP Sonap Jaddy #2 CADENCE # PC	575 +		INSIGHT Flease lune ALDOREDADED	\$50	
EZEA .DENNY	Mary Diane PENNEP dj PEDWAX'	\$125 1		HINGE & HARFUNNEL EP LITEATShakedWp		<pre>[2 gui MGN H0 r HERAL their their LANTIC UK H0 VIK H00 VIK H00</pre>
FLO & EDDIE	EP weet Wolfman REPR MLP W/PC djonl		YCUNG RASCALS	_prely Feo Long ATLANTIC #/PS	\$35	
	Evil Thing HL PRO mislabeled ELEKTR			GLODIEL ATLANTIC N PS	\$20	BRYANT rrtal NC 5 Stay 6 Sing 1 6 ATL4 0 ATL4 0 ATL4 1 ANV 1 1 ANV 1 1 ANV 1
FOGERTY, JOHN	Evil Thing WL PRO misispered tithip Rockin allover FRANCE 4/FRANCEoniPS			S INNOCEDCE MappyBirthEluesIND W/P		i JIMNY BRYANI The Immortal 1 ZDDIACS Stay 1 ZDDIACS Stay 1 ZDDIACS Stay 1 ZDDIACS Stay 1 ZDDIACS Stay 1 ZDDIACS Stay 2 ZDDI
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FOUR SEASONS	FRANKIE VALLEY SomeDodyHEPCmarooVG-		deSHANNON, JACKIE		\$60	
FOWLEY,KIN	Fluffy Turkeys ORIG SOUND WLP w/SLV			Severberstion IA WL PROMO	200	100
FREBERG, STAN	EP:Radio Messages Presbyerian W/PC		ULTRA	RAREIPS		N AND AND AND AND AND AND AND AND AND AN
FRIEDMAN.KINKT	KING ARTHUP & CARPOTS Schwinn 2433			h		4651,SPEEDY MILLIANS,NANRCE ALLIANS,NAURICE MILLIANS,0TIS MILLIS,CHUCK MILLIS,CHUCK MILLS,CHUCK MILLSN,JUKJE MILSN,JUKJE
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-5A0.90	1P Teat her light with TPANLED LY	\$75.1	VELVET UNDERGROUND	\$ 4FICO DET? AFEAF 21 MADMMUM IS		
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HOLLY, BUDDY	Love is st abut 14 D	5**		N W VIDTALLONS DREM HONO Record Dafe CAP orig BLUE NO SEALED \$50)	
HOLLY, BUODY	IVAN Seal mild child new myst	s.50	VINCENT,GENE	Racord Dafe CAP orig BLUE NO SINCE \$30)	
HOLLY, BUGOY/CRIC+I	Think it over FRUNS - # FRUNSLIVC			& Blue Caps CAP NO PROMO W/LYRICsht 100		
HYLANC BILIN	This has and have a claim at	515	VINCENT GENE	& Blue Ca s CAP NO PRONO cover Dam \$29	0	
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			WALLACE JERRY	a DOMINOE Sea of glass LIBERTY MC \$75		

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HALL, I ARRY	Sandy & other hits STRAND MO Mint	****** \$250	HANN , CARL
		\$500	MAR-KEYS
HANNA-BARBERA REC:		\$200	MARATHONS
WAWKINS, RONNIE	Folk ballads of BOULEITE NO	\$50	MARESCA, ERNI
	Blame it on the Blues DOGTO MONO	\$75	MARTHA & VAN
	The Bashful Blonde KAPP rare STEREO		MARTHA & VAN
	BORDERSONG: Norning REALGOOD RECS	\$40	MARTHA & YAN
	Are you experienced NONO REPR VG+	\$100	MARVELETTES
	Kendrix Alive 2LP TMOQ Green/BlueWX	\$100 \$100	MARVELETTES
	Smashing Amps TMOQ Yellow Wax Live LA Forum 4/70TMOQred/blueWx2LP		MARVELETTES
	You always hurt ARGO MO SEALED	\$250	MARVELETTS
	Love you so DOMMA MONO	\$250	NASON , BARBAR
	Dont turn me from your door HO ATCO		REDALLIONS
	Blows all night long NODERN MONO	\$150	MIDNIGHTERS
	I get that lonesome feeling HO MGM	\$150	HILBURN, AMOS
	Jumpin with CROWN MONO great cover	\$150	MILLER, NED
	I dont want to cry WAND MONO scarce		MIRACLES
	Sen HOTOWN Tare RAT cover	\$50	MIRACLES
	Theres Party Goin On CAP orig HOblk	\$150	NIRACLES
IANES, ETTA	At Last ARGO MONO	\$100	NOONGLOWS
	Nood Indigo KING MONO	\$300	MOORE, GATENO
TOHN, LITTLE WILLIE	Sweet, hot, teenage beat KING NO 767	\$200	NUDDY WATERS
OHN.LITTLE WILLIE		\$75	MULLICAN, NOO
	MisterKING MONO 603 mice	\$200	MULLICAN, MOO
	Sure Things HONO 603 mice KING	\$150	HUSTANGS
IOHM,LITTLE WILLIE	24 songs KING 848 mono	\$75	MCENTIRE, REB
	Good timin NGN RARE STERED	\$100	McPHATTER,CL
(AE.JEANIE	Sings Choice Indigo CASS MO REDWAX	\$75 \$100	MCPHATTER, CL MCPHATTER, CL
	(same) DECCA PRONO MONO text cover Here comes KAPP PROMO slt cvr wear	\$75	HCPHATTER, CL
	Dont play that song NO ATCO WL PRO	\$100	NCPHATTER, CL
KIN'S	Greatest hits MONO REPRISE WL PRO	\$100	PAGE, BETTY (
KNIFKERBOCKERS	Lloyd ThaxtonTRICKTRACmo CHALL SEAL		PAGE .PATTI
	Letter full of tears FURY NONO	\$400	PATCHEN .KENN
	(same) MONO MAXX mice cover	\$100	PHILLES RECO
KNOX, BUDDY	Buddy Knox MO ROULETTE Blk Lbl	\$300	PHILLES RECS
KNOK, BUDDY	& JINNY BOWEN Roulette MONO	\$200	PHILLES RECS
LAEELLE, PATTI	& BLUEBELLES SleighBolls MO NEWTOWN		PINK FLOYD
LABELLE ,PATTI	& BLUEBELLES OverRainbowATLmo WL PR		PLATTERS
LEG ZEPPELIN	IV (Zoso) UNAUTHORIZED RotRecsSEAL		PRESLEY, ELVI
LEE.BRUCE (ACTOR)	Enter the dragon WB JAPAN no Obi	\$75	PRESLEY, ELVI
LEGENDS	Let Loose ERMINE MONO vg++	\$100	PRESLEY, ELVI
LENNY & SQUIGGY	Lenny & Squigtones CASABLANCA	\$30	PRESLEY, ELVI
LEVIATHAN	(same) NACH/LONDON W/dj stkr	\$100	PRESLEY, ELVI
LEWIS, BARBARA	Hello Stranger ATLANTIC HONO	\$75	PRESLEY, ELVI
LINDEN,KATHY	That certain boy FELSTED MONO	\$150	PRESLEY, ELV
LITTLE ANTHONY	& INPERIALS We Are END NONO MINI	\$100	PRESLEY,ELV PRESLEY,ELV
	(GLENN FREY) (same) AMOS ST DJ	\$150	PRESLET, ELV
LONEN, SOPHIA	(ACTRESS) In Rome TV SDTK COLmintHC	\$40	PRESLET, ELV
	Presenting CAPITOL 'Free' (ACTRESS) Cvr: Helody Love MO FDR	\$100	PRESLET, ELV
LOAISE,TINA			PRESLET, ELV
LSD	Documentary & InterviewCAP mo 2LP Lets think about livin WB MO WL PRO	\$300	PRESLET, ELV
LURAN,808	Rock N Roll ROULETTE NO WL PROMO	7 375 \$500	PRESCET, ELV
LYMON, FRANKIE	& SISTER ROSE III write KING MONO		PRESION, BIL
MADDOX BROTHERS		\$100 \$100	RAINWATER, M
MADDOX BROTHERS	& SISTER ROSE (same) KING677 MONO Heet the Majors MONO IMPERIAL DJant		RAVENS
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July 27, 2001

(New Releases from page 56)

Jimmy Johnson carved his own initials firmly into the rock 'n' roll family tree as a member of The Muscle Shoals Rhythm section, playing guitar on countless albums from Boz Scaggs to Aretha Franklin. Nowadays, Jimmy's son Jay Johnson has made a name for himself as lead guitarist for The Gary Rossington Band and, most recently, The Southern Rock Allstars.

But before Jay, and even before Jimmy, there was Jimmy's dad, Ray Johnson. Ray and his brother Dexter became well-known throughout the mid-South during the 1930s as The Johnson Brothers, playing on various radio programs including WNRA, which broadcasted from the Sheffield Hotel.

In the early 1940s, the brothers teamed up with three other musicians to form The Blue Seal Pals, who soon found themselves in the spotlight on the The Sun Up Serenade on Nashville's famed WSM radio. It has been a longtime dream of Jimmy and Jay to produce an album of the songs Ray used to sing on the radio.

Paring Ray with an excellent cast of session musicians, the three generations entered the studio and came out with an album filled with classic tunes and real memory-makers, all sung with lots of heart by Cowboy Ray Johnson himself.

Johnson delivers the goods on hits such as "Shine On Harvest Moon," "Beautiful Brown Eyes," "You Are My Sunshine" and the timeless "I'll Fly Away." Donnie Carpenter (fiddle), Clayton Ivey (keyboards), and Phil Driscoll (trumpet) are just a few of the talented musicians who wrap Ray's voice in warm blankets of sound that will send listeners' minds reeling back toward the good old days of radio, before the rap and before the

crap — when country music ruled the airwaves and a good cigar was a "smoke.

This is country music the way God intended it to be, folks - music stripped down to its most basic roots. A true piece of

American history. - Michael Buffalo Smith

LEE BOGAN & THE ROCKITS **Big Trouble** Storm Dog Records (00717)

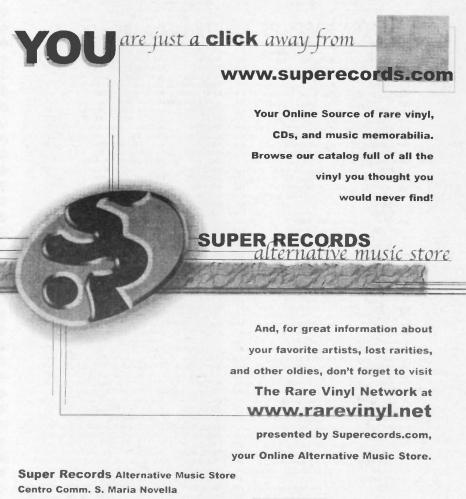
When it comes to straight-up country and hard-core country rock, there ain't a band out there who can stand and deliver any better than Lee Bogan And The Rockits. These boys have the spirit of tradition handed down from George Jones and Merle Haggard, mixed with the youthful vibrance of Travis Tritt, Hank Williams Jr., or Joe Diffie, with whom Bogan spent a number of years touring, as his guitarist.

I had no idea Bogan came from my neck of the woods, but I just added him to my list of talented pickers to come out of upstate South Carolina. Right in there with The Marshall Tucker Band, Aaron Tippin, David Ball, Artimus Pyle of Lynyrd Skynyrd fame, Hank Garland, and Marshall Chapman - we add Bogan of Union, S.C.

Not only did Bogan tour with Diffie, he is also a former Billy Joe Royal band member. How about them references? But even without the name associations, Bogan still deserves a major pat on the back for Big Trouble. The songwriting is top-notch country. and the musicianship is smooth.

"My Memory" would be a perfect Top 10 cut

(Please see New Releases page 59)



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Book review

THE NORTHERN SOUL TOP 500 compiled by Key Roberts ISBN 0-9539291-0-8 (Soul Supply Ltd., P.O. Box 4, Todmorden, OL 14 6DA, United Kingdom)

The Northern Soul Top 500 is a collection of photos and commentary dedicated to one of the most unique musical styles - danceable 1960s songs with a heavy bass and drum beat. Often they are forgotten B-sides, test pressings, acetates and undiscovered classics, all of which have become popular dance tracks in northern England over the past 30 years. Compiled by Kev Roberts, who was one of the original DJs at the legendary Wigan Casino, The Northern Soul Top 500 features pictures of some of the rarest records imaginable rare, in fact, that one title sold for more than £15,000 at auction and others sell consistently for hundreds and thousands of pounds.

The determining factor for inclusion into the Top 500 Northern Soul songs of all time, according to Roberts, was not necessarily because a song sounded like a 1960s Motown dance track or a classic Stax-Volt R&B classic; he included songs that were popular at "all-nighters" in clubs such as The Blackpool Mecca, The Twisted Wheel and The Stoke-on-Trent Torch.

Rarity helped make a song's inclusion on this list - in many cases, only a few copies of a certain title have survived, and if the record could get played in a club, that DJ theoretically would have an exclusive recording that no other club could ever find.

The record topping the list - the rarest and most collectible of all Northern Soul 45s - is Frank Wilson's "Do I Love You (Indeed I Do)" (Soul S-35019). Wilson, an arranger, songwriter and producer with Motown Records, wrote and recorded a demo of "Do I Love You" in hopes of getting it released as a single. But just as "Do I Love You" was ready to be pressed for sale, Motown president Berry Gordy convinced Wilson to stick to his production and arrangement duties. With that, all the promo copies were destroyed, and Wilson's vocals were wiped off the record. (The musical track was reused and female singer Chris Clark sang her own version of "Do I Love You"). Somehow, a white label promo copy landed in the hands of British DJ Simon Soussan, who played the record at his Northern Soul club and packed the floor every night with the track. A second promotional copy was later auctioned for a high bid of £15,000 and purchased by a Scottish music collector.

Wilson wrote the foreword for this book, recalling the story of how a collector called him and asked if he had any copies for sale - which Wilson did not, unaware that any copies even existed.

Other Northern Soul records that made the Top 10 include "You Didn't Say A Word" by Sensations lead singer Yvonne Baker (Cameo-Parkway P-140-B); a song Johnny Rivers produced for Al Wilson, "The Snake" (Soul City SCR-767); Jimmy Radcliffe's interpretation of the Burt Bacharach-Hal David song "Long After Tonight Is All Over" (Musicor MU-1042); and Frankie Beverly's pre-MAZE Northern Soul classic "If That's What You Wanted"



(Sassy S-1002-B).

Many of the artists listed in this book had massive hits in America, but their biggest Northern Soul classics were either forgotten B-sides, white label promo records for which stock copies were never pressed or even test recordings that never made it to the white label promo stage. A Simon And Garfunkel song, "You Don't Know Where Your Interest Lies," became a Northern Soul hit for Dana Valery. The original recordings of "Tainted Love" (Gloria Jones) and "What!" (Judy Street), tracks that became 1980s hits for the techno-pop band Soft Cell, are also on this list. Even Frankie Valli And The Four Seasons are represented in the Top 500, with their Motown-influenced song "The Night" (Mowest MW 3024, U.K. pressing).

One of the great strengths of this book is that every record listed in the Northern Soul Top 500, no matter how rare, is represented with a label scan. Comments from Northern Soul collectors and those who danced at the clubs accompany each photo. When describing his feelings about Beverly Ann's Northern Soul classic "You've Got Your Mind On Other Things" (RCA Victor 47-9468), one collector said, "[It] reminds me how my first wife left 'cause I was paying more attention to gear at Wigan than I was to her!

After the list of 500 songs. there are an additional 100 pages of photos and text, which contain everything from Northern Soul lingo ("Are we going to have eight hours of crossover?" "Do you have any gear?" "What time does the bar close?") to songs that went from Northern Soul clubs to the top of the U.K. pop charts (The Tams' "Hey Girl, Don't Bother Me" and The Four Seasons' "The Night" are two examples).

The author does a fantastic job of giving readers the sense of pride Northern Soul fans feel about their music. One almost wishes there was a CD that accompanied the book, a disc that contains 20 popular Northern Soul hits so that readers could create their own Wigan Casino party. Of course, the other option is to search through Goldmine ads and used record stores and try to score a Northern Soul classic 45.

The Northern Soul Top 500 offers excellent insight into the world of Northern Soul music and is highly recommended. (www.firstnet.co.u.k./goldsoul)

(New Releases from page 58)

for George Jones, and "When The Rubber Hits The Road" is the ultimate NASCAR tribute. "Four Strong Winds" has a real infectious sound reminiscent of Kansas meets Pirates Of The Mississippi. One of the country-est of the country tunes, "Up To My Neck In Red," is more than deserving of a spot on country radio. "Love Made Me Do It," cowritten by Bogan and Ronnie McDowell, is an up-tempo, county-blues shuffle that begs to be cranked up on the dance floor.

Bogan and his band have created a finely produced album that is sure to please any country music or country-rock fan. This is a good one folks. (www.leeboganandtherock its.com) - Michael Buffalo Smith

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THE TENDER IDOLS Distressor E-Magine (EMA 61038)

This quintet may label themselves a rock band, but in reality they have more in common with the current crop of Brit-poppers than home-grown rockers - a shared sound that goes far beyond singer/guitarist Ian Webber's English accent. What makes this particularly startling is that the rest of the quintet hail from Atlanta. But in truth, why is it surprising that musicians from Georgia would share many of the same influences as their counterparts across the pond?

The Tender Idols certainly put their own spin on the genre, germinating the Brit-pop sound into a plush new hybrid. Distressor sweeps from lush, dreamy pop to pumped-up rockers; crossing Suede with Oasis would give you similar sonics but still not quite the same styling.

"Firefall," for example, is all rock roar, in a classic '70s sort of way, that suddenly morphs into a glit-Brit monster. Softer numbers have the distinctly moody edge of '80s greats such as Crowded House and even The Church, a unique blend that the Idols bring to the Britpop party. Inevitably, the group are beholden to Suede, but no matter how great the debt, the band never repay directly in-kind, always giving the sound an unexpected twist. With a touch of funk wah-wah here, a burst of arena rock there, The Tender Idols totally rewrite the pop-rock songbook.

As with all great bands, the influences may be obvious, but the delivery is all their own. No matter how you choose to label it, a new era of rock has definitely dawned.

VARIOUS ARTISTS/VONDA SHEPARD Ally McBeal: For Once In My Life Featuring Vonda Shepard Epic/Sony Music Soundtrax (EK 85195)

There's a big change in direction on this third Ally McBeal soundtrack. The first two were comprised of 14 songs all sung by resident musician/occasional cast member Vonda Shepard, except for one duet with Indigo Girls' Emily Saliers on a Shepard original on the second album.

Shepard did inspired covers for the most part (her reworking of Don McLean's 'Vincent" on the second album is magnificent). She is also a singer/songwriter in her on right (she wrote and sang the theme song to the show on the first album) and has released a handful of solo albums. On the first two McBeal albums, there were four and five Shepard songs respectively.

Ally McBeal: For Once In My Life finds six guest artists and just one original song ("You And Me," taken from her last solo album, By 7:30). Former cast member Robert Downey Ir. sings two duets, with Shepard on the moving ballad "Chances Are" (by Bob Seger) and with Sting on the Police classic "Every Breath You Take." He also plays keyboards and sings on his avant-pop original "Snakes." Downey has a great voice, though his technique (mainly his breathing and falsetto) needs a bit of work. His take on Ioni Mitchell's "River" (done on the show but unfortunately not on this soundtrack) is as good as the original, which is pretty amazing for a novice!

Other guests include Barry White (with his disco hit, "You're The First, The Last, My Everything," which is featured on the show regularly), Al Green (a dirge-like reading of The Bee Gees' "How Can You Mend A Broken



Heart"), Tina Turner ("When The Heartache Is Over"), and Anastacia (a duet with Shepard on Gary Wright's "Love Is Alive").

Shepard covers Bob Dylan's "Don't Think Twice, It's All Right," Gilbert O'Sullivan's reworked, especially the O'Sullivan tune, "Vincent," lifting the song up to another level. whose style could be described as "blue-eyed

here, as his singing talent (especially on the Seger tune) rivals his Oscar-nominated acting ability. If he could stay clean and record an album (with just a touch of vocal training), he



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World Radio History

- Jo-Ann Greene

"Alone Again (Naturally)" and Todd Rundgren's "Can We Still Be Friends," which closes the album. The latter two are beautifully which takes on a similar soulful style à la Shepard is an inspired rock and soul vocalist soul," while encompassing a much wider musical territory. Any fans of Shepard or the

But perhaps Downey is the biggest surprise

- Brad Bradberry

show will not be disappointed. could truly be called an actor/singer.

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(Reissues from page 32)

JOHN COLTRANE Coltrane Jazz Rhino (79891)

JOHN COLTRANE & DON CHERRY The Avant Garde Rhino (79892)

Both John Coltrane's Coltrane Jazz and The Avant Garde (with Don Cherry) are beautifully repackaged albums that belong as mainstays in anyone's modern jazz collection. In each case, Rhino has done a consummate job of combining original material (cover art, tracks and notes) with additional text (excellent historical material by Neil Tesser) and, in the case of Coltrane Jazz, four alternate takes.

The material on Coltrane Jazz was recorded between March 1959 and October 1960. Working with pianists Cedar Walton, McCoy Tyner, and Wynton Kelly and drummers Elvin Jones and Jimmy Cobb, Coltrane was clearly in a transitional state. Our knowledge of how his music would evolve within several short years gives these sessions a special poignancy. In many ways, the playing sounds surprisingly tame, an adjective rarely applied to Coltrane's body of work and massive contribution to jazz.

The Avant Garde is a particularly interesting case. Recorded in June and July of 1960, the album was held from release by Atlantic for nearly six years, by which time much of what it contained had become a historical oddity at best. The similarity of this music to Ornette Coleman's early albums for Atlantic is unmistakable. It is also easy to understand — Coltrane recorded these sessions with Coleman's entire group, minus only its leader. The only sad note here is the lack of additional material. Apparently four or five additional tracks were recorded at the same time but lost in a mid-70s fire at Atlantic's tape warehouse.

Full marks to Rhino for preserving this part of our jazz heritage and presenting it with intelligence and respect. – Hank Davis

STEELY DAN

Showbiz Kids: The Steely Dan Story, 1972-1980 MCA (088 122 407-2)

To top off the release of the seven original Steely Dan albums remastered over the last year or so (and reviewed in Goldmine #543, May 18, 2001. - Ed.], MCA has given us Showbiz Kids, a beautiful-sounding, well-conceived two-disc compilation.

By using two discs, "The Dan's" albums can be truly explored instead of merely sampled So one gets five tracks



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off some albums and four off others instead of merely one or two, giving the listener a real feel for each individual album. There are no two albums that wax similar, though Katy Lied and The Royal Scam come closest but depart in many ways; the former is loaded with short, catchy, melodic tunes, the latter is a guitar-laden wonder with Walter Becker and Donald Fagen's only reggae tune, "Haitian Divorce," a flop here but their biggest smash in the U.K.

Two non-LP tunes also grace this disc: "Here At The Western World," an outtake from Scam, and "FM (No Static At All)," the #22 hit single from the movie FM. There are a few odd choices and omissions. "Dirty Work," a great song from their debut, Can't Buy A Thrill, is sung by their alternate lead singer David Palmer (who exited after said album). "The Fez" (a low-charting single that peaked at #59) though a favorite of Becker and Fagen, is one of their few failures (an admitted attempt to cash in on the disco craze and even more repetitious than the title track, another failed single, "Showbiz Kids"). The omission of their lone cover, "East St. Louis Toodle-Oo," the Duke Ellington instrumental from Pretzel Logic, is puzzling, as it's been on so many previous compilations (but this reviewer never liked it anyway). Too bad MCA couldn't have pried away the pre-MCA single "Dallas" b/w "Sail The Waterway" to really make this compilation unique (it's on a rare U.K. 12-inch and a bootleg named after the B-side).

But this is an exceptional compilation anyway, with a nice color booklet filled with credits, liner notes and pictures of the original album covers.

- Brad Bradberry

JOHN FOGERTY Centerfield DreamWorks (450306)

Eye Of The Zombie DreamWorks (45037)

It was 10 years since his last album, and in 1985 John Fogerty was ready to play. "Put me in, coach," he begged, and in a metaphor as trite as it was appropriate, Centerfield was launched. With it, a career was reborn, revitalized and revisited. It was a season for rediscovery, and with the compact Centerfield, Fogerty found reason to believe (and rock) with a determination not heard since Creedence Clearwater Revival had splintered many years before.

The thing is, Centerfield was never an unassuming album. Today, listening to the new reissue, it sounds like it had purpose from the start. He quotes himself ("The Old Man Down The Road") and others ("Rock And Roll Girls") relentlessly, but it's a joyous ode to rock 'n' roll from start to finish. Even the clumsy missteps along the way - the simple platitudes of "I Saw It On T.V.," the disposability of "I Can't Help

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Myself" - sound like they are part of the concept. Fogerty knew he was onto something (despite his protestations otherwise). Not only was Centerfield a well-deserved comeback, it's a career milestone.

The same cannot be said for the following year's dismal Eye Of The Zombie, also newly reissued. Working with a full band (Centerfield was a one-man show, with Fogerty playing all the instruments himself), Fogerty attempted to capture the dirty swamp vibe of Creedence's more earthy tunes. Unfortunately, he and the overly mannered songs get stuck in the mire. It's a quick and occasionally sloppy recording designed to keep career momentum (Fogerty returned 12 long years later with the much-improved Blue Moon Swamp). Even its best tracks - "Headlines," "Change In The Weather" and the title tune --- sound hurried.

These two digitally remastered reissues contain no extra material (Fogerty says the albums are "complete documents of a particular period") but the sound glows in its new incarnations. Centerfield, particularly, sounds ready to play.

Michael Gallucci

THE BAND **Rock Of Ages** Capitol (72435-30181-2-2)

Moondog Matinee Capitol (72435-25393-2-1)

Northern Lights - Southern Cross Capitol (72435-25394-2-0)

Islands

Capitol (72435-25392-2-2)

Rock Of Ages was recorded by The Band live over the last four nights of 1971 (Dec. 28-31) at The Academy Of Music in New York City. This time, a five-piece horn section made up of the best session men around (with Garth Hudson occasionally taking a solo) would completely change the dynamics of the group. Legendary New Orleans R&B producer Allen Toussaint, who had written horn charts to Cahoots, once again did the arrangements. The Band would come on and play as a quintet for a set of tunes chosen by Robbie Robertson, then come back with the horns.

Though the group's first horn tune was "Life Is A Carnival," Robertson decided to completely change the sequencing for the original Rock Of Ages double album. So a kick-ass cover of Marvin Gaye's "Don't Do It," initially titled "Baby, Don't You Do It," opens the album. The song is incorrectly attributed to Robertson in the credits here but was written by Eddie and Brvan Holland and Lamont Dozier (a.k.a. Holland-Dozier-Holland). Rob Bowman's liner notes contradict the songwriting credits, calling it a "Motown classic." The Band's slightly edited live version hit #34. Two songs from The Band ("The Night They Drove Old Dixie Down" and "Across The Great Divide") are beautifully segued together and a horn introduction added to the former. A Dixieland clarinet and tuba provide a ton of punch to Leon Helm's vocal tour de force, "Rag Mama Rag."

Oddly, The Band's biggest hit, "Up On Cripple Creek" (#25 on Billboard), didn't make the final cut of 15 tunes (16 July 27, 2001

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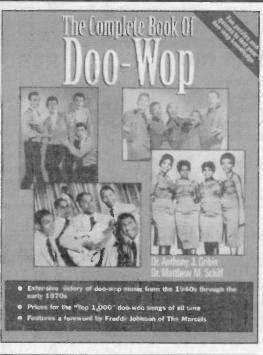
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(Reissues from page 61)

counting Hudson's instrumental, "The Genetic Method"). Instead, a cover of Chuck Willis' "(I Don't Want To) Hang Up My Rock And Roll Shoes," which closes the album, was included along with a new Robertson original, "Get Up Jake" (an outtake from The Band). At the time Rock Of Ages boosted the lagging group's commercial and artistic power. They were excited again and so were their fans as the album hit an impressive #6 on the charts the following summer.

Disc two of the Rock Of Ages reissue includes 10 songs not included on the original album, including a solid version of "Cripple Creek" and four others with cohort Bob Dylan. A cover of The Four Tops' "Loving You Is Sweeter Than Ever" opens with Rick Danko on lead and Helm on background vocals. Richard Manuel's voice cracks through Dylan's "I Shall Be Released" (though he sounded fine on his lead tracks from the original Ages). Three more Band tunes ("The Rumor," "Rockin' Chair" and "Time To Kill") round out the outtakes from The Band before Dylan takes the stage

Capitol says, "multi-track versions of 'Strawberry Wine' and 'Smoke Signal' mysteriously disappeared." The "unofficial release" Academy Of Outtakes, a two-CD set of alternate takes and rehearsals sans Dylan (33 tracks in all), however, manages to locate them.

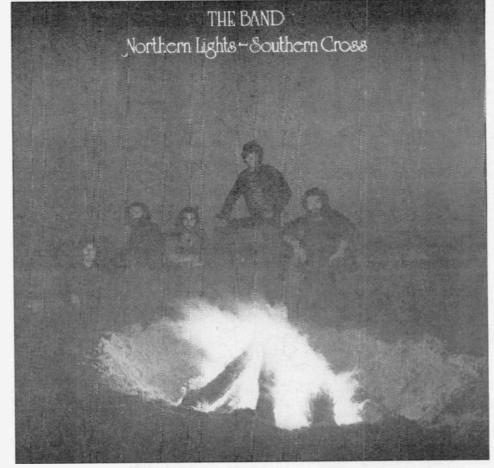
Just after midnight, in the wee hours of New Year's Day, an unannounced Dylan walked out on stage. Dylan's first tune, "Down In The Flood," is reasonably tight. The horns kick in about halfway through

with some tasty sax trading licks here and there with Robertson's guitar. Dylan absolutely snarls out the words in this incendiary live version.

After a decent take on "When I Paint My Masterpiece," Dylan and Helm duet on "Don't Ya Tell Henry," which was included on the official Columbia Records release of The Basement Tapes a few years later. The closer was Dylan's signature "Like A Rolling Stone." It opens with Dylan strumming guitar and Manuel playing the original piano part as Hudson follows with rudimentary organ, eventually picking up on Al Kooper's legendary motif. It's intoxicating, loose but rocking, as Howard Johnson's baritone sax combines with the band to take the song home. Collectors will revel in these last four tracks. The tapes were believed to be lost or never recorded. This release of Rock Of Ages is superb. From the graphics to Rob Bowman's dense but detailed notes to the sound, it follows on the path of excellence started with the reissues of the first four Band albums (and a new, expanded reissue of Greatest Hits).

"Total juke box music" is how Robertson once described Moondog Matinee. Though the 10 tunes selected had been singles in the '40s, '50s and '60s, only the Platters' "The Great Pretender" (which hit #1 on Billboard in late 1955) was a smash and is the only Top 10 hit here. Except for Hudson's instrumental take on "The Third Man Theme" (from the 1949 movie), all are tunes originally performed by black artists. The Band had been musically weaned on these tunes, and it shows.

Clarence "Frogman" Henry's "Ain't Got No Home" (which was featured prominently in the flick American Graffiti) opens with Helm on lead. It was a single and hit #73. Manuel is wonderfully expressive on "Share Your Love" (Bobby Blue Bland) and "The



Great Pretender." Helm does a rowdy job on "Mystery Train" (originally recorded by Junior Parker. later made famous by Elvis Presley in 1955 and done by Paul Butterfield a decade later). With Sun owner Sam Phillips' blessing, Robertson added lyrics to the original written by Phillips and Parker. Danko covers Toussaint's "Holy Cow" (originally done by Lee Dorsey, a big influence on the group) and does an angelic reading of Sam Cooke's ethereal "A Change Is Gonna Come." His falsetto is breathtaking, recalling Manuel's work on "I Shall Be Released" from their debut, Music From Big Pink.

(Please see Reissues page 69)



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July 27, 2001



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 Jul 28 WD, Frederick, Record Show, Independent Fire Hall. 310 Baughmans Ln., SH: Sat. 10am-6pm, Sun. 10am-4pm, T: 80, A: free, Records Extravaganza, PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
 Jul 28-29 ENGLAND, Weston. Beatles Road Show Meadowlands Expo Ctr. 355 Plaza Dr., SH: Sat. 10am-7pm, Sun. 10am-4pm, T: 350, K&S Promotions, 1020 Arlington Rd., New Millord, NJ 07646, PH: 01-261-4982 or 261-8903.
 Jul 28-29 ENGLAND, Weston. Beatles Road Show Day. Steve Holmes, 36 Brookglen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
 Jul 29 LA, Buena Park, Greater Orange County Monthy Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8', F; \$30, to 1, \$393. Orangethorpe Ave., SH: 10am-3pm, T: 135-8', F; \$30, to 1, \$393. Orangethorpe Ave., SH: 10am-3pm, T: 135-8', F; \$30, to 1, \$393. Orangethorpe Ave., SH: 10am-3pm, T: 135-8', F; \$30, to 1, \$393. Orangethorpe Ave., SH: 10am-3pm, T: 135-8', F; \$30, to 1, \$393. Orangethorpe Ave., SH: 10am-3pm, T: 135-8', F; \$30, to 1, \$393. Orangethorpe Ave., SH: 10am-3pm, T: 135-8', F; \$30, to 1, \$393. Orangethorpe Ave., S
- PH: 626-963-9717.
 Jul 29 IL, Hillside, Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$400, 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, one week in advance, F: \$40, thereafter, A: \$2, with coupon, \$3, without, under 12 free with adult. Alpha Records & Music, Geraid Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Geraid Huans, POD 11313, March 2007 882-3378, Jul 29 VA, Richmond. Invasion of the Record Collectors Record & CD Show, Comfort Inn-Midtown Inn. 3200 W. Broad St., Shi-10am-5pm, T: 50-60 6', A: free. John Wood, PH: 804-796-4919
- CD Show, Comtort Inn-Midtown Inn. 3200 W. Broad St., Srit. 10am-Spm, T: 50-60 6; A: free. John Wood, PH: 804-796-4919 or 536-3853.
 Aug 3 MD, Satisbury, Record Show, Wicomico Youth & Civic Ctr. 500 Glen Ave., SH: Fri.2pm-6pm, Sat. 10am-6pm, Sun. 10am-4pm, T: 60, A: free. Records Extravaganza, PO Box 454, Arnold, MD 21012, PH: 410-757-6182.
 Aug 3-5 NC, Hickory, Records, Toys, Beanie Babies, Sports & Comics Show, Valley Hills Mail. I-40, Exit 126, Hwy, 70 E., SH: Fri. & Sat. 10am-9pm, Sun. 1pm-6pm, T: 60, F: \$85, A: free, Mike Dentino, 820 15th Ave. Cir. SE, Hickory, NC 28602, PH: 828-328-1029.

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> 513-683-4526 **RAY JACKSON** 615-885-5037

- 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 Hall of Fame. 1 Key Plaza, SH: 10am-5:30pm, F: \$125, A: free. Goldmine Magazine-Krause Publications, Mary Lutz, PH: 877-746-9757.
- 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 Brookglen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
- Aug 5 In East. week in without, Gerald N. N. Colectodo Vinchile, P. N. Orbol Bodozz, N. Indianapolis, Music Collectors' Convention, Quality Inn-st. 3525 N. Shadeland, SH: 10am-3pm, F: \$30. if paid one ek in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. hout, under 12 free with adult. Alpha Records & Music, rald Ruark, POB 17575, Indianapolis, IN 46217, PH: 317-2378
- Beran Huen, FOD 1705, Instantation, Interaction of the set of the se
- 340-3304, Aug 11 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Fire-men's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 2025, SH: 10am-4pm, T: 100, A: \$5, under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-867, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-867, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-867, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-867, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-867, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-867, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-867, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-867, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-867, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-867, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-867, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-867, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-867, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-867, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-867, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-867, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-867, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-867, PO Box 849, Highland Lakes, NJ 07422, PH: 973-773-867, PO Box 849, Highland Lakes, NJ 07422, PH: 973-974, PO Box 849, Highland Lakes, NJ 07422, PH: 973-975, PO Box 849, Highland Lakes, PO Box 849, Highland Lak
- Aug 11-12 NJ, Wildwood. Rock & Music Expo, Convention Ctr., Boardwalk at Burk Ave., SH: Sat. 12noon-10pm, Sun. 11am-50m, A: \$3, EMCEE Conventions, POB 151, Hightstown, NJ 06520, PH: 609-448-7585.
 Aug 11-15 TN, Memphis. Etvis Con 2001, Ramada Inn SW, I-55 & Brooks Rd. Exit, SH: Sat. Wed. 10am-6pm, T: 6, F: \$200, A: \$3, Soundz Good Records, Robert Alaniz, PH: 815-464-7681 or FAX: 815-464-7682.
 Aug 11-15 TN, Memphis. 24th Anniversary Convention Records & CD's Memorabilia Show, Airport Inn. 1441 Brooks Rd., SH: 10am-6pm, A: free. Frank Hobbs, PH: 513-683-4526 or Ray Jackson, PH: 615-885-5037.
 Aug 11 ENGLAND, Wolverhampton. Music Fair, Civic Halls. North St., T: 8'. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Aug 12 CT, Waterbury, Record Collectors Convention, Sheraton

- Jacksol, Tr. 615-805-3037.
 Aug 11 ENGLAND, Wolverhampton. Music Fair, Civic Halls. North St., T: 81 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. Pernsylvania Music Expo, Catholic H.S. Caleteria. 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free, Keystone Record Collectors, PO Box 1516. Lancaster, P4 17608. PH: 717-898-1246.
 Aug 17-19 IL, Rosernont. Beattleest 2001, Hyatt Regency O'Hara. 9300 W. Bryn Mawr Ave., SH: Fri. 5pm-12midnight, Sat. & Sun. 12noon-12midnight, T: 100-6', F: \$17 50-529. Mark Lapidos, PO Box 436, Westwood, NJ 07675. PH: 201-666-5450.
 Aug 17-19 ENGLAND, Chicago. Beatles Roadfest. Steve Holmes. 36 Brookglen Rd., Risingbrook, Stafford S171 9DG England PH: 0102 682008 or Mobile, PH: 07801564622.
 Aug 18 NY, New York City. Record & CD Collectors Expo, Holiday. Im., (Formerly Days In). 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 NY, New York City. Record & CD Show, Fire Hall. 5200 Southwestem Blvd., SH: 10am-4pm, T: 120-5; F: \$30, A: free. Ray or Chris Guigley, 1 Colgate Ct, Batimore, MD 21228. PH: 410-455-0418.
 Aug 19 OH, Aputon. Music Collectors' Convention, Hara Arena. 1001 Shich Springs Rd., SH: 10am-5pm, F: 320, f. Fisa0, A: free. Ray or Chris Guigley, 1 Colgate Ct, Batimore, MD 21228. PH: 410-455-0418.
- 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-app.376
- 882-3378. 19 ENGLAND, London International. Music Fair, Congress Centre. Great Russell St., T: 6'. Rob Lythall, VIP Events, PH: Aug
- Aug 20 TN, Knoxville. Music Expo, Budget Inn of America. 323 Cedar Bluff Rd., I-75 & 40, Exit 378, SH: 10am-4pm, T: 30-61

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2)

- F: \$50., A: \$2. Kevin Folkeith, PO Box 1007, Greenville, OH 45331, PH: 937-548-8364. Aug 24-26 ENGLAND, Liverpool. Beatles: RoadShow Weekend.
- Steve Holmes, 36 Brookglen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801
- 504622.
 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 Folkeith, PO Box 1007, Greenville, OH 45331. PH: 937-548-
- B364.
 Aug 25 ENGLAND, Northampton. Music Fair, Derngate. 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-3om, T: 135-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
- Shift 12: 626-963-9717.
 Aug 25 CA, San Francisco. Rock 'n Swap, University of San Francisco. Rock 'n Swap, University of San Francisco. Rock 'n Swap, University of San Addit., A: S2. KUSF, Robert Barone, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
 Structure Proceedings of the San Additional Science (San Additional Science) (San Addition
- 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, Ketth Alverson, PH: Discourse of the state of

- 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 Zalencen-trum. Lange Mare 43, SH: 10am-4pm, Franck Leenheer Records, Postbus 11019, 2301 EA Leiden, Holland, PH: 31-71-5131323, Mobile: 06-23524162 or FAX: 31-71-5131220.
 Sep 2 ENGLAND, Leidester, 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., 1-290 & Wolf Rd, SH: 9am-4pm, F: \$45-5378-7706.
 Sep 8 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Fire-men's Convention Center. Parish Dr. (N. of Rt. 46 Rt. 80) at Rt. 23 & Rt. 2025, SH: 10am-4pm, T: 100, A: \$5., under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

- free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Sep 8 ENGLAND, London. Music Fair, Electric Baliroom. Camden High St. T: 67. Rob Lythall, VIP Events, PH: 0116-224-4300.
 Sep 9 FL, FL. Lauderdale. Record & CD Show, Airport Inn. 2440 State Rd. 84 (just W. of 1-95), SH: 10am-4pm, F: \$40., A: \$2. John Miller, PH/FAX: 954-926-4545.
 Sep 9 MA, Boston. New England Record & Compact Disc Expo. Radisson Hotel. 200 Stuart St., SH: 10am-5pm, A: \$4. Randolph Music Ctr., PH: 781-986-4538.
 Sep 9 MI, Roseville. Metro Detroit Record Show, VFW Hall. 25671 Grabid (N. of 10 Mile Rd.), SH: 10am-5pm, T: 65-87, 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-

- \$3. AI 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 NY, Syracuse. NY CD & Record Fair, Ramada Inn. Buckley Rd. (Exit 25, 1-41 or Exit 36 NYS Thruway), SH: 10am-5pm, T: 65-67, A: \$4. Jack Skutnik, 7 Charmel Dr, Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
 Sep 9 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Caleteria. 650. Juliette Ave, (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Show, Westwood Hotel. 201 N. Maylair Rd. (off 1-94 & Hwy 100). SH: 9am-3pm, T: 81, F: \$35, A: 22. Yesterdays Music, Jim, PH: 920-733-5076.
 Sep 9 WI, Milwaukee. Record Fest, Serb Hall. 5101 W. Oklahoma Ave, SH: 10am-3pm, F: \$45, \$55, A: \$4. Gary Mason, PH: 414-442-6080 (11am-5pm).
 Sep 9 HI, Milwaukee. Record Fest, Serb Hall. 5101 W. Oklahoma Ave, SH: 10am-3pm, F: \$45, \$55, A: \$4. Gary Mason, PH: 414-442-6080 (11am-5pm).
 Sep 9 HUNGARY, Budapest, 15th International Record Fair, Petofi Csarnok Varosilget. H-1146 Budapest, Ichw, Nb & 10th Aves., SH: 10am-4pm, 1: 100, A: \$6, under 12 free. F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773-6067.
 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, 1: 100, A: \$6, under 12 free. F. Falk, PO Box 643, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Sep 16 KNLAND, Valsall. Music Fair, City Hall. Cathay's Park, T: 6'. Rob Lythail, VIP Events, PH: 0116-224-4300.
 Sep 16 KNLAND, Valsall. Music Fair, Tere Hall. 5200 South-Wester Blw

- western BMoz, SH: 10am-apm, 1: 120-5; F: SS0., A: tree, Hay or Chris Quigley, 1 Colgate Ct., Battimore, MD 21228, PH; 410-455-0418.
 Sep 16 NM, Albuquerque, Record Convention, Marnott Hotel, 1-40 & Louisiana, SH: 9am-4pm, T: 6' & 8', F: 545, -\$55. Mike Watsh, 11320 Cochti SE, Albuquerque, NM 87123, PH: 505-292-2196, 292-1741 eves or FAX: 505-292-493.
 Sep 16 NY, Amityville, Record Collectors Show, American Legion Hall, Post 1015, Park Ave., SH: 9am-4pm, F: \$55, in advance.
 \$60, at the door, A: \$4, R. Scull, PO Box 229, Coram, NY 11727, PH: 631-331-7750 no collect calls.
 Sep 16 OH, Toledo, Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd, SH: 10am-4pm, F: \$25, A: \$2, Stephen or Becky, PH: 418-974-1725.
 Sep 16 PA, Pittsburgh-Monroeville, New Rock & Roll Expo, The Palace Inn. Ris, 22 & 48, T: 8', F: \$50, A: \$4, Jeff Smittle, Box 514, Muse, PA 15350, Orne, PH: 724-745-3638.
 Sep 16 BC, Vancouver, 43rd Record & CD Show, Croatian Cultural Centre, 3250 Commercial Dr., SH: 11am-5pm, A: \$2. Neptoon Records, Chuck DeMean, PH: 604-324-1229.
 Reg CRGLAND, Bath. Music Far, Sports Centre, North Parade Rd, T: 6'. Rob Lythall, VIP Events, PH: 016-224-4300.
 Sep 16 NANCE, Porcieu-Amblagnieu (38) danale cadre de la Convention Nationale du groupe ANGE. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Maccon France, PH: (33) 0385384666 or FAX: (33) 0385380496.
 Sep 21 OH, Cincinnati, CD & Record Show, Preston Hotel, 1-75 at Sharon Rd, Exit 15, SH: 4:300m-10pm, T: 30-6', F: \$40, A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331, PH: 937-548-8364.
- 548-8364.
 Sep 22 NY, New York City. Collector's Fest, The Holy Cross School. 332 W. 43rd St., btv. 8th & 9th Ave., SH: 10am-4pm, A: free. Gary, PH: 718-972-3872.
 Sep 22 OH, Columbus. Record & Music Memorabilia Show, Veter-ans 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.
- Zef1-1585.
 Sep 22 ENGLAND, Norwich. Music Fair, St. Andrews Halls. St. Andrews Plain, T: 6'. Rob Lythall, VIP Events, PH: 0116-224.

- of 14 FRANCE, Auxerre. Record Fair. (89) Centre Vaulabelle. Sagadisc. Fernand Piqueras, 411 Quai Jean jaures 71000 Maccon France. PH: (33) 03853804666 or FAX: (33) 038538049.
 Oct 15 ENGLAND, London. Beatles RoadShow Day, Steve Holmes, 36 Brookglen Rd. Risingbrook, Statford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
 Oct 18 KS, Wichta. Record Convention, Holiday Inn. 5500 W. Kellogg, SH: 4pm-10pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
 Oct 19 OK, Oklahoma Chy, Record Convention, Travelodge, 3535 NW, Anthona Chy, Record & CD Show, Best Western. 2900 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-8; F: \$45, A: \$33, under 10 free. Rod Branham, PO Box 148. Chelsea, Mi 48118. PH: 734-475-1006.
 Oct 20-21 NJ, Atlantic City, Atlantique City Holiday Megatair, Convention Cr. One Ocean Way, SH: Sat. 10am-8pm, Sun. 10am-5pm, 1.600 booths. Brimfield Assoc. Inc., PO Box 1800, Ocean City, NJ, 08226, PH: 200-526-2724.
 Oct 20 NY, New York City, 45 Collectors Expo, The Inn. (Formerly Days Inn) 440 W. 57th SL, 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, 45 Collectors Expo, The Inn. (Formerly Days Inn) 440 W. 57th SL, 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 OK, Tulsa. Record Convention, Econo Lodge. 11620 E. Skelly at 1-44, SH: 10am-4pm, A: \$3. Southwest Music Promos, Bob, PH: 713-771-3939.
 Oct 20 KJ, New York City, 45 Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th SL, btw. 9th & 10th Aves, SH: 10am-4pm, T: 70, 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 1-44, SH: 10am-4pm, A: \$3. Southwest Music Promos, Bob, PH: 713-771-3939.
 Oct 20 TN, Knoxville. Music Expo, Budget Inn of Ameri or Chns Quigley, 1 Colgate Ct., Battimore, MU 21228. PH: 410-455-0418.
 Oct 21 NJ, Edison. Music Explosion Record Show, Convention & Expo Center. at Raritan Ctr., SH: 10am-7, T: 200-8, F: \$65, A;
 \$6. Groovy Prods., Andy or Ina, 742 Rt. 18, E. Brunswick, NJ 08816. PH: 732-257-3868 or FAX: 732-257-2366.
 Oct 21 TX, Dallas. Record Convention, Radisson (formerly Clarion), 1981 N. Central Expwy, (at Campbell), SH: 10am-5pm, A: \$3. Southwest Music Promos., Bob, PH: 713-713-73939.
 Oct 21 WA, Seattle. Record & CD Show, Seattle Ctr. Snoqualmie Room. SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-3337.
- Sep 22 EndLAND, Norwich, Music Fair, St. Andrews Hairs, 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: 90-64; F: \$45, A: \$4, Greater Promos, Ken & Alanna Suttar, PO Box 896, South Windsor, CT 06074, PH: 860-644-8044.
 Sep 23 IL, Hilbide, Chicagoland Record Collectors Show, Holiday Inn. 4400 Frontage Rd., SH: 9am-4pm, T: 70-8'; F: \$40, A: \$3, John Govi, 3045 Worsester Ln., Aurora, IL 60504, PH: 630-889-1533 eves.
 Sep 23 OH, Toledo, Midwest Music Expo, Sommerset Hall. 2458 Tremainsville Rd. (at Douglas & Laskey Rds.), SH: 10am-4pm, T: 8', F: \$50, ea. for 1st 2, \$40, ea. thereafter, A: \$4, under 13 free. B-Bop Records, PO Box 2449, Toledo, OH 43606, PH: 419-535-1234.
 Sep 23 PA, Allentown. Fall 2001 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. before 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.
 *** A, Richmond, Record & CD Show, Holiday Inn Hotel. 2000
 ...,ves Mill Rd, T: 6', F: \$35. in advance, \$45. after Sep 10, A: \$2.50. Stand Still Music, 5918 Derrymore CL, 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: \$2.50. Nitrand. Northwest 45 & 78 RPM Only Record Show, VFW Post #91. 2000. S. Union, SH: 10am-5pm, T: 6', F: \$25., A: \$2.50. Nitrand, Northwest 45 & 78 RPM Only Record Show, VFW Post #91. 2000. S. Union, SH: 10am-5pm, T: 6', F: \$25., A: \$2.50. DN Kirsch, PH: 253-627.1342.
- World Radio History

- Sep
- Rob Lythall, VIP Events. PH: 0116-224-4300.

 28 TN, Knoxville. CD & Record Show, Best Western 118

 Merchants Dr., I-75, Ext 108, SH: 4:30pm-9:30pm, T: 30-6, F:

 \$40., A: S2. Kevin Folkeith, PO Box 1007, Greenville, OH

 45331, PH: 937-548-8364.

 29 TN, Nashville. CD & Record Show, Days Inn Airport. Briley

 Pkv., S. of I-40, SH: 100m-4pm, T: 40-6, F: \$50, A: \$22. Kevin

 Folkeith, PO Box 1007, Greenville, OH 45331, PH: 937-548-8364.
- 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: 0116-204 (200)
- Conterence Centre. 1: 0. http://www.example.com/ 2244300.
 Sep 30 AR, Little Rock. Record Convention, Best Western Inntowne. 600 Interstate 30, SH: 10am-5pm, A: \$3. Southwest Music Promos. Bob. PH: 713-771-3939.
 Sep 30 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8'. F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
 Sen 30 FL Orlando. Record Show, Central FL Fairgrounds, 4603
- 3pm, T: 135-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
 Sep 30 FL, Ortando, 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, Battimore, Greater Battimore Collectors Mart, Pikesville Armory. 610 Reisterstown Rd., 1-635, Exit 20, SH: 10am-4pm, T: 160, F: \$50. A: \$4. Annapolis Marketing, Inc., PO Box 454. Armold, MD 21012, PH: 410-757-6182.
 Sep 30 VA, Richmond, Record & CD Show, Holiday Inn Hotel. 2000 Staples Mill Rd. (Rt. 33 E. off 1-64), SH: 10am-4:30pm, T: 6', F: \$35. before Sep 10, \$45. thereafter, A: \$2: 50, \$5.0 Students & seniors, under 12 free, Stand Still Music, PH: 804-422-6772.
 Sep 30 AB, Edmonton, Record, CD, Comic & Toy Fair, Aviation Heritage Centre. 11410 Kingsway Ave., SH: 10am-4:305.

Heritage Centre. 11410 Kingsway Ave., SH: 10am-apm. Pri: 780-487-3195. Sep 30 FRANCE, Chalon-Saone. Record Fair, Parc Des Exposi-tions. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33)

71000 Macon France. PH: (33) 0385384666 or FAX: (33) 038538949.
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: 7765, 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 F, TX, Austin. Fall Record Convention, City Coliseum, 51st St. & Riverside Dr., A: \$4, A. ustin Record Convention, PO Box 90806, Austin, TX 78709, PH: 512-289-7288.
Oct 6 ENGLAND, London. Music Fair, Electric Ballroom. Camden High St., T: 6'. 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 Ctr. 14700 Reaume, Dix. Toledo (1 bik. N. of Eureka), SH: 10am-4pm, Ti. 60-8', F: \$35. A' Sa, Al Campbell, PO Box 277, Warren, Mi 48090. PH: 810-759-5133 eves.
Oct 7 V. Urica, WOULB NY CD & Record Fair, Deerfield Vol. Fire

A. \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: b10-759-5133 eves.
Oct 7 NY, Uhica, WOUR NY CD & Record Fair, Deerfield Vol, Fire Hall, 5476 Trenton Rd, (Extt 31 NYS T-Way), SH: 10am-5pm, T: 60-87, A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 0-81, S4. San, San Mateo, Bay Area Music Collectors' Expo, Expo Cit. 72495 S. Delaware St., SH: Sat, 3am-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. 2025, SH: 10am-4pm, T: 100, A: \$5., under 12 tree, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

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 MA, West Springfield, Record & CD Convention, Best Western Hotel. 1080 Riverdale Rd., SH: 9am-3pm, T: 8', F: \$40, A: \$3.50. Bob Beiniak, PH: 413-786-1929.
Oct 14 NY, Buffalo. Record & CD Show, Leonard VFW Post. 2450 Walden Ave., 1n E. cf Thruwya Exit 52E, SH: 103m-4:30pm, T: 70-8', F: \$60, A: \$3. Record Baron, PH: 716-871-8722.
Oct 14 PA, Lancaster. Pennsylvania Music Expo. Catholic H.S. Cateleria. 650 Juliette Ave., (rear), 1 mi. S. of US R1. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516. Lancaster, PA 17608. PH: 717-898-1246.
Oct 14 ELGIUM, Mons. Beatles RoadShow Day. Steve Holmes. 36 Brookglen Rd, Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 56422.
Oct 14 FRANCE, Auxerre. Record Fair, (89) Centre Vaulabelle. Sagadisc, Fernand Piqueras, 411 Quai Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380499.
Oct 15 ENGLAND. London. Beatles RoadShow Day. Steve

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.

(Buffalo Springfield from page 34)

and The Beatles' "Let It Be" later fused the string to Leslie air-pumped speaker innovation. Then, also factor into Gold Star's fame all of Phil Spector's productions from 1958-1966. The Who mixed "I Can See For Miles" in the studio as well. Ross and Levine's Gold Star clients included Herb Alpert & The Tijuana Brass, Sony & Cher, Brian Wilson with The Beach Boys, and later, Iron Butterfly.

Ross trained engineer Doc Siegel as a mixer, and Siegel engineered the first Buffalo Springfield album with Tom May. Ross is not listed in the credits and is the unsung hero of "For What It's Worth." He did strategic microphone placements when called to nearby eight-track Columbia studio and developed the pivotal drum/bass and guitar combination, including placing paper on guitar frets, which chamber gave it the wall-of-sound feel. It was smaller than most people knew. The room had an influence of their first couple of albums. Gold Star brought a feeling, an emotional feeling. [Co-owner] Dave Gold built the equipment and echo chamber."

Inspecting this new Buffalo Springfield compilation, listeners will also appreciate the contributions of Nitzsche and Gold Star vets to some of the tunes. "Everydays," a Stills composition, was recorded live at Gold Star and was produced by Stills, Young, and Ertegun. The Nitzsche-arranged "Expecting To Fly" brought wall-of-sound Nitzsche pal Don Randi in on grand piano.

In an 1988 interview with this writer, Nitzsche said after arranging "Expecting To Fly" and working with Young, "that was the beginning of art rock for me." Nitzsche is one of five names thanked in big bold letters on Buffalo Springfield Again. It demonstrates

"Everything happened so fast. We were young. We were new. When we did a six-week house-band stint at The Whisky, we thought we had no competition."

helped create the haunting sound of "For What It's Worth." For the record, Ertegun called Ross and Spector the very next morning after the "For What It's Worth" studio date and asked that they listen to some mixes of the song at Gold Star. The band picked the single, which we have all heard constantly over the last third of a century.

Ross spoke to *Goldminc* in June 2001 from his home in Southern California about what was so special about the soundboard at Gold Star.

"It was all tubes," he started, "and when you have tubes, you have expansion and it doesn't distort so easy," he explained. "We kept tubes on longer than anyone else, because we understood that when a kickdrum kicks into a tube, it's not going to distort.... The microphones with tubes were better than the ones without the tubes because if you don't have a tube and you hit heavy. suddenly it breaks up. But when you have a tube, it's warm and emotional.... It allows for the impulse."

The first Buffalo Springfield LP, bits of their second album and more than a dozen demos for this new retrospective were waxed in the legendary rooms on his shift. He elaborated about the Gold Star mono impressions that pepper this whole Rhino box: "When it came to the multitrack you could put everything on mono - the bass drum, the guitars - and keep it. Once you have it in mono, it never changes. It will be the same on Wednesday than [as when it was recorded on] the previous Tuesday, the same sound. So when you do transfer from one track to four tracks, it's OK. And to that you can add voices, never losing the quality of the bass drum track, because it's been transferred, it hasn't been disturbed. You took the mono and transferred the track one of a four track. Tracks two, three and four are for voices and guitar fills, you follow? Everything is a fresh generation. It saves you from having to overdub four generations. You have less highs and less sibilance. And, we didn't use pop filters and wind screens. We got mouth noises. Isn't that life?'

Ross pointed out the impact of the historical Gold Star echo chamber. "Our echo — Richard Furay

Nitzsche's influence away from some select song titles. Ross also tapped Don Randi for "Broken Arrow." "Expecting To Fly" and "Bluebird" were recorded at Sunset Sound with engineer Bruce Botnick (The Doors, Love) at the board — the same venue where The Rolling Stones mixed *Beggars Banquet*. So, the different studio flavors, four- and eighttrack rooms, top-notch session players and arrangers, a variety of engineers who changed audio history, Ross, Siegel, Botnick, Bill Lazarus, and later Messina, reinforced the songs. Like the current Los Angeles Lakers' basketball squad, lots of team and role players.

"Everything happened so fast," recalled Furay. "We were young. We were new. When we did a six-week house-band stint at The Whisky, we thought we had no competition." Furay still marvels at Buffalo Springfield's

ruray still marvels at bullato springiteles longevity and the durability of their recordings, copyrights and publishing catalog. "It's pretty incredible, isn't it? Five young guys who brought five different elements together. When we put our stuff together, it was like, 'Here's what I want to contribute to your song, Stephen and Neil.' We took elements of folk, blues, and country and we established our own sound. We were pioneers, and I see that more in Poco. Musicians especially heard the intricate use of vocals."

"For What's It's Worth" became an anthem for film and sample use. But few know that Furay's "A Child's Claim To Fame," a song commenting on the frustration about non-team player Neil Young, ended up in the soundtrack and movie Wonder Boys, directed by music afficiando Curtis Hanson.

Furay, who cowrote the book For What's It's Worth The Story Of Buffalo Springfield with John Einarson, further reflected on Buffalo Springfield. "I think we're one of the most popular, mysterious American bands. The mystique has lasted for some reason — two years, a monster anthem hit of the '60s, but no one really knew us. Neil has gone on to become an icon, Stephen has made enormous contributions, CS&N, Jim Messina and me [with] Poco, which I believe opened the doors for the contemporary country-rock sound. Our legacy speaks for itself."

— Harvey Kubernic

MARKET BEAT

Greater Hartford show a mixed blessing

After days of rain, the sun shone on the day of the May 6, 2001, Greater Hartford Record Show.

"We always take a risk with this show regarding the weather here in New England. When it's the first warm weekend [of the year], it tends to hurt the crowd," said Ken Sultar, show promoter, who runs seven shows a year: the Hartford, Conn.; show and two shows each in East Hartford, Conn.; North Haven, Conn.; and Springfield, Mass. The show included the Ninth Annual Silent Auction To Benefit World Hunger, a charitable organization started in 1975 by Harry Chapin, with records, promos, memorabilia and other items up for auction. According to Sultar, the show's auctions have netted the charity tens of thousands of dollars over the years.

"Most of the dealers were happy," Sultar told *Goldmine*. "Even though attendance was down [from the usual 1,000 to 1,500 down to 700 or so], the buyers were there. I don't see record shows going away in the near future. Our shows in general have maintained or increased their customer base from a year ago. [Due to the great weather] The Hartford show this year was an exception."

"It was too beautiful of a day, after several weeks of rain," lamented collector Chris Malis, who sets up at all seven of Sultar's shows as a hobby, not as a full-time business. "It was not as good as previous shows in that only about half the normal number of people showed up." He did say that the Hartford show is the largest in New England, with more than 160 tables and usually drawing up to 1,500 collectors.



Ah, the joys of sifting through bins of collectible records.

Malis said collectors buying at his table were focusing on progressive music, "primarily European bands from the '70s like Focus, Gong, Soft Machine, Tangerine Dream (older stuff), Caravan, etc. Porcupine Tree is an extremely popular group today across all formats — vinyl LPs, 455, EPs and CDs.

"I sold a copy of the first Rare Bird album for \$45 and a Hendrix book with a CD of home recordings for \$30. Most of my vinyl sells for \$5 to \$20, with bargin bins of Top 40 albums selling for a buck or two."

"I watched Elvis Presley on *The Ed Sullivan* Show and bought my first record when I was six," Malis told *Goldmine*. "I started doing record shows in '83, having worked in records, both wholesale and retail, prior to that. I am probably one of the few dealers at the shows for whom this is a hobby and not a full-time business. Yes, I do make some extra money, but the main reason [to set up at shows] for me is to keep my hand in record collecting.

"After the chore of setting up my tables, it is a real pleasure to see friends, both other dealers and customers, who are there to talk music. This is the biggest difference between selling online and at shows. The personal



65

One dealer's back wall.

contacts can't be beat," said Malis, "and I love to share musical information with others."

"I have met many young people who are fascinated with the '60s and '70s music scenes, and many of them still come up to me at shows and tell me they will not buy CDs because vinyl sounds better."

Dealer Alan Glaser told *Goldmine* that his "sales were down compared to the last show at the venue, but the previous show was unusual in as much as it occurred on the same afternoon as Bruce Springsteen was starting a two-day stint upstairs at the [Hartford] Civic Center. That brought in a crowd that was looking for E Street Band collectibles, and the dealers who had that product were able to capitalize on it," he pointed out.

Glaser said his sales were across the board, with no real artists or genres standing out. "At this moment in the music business, there are no real lasting genres, formats or artists. I deal primarily in press kits," he explained. "They usually sell according to one of three factors: 1) the immediate fad of the moment — which comes from the teen market; 2) the long-term, hard-core fan who returns for the latest item or something he hasn't previously seen on his favorite artist; or 3) the "surprised" collector or browser who didn't realize items such as press kits existed and buys in a batch.

"To try to catch all three customers, I have to stock a huge variety of artists and genres, but 95 percent of the focus is on rock, pop, blues and crossover rap artists. I also sell used and collectible 45s and albums. But that has become a smaller percentage of my mix in most cases. In summation, one never has enough Stevie Nicks or Britney [Spears] items to fill the demand and please everyone," Glaser said.

Glaser has less optimism than Malis as to the future of record shows and collecting. "At large, I see the record collecting hobby as diminishing. The visual effect of an album — its size, the jacket photography the desirability of packaging and the willingness to actually pay for music is missing in today's youth market. Not only is music of the day available en masse and hyped sea to foaming sea, but the existence of Napster and CD-R burning has made a generation satisfied with getting its music both free and minimally packaged.

"This generation, when it comes time to look back, will look to CDs, not vinyl, as their heritage. Of course, what was and is rare and beautiful in package as well as sound will always be collectable as long as the condition is acceptable to the buyer. And it remains the responsibility of a good dealer not just to sell product, but to inform and educate buyers and browsers alike. The best one can do is to share one's excitement in a business or a hobby with others. Music still remains something people buy for pleasure, Glaser pointed out, "not because of forced need, like auto insurance."

- Greg Loescher

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The single "Ophelia" from Northern Lights-Southern Cross, Jungle" (a heartbreaking ballad) and "Rag And Bones" (Robertson had a great-grandfather who made his living as a ragpicker, a sort of mobile junkman). Helm dazzles on the opener, the funky New Orleans-fashioned "Forbidden Fruit." Danko's only solo, "It Makes No Difference," is his best vocal since "Unfaithful Servant" (from The Band). It's a simple yet effective ballad in which he (via writer Robertson) pines for his lost love ("It makes no difference where I turn/I can't get over you and the flame still burns"). This emotive sixminute-plus ballad includes a tight three-man harmony on the chorus. Hudson's soprano sax and Robertson's melodic but edgy guitar solo make this one of their masterpieces.

"Acadian Driftwood" is the epic tale of the Acadians, who were exiled in the 1700s from Acadia, a former French colony in New Brunswick and Nova Scotia, Canada, and parts of Maine in the U.S. The majority moved to Louisiana. These displaced people became known as "Cajuns." Admittedly influenced by The Grapes Of Wrath, John Steinbeck's novel about migrant workers, Robertson turned out what is considered by many to be the pinnacle of The Band's career. This six-minute-plus saga is impeccably arranged, featuring Hudson on piccolo, accordion and bagpipe chanter; fiddle virtuoso Byron Berline; and Robertson's pungent acoustic guitar work. This eight-verse masterpiece includes alternating lead vocals by all three lead singers. They combine for smooth yet twangy harmonies on the chorus, culminating in a French-Canadian version to end the song.

The bonus tracks include an early, stripped-down version

of "Twilight." A faster studio take, with Danko on lead, would be released as a single (uncharted) and appears on their last release, Islands, also as a bonus track. This slower version is vastly superior to the latter's vaguely reggae stylings and features both Danko and Helm taking lead vocals. The former evokes Robertson's melancholy lyrics much more effectively. "Christmas Must Be Tonight," sung by Danko, is featured here in an inferior faster take. It was considered for a single but wound up in a more thoughtful version on Islands. Robertson would record it as a CD single (A&M CD 17661) in 1988, culled from the soundtrack to the seasonal flick

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Scrooged. Northern Lights-Southern Cross is a musical treasure chest from a maturing group. It's arguably the most overlooked work in their canon

Islands, their final studio album, released in 1977, was recorded and assembled quickly to fulfill the group's contract with Capitol. Coming on the heels of Lights, it was a colossal disappointment to most. Though clearly the weakest album the group ever put out, there's still some material here that any fan would savor.

The opener, "Right As Rain," is a mid-tempo ballad with Manuel on lead. Danko is effective on the aforementioned "Christmas Must Be Tonight." "Knockin' Lost John," an accordion-led, Basement Tapes-style rocker features Robert-

(Please see Reissues page 73)

(Reissues from page 63)

Helm sings lead on four of the six bonus tracks on the Moondog Matinee reissue - the gospel tune "Didn't It Rain" (Mahalia Jackson), "Shakin" (an R&B tune of unknown origin), "What Am I Living For" (Chuck Willis) and "Going Back To Memphis" (by Chuck Berry, which was probably scrapped to make room for Berry's "Promised Land"). Danko sings the remaining two, "Drying Heart Blues" (a ballad merely credited to "Brown") and "Endless Highway" (a studio version of the Robertson original). This project appears to be a labor of love for The Band. As Robertson is quoted in the liner notes, "We did Moondog Matinee for ourselves I felt on most of the tunes we pulled it off, and that's hard to do." This transitional "treading water" album of covers of some of The Band's favorite tunes was subtle, but in retrospect is quite a gem.

Contact us: Tirso de Molina S/N, Centre d'Empreses

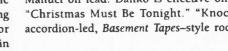
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Gola	Ming wa	NI LIDI ADO	Roy Head Roy Head and the Traits LP TNT 101
several items to add	a particular 45, LP or CD? Pe d to your collection. Now there usic you need - the Goldmine	e's an inexpensive way to	Dion and the Belmonts Where or When 45 Laurie 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).
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Name Address City State			715/445-2214 Fax: 715/445-4087 PAYMENT: Check Money Order MasterCard VISA American Express Novus Credit Card # Exp. Date: Signature Signature
Name Address City StateZip _ E-mail address Item #1	PhonePhone	RECORDING	715/445-2214 Fax: 715/445-4087 PAYMENT: Check I Money Order MasterCard VISA American Express Novus Credit Card # Exp. Date: Signature Exp. Date: 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. FORMAT LABEL & CATALOG NUMBER
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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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Looking for a particular recording? Advertise it in the Goldmine Want List section. The cost is \$1.00 flat fee, plus 50¢ per item. Use the form at the beginning of this section to list your wants. Mail the form, along with pay-ment, to: GOLDMINE Want List, 700 E. State Street, Iola, WI 54990.

DON SIMPSON • 16316 S W. Estuary Dr. #202 • Beaverton, OR 97006 Looking I or The Following In Any Formati ARTIST RECORDING FORMAT The Alghan Whites - Any Live The Twilight Singers - Any Live JAMES BARTON • 3495 Lincoln Ave.	FRANK CONTI • 712 8th St. • Secaucus, NJ 07094 • Phone: 201-330-9409 • E-mail: marylee711@aol.com ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER TEDDY RANDIZZO - Big Wide World, LP M/M-, Colpix SCP 445(S) (M) ANGELA CARTWRIGHT - Angela Cartwright Sings, LP M/M-, Starbright HLP 102 MARIE MACDONALD - Body Sings, LP M/M-, RCA LP, M 1585 FOUR LOVERS - Joyride, LP or EP M/M-, RCA 1056	BT PUPPY RECORDS • 157 E 32 St. • NY, NY 10016 • Phone: 212-679-1092 • E-mail: wolintz@erols.com ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER DEL SATINS, Out To Lunch, LP, BT I ^h uppy 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 1012 THE COKEN, The Very Best Of The Tokens, LP, BT Puppy Records, BTP 1012 THE COKEN, The Very Best Of The Tokens, LP, BT Puppy Records, BTP 1012 THE CHIFFONS, My Secret Love, LP, BT Puppy Records, BTP 1011	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 CO (w/"Green Grow the RushED") Murrur US cassette w/"There She Goes Again" on insert	
Shadyside, OH 43947 740-676-1583 (VG + + or Mint(-)) ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER NUGGETS - Original Arty Facts/Psychodelic Era, LP, Electra REE - Free (2nd LP), LP, Island? ROGER WATERS - Amused to Death, LP, Sony	KARTA IGLESIAS • P.O. Box 702 • Ithica, NY 14851 • Phone: 607-279-0454 • E-Mail: karta@kartamusic.com ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER	PAUL KELSO • P.O. Box 122184 • Arlington, TX 76012 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER BOB DYLAN - Looking to trade VHS "live" recordings	REM Singles Collection PTS 2039 Japan cassette Stand German 7577CD CD single Orange Crush German W7652 (3" CD in 5" slimline jewel case w/adaptor) The One Love / The One Love UK 12" promo Green Spain 12" LP Fables of the Reconstruction Spain 12" LP	
BON JOVI - Slippery When Wet (orig. "T" cover), LP, Mercury FRANK JAPPA - Weaseals Ripped My Flesh (CD) FRANK JAPPA - Latter (Box Set) (LP) FRANK JAPPA - Thing - Fish (3 LP/Custom Box) (CD) VELVET UNDERGROUND - S/T MGM (LP) VELVET UNDERGROUND - W/NICO original banana (MGM) (CD) FLEETWOOD MAC - In Chicago (LP) FLEETWOOD MAC - Pious Bird of Good Omen (LP) FLEETWOOD MAC - Mr. Wondertul JACK BRUCE - At His Best (Obi) (Polydor) (LP)	FINK - Along With MAD, LP MURDER, INC - By Irving Joseph, LP MUMPH - (in stereo only), LP FELIX SLATKIN, LP EMANUEL VARDI, LP RAYWOND SCOTT, LP YOSHIHISA TACHIBANA • Sunpark Ogaki #402	VARIOUS ARTISTS - Looking to trade VHS "five" recordings Your audio and video lists welcomed, VG condition or better ROGER SITEK • 7 King Terrace • Beveryly, MA 01915 Wanted - Jefferson Airplanes and Jefferson Starship - TOP Dollar paid if you can help - Please write.	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	
SOUNDTRACK - The Trip (LP) GODZ - Note. "Send Any Info Thanks!" YAN HALEN - For Uniawful Carnal Knowledge, Promo Box/LP ATOMIC ROCSTER - Nice N' Greasy (LP) BLACK MASS - Lucriter # Uni 73113 (LP) DYLAN, HARRISON, STARR - Greatest Show On Earth At MSG (LI') BLACK SABBATH - Sabotaga (Gatefold) (LP) CANNIKAL/HEADHUNTERS - Land of 1.000 Dances (CD) BLACK SABBATH - Bagdad (Compact Disc) ROPY CALLGGHERTASTE - Live At The Isle of Wight (LP)		ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER JEFFERSON STARSHIP - 1974-1980 Live Recordings JEFFERSON AIRPLANE - 1967-1972 1 JEFFERSON AIRPLANE - 1967-1972 1 JEFFERSON AIRPLANE & STARSHE GRACE SLICK - Autographs EVAN BORIS	preferred. ADRIAN NUNES • P.O. Box 4382 • Middletown, RI 02842 • 1-401-845-9659 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER WANTED: ROG Stewart VHS Video Unplugged and Seated with Ronnie Wood.	
NOR EXCLUDICOUSTS - Cherry Rife Store of Wards - N.P. BLACKWELL • PO. Box 5511 • Columbia, SC 29250 • Fax: 803-254-1615 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER THE STRITTALABES - Sant Go Marching In, 45: VI THE STRITTALABES - Dut On The, 45: VI THE STRITTALABES - The Lass Mile of the Way, 45: VI	JUNE RUPEL, June, LP, Vido Records 401 COOK, Heart, LP, UK 9026 NANCY STEELE, Nite, UK 9026 PAT MORRISSEY, Standing Pat, LP. Addison Ad 3001 MEADE LUX LEWIS, Booge Wroage Classics, 10° LP Blue Note 7018 WADE LEGE, New Factor New Spunds, 10° LP Blue Note 5031 ROSEMARY CLODNEY Write Were Young, 10° LP Columbia CL 6297 MONICA LEWIS, From Kush Im, 10° LP Johitea LP 20 ROSEMARY CLODNEY OF Stage, 10° LP Dibitea LP 20 ROSEMARY CLODNEY OF Stage, 10° LP Lobitea CL 2581 PEGCY LEE, Rindharvous Wint, 10° LP Columbia CL 2581 PEGCY LEE, Rindharvous Wint, 10° LP Canton H 151 LLY RERGY ES MITH, Angue In The Asset LP Yerve MIGN 8374	G Saint Andrews Court Old Westbury, NY 11568-1710 Tel: (516) 997-4840 Fax: (631) 234-8248 E-mail: discdoc@borafreefoods.com Web: www.bornfreefoods.com/discdoc.htm! ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER Cactus World News, No Shelter, DP Modern Rinnance, Adventure IP Chibliand, CD	WARLED: Rod Stewart VRS viced Unpubliced and sealed with nonline wood 1993 MTV unplugged series (no bootlegs) VINCE KIKEL • 2886 Mason Avenue • Port Huron, MI 48060 • E-mail: vkmk@earthlink.net ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER EKATLES Butcher Cover pasts over any condition LINERD SKINERD 455 LPs imports storts any filed	

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• 1865 Ocen Ave., Apt. 6-H Brooklyn, NY 11230 · Phone: 718-253-3434 High quality transfer single to CD ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER ELVIS PRESLEY - Softly As I Leave You, CD Single, RCA Victor HOWIE SCHNEIDER - Minnesota Bound, 78 RPM, T.A. Blues, Call Me Label

REV. CHUCKEE

• P.O. Box 3064 • West Palm Beach, FL 33402 • Phone: 561-254-5429 • E-Mail: 11ammadawg@hotmail ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER MARIE NOFSINGER - Pantys & Boots, CD, Corral Cafe BONNIE RAITT - Blender Blues, Single, No official release WASHBOARD BILL - Harry Belefonte Sessions, Vinyl, Folkways ? BLU STU HERMAN - Anything, anyhow, anywhere

ERIC MOORE

• E-Mail: eric.n.hr.moorea@intel.com • Phone: 916-356-1618 Prione: 916-306-1618
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 TIM BERNE - Fractured Fairy Tales
 VARIOUS ARTISTS - Jazz Satellites, Electrification, Vol. 1
 VARIOUS ARTISTS - Oceans Of Sound
 DREAM SYNDICATE - Days of Wine And Roses

TOM BERTRAND

• 235 East 13th St. 4M • New York City, NY 10003 · Phone: (212) 673-6568 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER BOB DYLAN - 1987 European Concert, Tour With Tom Petty, Heartbreakers Cassettes or CD BOB DYLAN - 1981 Shot Of Love Concert Tour Cassettes or CD BOB DYLAN - 1978 Street Legal Concert Tour Cassettes or CD

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• 2919 Brinkey Wy. #18 • Louisville, KY 40218 Louisville, KY 40218
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ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
REDBONE - Message From A Drum, Cassette, Epic ET-30815
GENE PITNEY - Country Side Of, 8 Track, Musicor I.T.C.C. M8-3104
PAT B00NE - Originals, 8 Track, ABC XASD-301
WAYLON JENNINGS - Hangin' On, 8 Track, RCA P8S-13918
SHIRELLES - Very Best Of, 8 Track, Scepter Citation Series 1802
B0B CREWE - Generation, Music To Watch Girls By, 8 Track, DynoVoice DV89003

9003 ROGER MILLER - Tender Look At Love, 8 Track, Smash SR8-67103 ROGER MILLER - Whistle Stop, 45, Buena Vista 493 LOUIS ARMSTRONG - When You Wish Upon A Star, 45, Buena Vista 489 BOBBY GOLDSBORO - These Are The Best Times, 45, Buena Vista 561

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Davton, OH 45404

• Phone: 937-220-9131

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MICHAEL P. MAHON

41 Gleason St

- Framingham, MA 01701-3504 • Phone (508) 877-0191
- 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 fan of The Ventures in Japan or USA, new or used. Please let me know.
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 I. THE VENTURES Live in Box Vol. 3 (Liberty Box Set) TOCP-7826 to 7829
 THE VENTURES Melody Hits in Japan (East World) TOCT-6376
 THE VENTURES Nelody Hits in Iapan (East World) TOCT-6378
 THE VENTURES Flying High (Inside Out) TOCP-7239
 THE VENTURES Flying High (Inside Out) TOCP-7239

- VENTURES Bel Age With The Ventures Vol. 1 (Panam) (5" mini disc)
- CRCP-43 THE VENTURES Bel Age With The Ventures Vol. 2 (Panam) (5" mini disc)
- CRCP-44 8. THE VENTURES - Bel Age With The Ventures Vol. 3 (Panam) (5" mini disc)
- CRCP-45 9. THE VENTURES - With The Rice Girls Kanari Koi/Flower of the Sun CEDC-
- 10697 (Avenue) (5" mini disc) 10. YUZO KAYAMA AND THE LAUNCHERS Love Forever (Capitol Records) Capitol-5703 45 RPM

WARREN WALKER JR. • 638 S. Shelling, Apt. 10 • St. Paul, MN 55116 • 16511698-3258 1651/1698-3/208
 Looking For The Following 7" Singles, LP', CD's, And British Discographies ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER ARROWS, Complete British Discography 1974-19767
 BLACKFOOT SUE, Moonshine, 7"/U.K./DJM DIS 411
 BLACKFOOT SUE, Never Push Your Mother, LP/U.K/DJM DIS 463
 BARRY BLUE, Complete British and or German Discographies
 CHICORY TIP Complete British Discography 1971-1974?
 LYNSEY DE PAUL, Tigers and Fireflies LP/U.K.
 GLITTER BAND, Greatest Hits, LP/U.K./Bull 264
 GLITTER BAND, Greatest Hits, LP/U.K./Bull 264
 GLITTER BAND, Greatest Hits, LP/U.K./Bull 264
 GLITTER BAND, Bell Singles Collection CD
 HELLO, And Grain, LP/German
 HELLO, Shine on Silver Night, LP/Japan
 JOBRIAH, Complete British and or French Discographies
 KENNY, The Sound of Super K, LP/U.K./RdK 518
 KENNY, The Sound of Super K, LP/U.K./RdK 518
 KENNY, The Sound of Super British Discography
 RUBETTES, Complete British Discography
 RUBETTES, Complete British Discography
 RUBETTES, Complete British Discography
 RUBETTES, Complete British Discography
 AUNIN STARDUST, Greatest Hits, LP/U.K.
 STEVENSONS ROCKET, Poetry In Motion 7"/U.K.
 WUGETHER, Side By Side 7"/L.K.
 WUZARD, Main Street, CD or LP ooking For The Following 7" Singles, LP', CD's, And British Discographies

KURT COLE

• 212 Emerald Circle, North Whitmore Lake, MI 48189-8263 Whithing Lake, init focus of the second second

ARTIST TIST RECORDING FORMAT LABEL & CATALOG NUMBER EODORE BIKEL - A Folksingers Choice, Electra, 1964 Guitar Player Label, Stereo, EKS-7250

stereo, ENS-7250 RDON BOK - Self titled, Verve/Folkways, 1967, stereo, FTS-3016 IY COLLINS - The Judy Collins Concert, Electra, 1964, Guitar Player Label, JUDY COLLINS

Stereo, EKS-7280 ROBIN & BARRY DRANSFIELD - The Route Of The Blues, Trailer, 1970, or Highway re-issue, LER-2011 ROBIN & BARRY DRANSFIELD - Lord Of All, I Behold, Trailer, 1971, or Highway

RUBIN & BARRY DIVINISTIELD - LONG OF AN, FORMAN, HORON, HO

STUC-2 DICK GAUGHAN - Call It Freedom, Cettic music, 1988, CM-041

JUDY HENSKE - Self Titled, Elektra, 1963, Guitar Player Label, Stereo, EKS-7231

JUCY HENSKE - High Flying Bird, Elektra, 1963, Guitar Player Label, Stereo or Mono, EKS-7241 or EKL-241
 JHUY HENSKE - High Flying Bird, Elektra, 1963, Guitar Player Label, Stereo or Mono, EKS-7249 or EKL-249
 JETHRO TULL - Living In the Past, Reprise, 1972, Steamboat Label, MS-2106
 NIC JONES - Bailads & Songs, Trailer, 1970, or Highway re-issue, LER-2014
 NIC JONES - Self Titled, Trailer, 1971, or Highway re-issue, LER-2014
 NIC JONES - Self Titled, Trailer, 1971, or Highway re-issue, LER-2018
 BOB & CAROLE PEGG - He Came From The Mountains, Trailer, 1971, or Highway re-issue, LER-3016
 JUCY RODERICK - Woman Blue, Vanguard, 1965, Stereo or Mono, VSD-79197 or VIS-9197

JUDY RODERICK - Woman Blue, Vanguard, 1955, Stereo or mono, valar or VRS-9197 or VRS-9197 STAN ROGERS - Fogartys Cover, Barn Swallow, 1977, 8S-1001 SPIRIT - The Best Of Spirit, Epic, 1973, Yellow Label, KE-32271 BRIDGET ST. JOHN - Ask Me No Questions, Dandelion, 1970, D9-101 TRADER HORNE - Morning Way, Janus, 1970, JLS-3012 MARTYN WYNDHAM READ - Self Titled, Trailer, 1971 or Highway re-issue, LER-2

/ MARTYN WYNDHAM READ - Hany, The Hawker Is Dead, Argo, 1973, ZFB-82 MARTYN WYNDHAM READ - Andy's Gone, Broadside, 1979, BRO-134 MARTYN WYNDHAM READ - Across The Line, Greenwich Village, 1987, GVR-? MARTYN WYNDHAM READ - All Around, Down Under, Greenwich Village, 1988, GRO -

MARK FRANKLIN • 5345 Valley Lane East Columbus, Ohio 43231-3114 USA • Phone: 614-898-5345

- E-Mail: acdc@insight.rr.com ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER ARTIST RECORDING FORMAT LABLE & CATALUG 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 7th Singles (ANY) NEW ZEALAND CONTACTS NEEDED AC/DC: CANADIAN 7th Singles (ANY) AC/DC: "IF YOU WANT BLOOD YOU'VE GOT IT" SPLATTER VINYL from Holland
- AC/DC: IF YOU WAIT DLOOD YOU VE GOT IT SPLATER VINTL from Holland AC/DC: Magazines (1970's, especially Australian, Regional and Record indus-
- try mags) AC/DC: Pron mo and magazine archive photos (Promo photo of Bon Scott sitting
- AC/DC: TICKET STUBS (1970's)

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(Reissues from page 73)

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Generally, a set of mismatched odds and ends of this sort aren't compiled and released until after an artist's death. (We are fortunate that Burnside is still with us and he has recently issued an album of fresh material.) Yet this entertaining set hangs together surprisingly well, and the sound quality is sharper than you'd expect considering the origins of the tapes. Roots music aficionados who would like a deeper look at working bluesman's life and times are well advised to check this one out. (www.mc-records.com)

— Ken Burke

BUDDY KNOX She's Gone... The Liberty Years Connoisseur (COLL 101)

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(Reissues from page 79)

than-white Johnny Mann Singers. The singer's biggest Liberty hits, covers of Clyde McPhatter's "Lovey Dovey" and The Five Keys' "Ling Ting Tong," were less the classic equation of nervy country singer plus R&B equals rock 'n' roll than a catchy pop formula for the Clearasil" set.

Knox was in his late 20s during this period, but sounded youthful and effervescent on clever up-tempo ditties "Dear Abby," "Three Eyed Man," and the Gene Pitney-penned "Tomorrow Is A-Coming." True rockers are more apt to dig Tex-Mex flavored ditties "I Got You," "Chi-Hua-Hua" and the sassy "She's Gone." Better still are the "Lonely Weekends"-inspired gospel rocker "Shadaroom," the verging-on-funky countryrocker "Hitchhike To Georgia" and a very bluesy version of The Clovers' "Good Lovin'." The latter tunes offer proof that Liberty had no concept of how to showcase Knox at his best until it was too late.

Glutted with fine period photos, the booklet contains a highly informative annotation by Roger Dopson, which, along with this smart compilation, sheds much-needed historical perspective on a classic American rocker. (www.connoissueurcollection.co.uk) — Ken Burke

INXS

Shine Like It Does: The INXS Anthology (1979-1997) Rhino (R2 74262)

What better way to usher in summer than with a fat, double digipak from one of the edgiest feel-good pop bands ever. This comprehensive anthology is not only careerspanning — traveling from INXS' exuberant extremely late '70s and '80s glory days to their more grown-up late-90s material — it also reminds us how very vital their music was, despite the monstrous overshadow of their outstanding '80s chart-toppers.

What better way to usher in summer than with a fat, double digipak from one of the edgiest feelgood pop bands ever.

Full of hits, alternate takes and B-sides, Shine Like It Does leaves nothing out. Hip hitsters will appreciate "Need You Tonight," "Devil Inside" and "Suicide Blonde" among others, while completists should rejoice with the inclusion of "Different World" and "Good Times," from the Crocodile Dundee and Lost Boys soundtracks respectively.

If 42 tracks weren't enough, *Shine* comes packed with extras on paper, which allows an aural history to become oral, including a great booklet, interviews and (most important) track by track tidbits from band members.

Even after so much time, and from so far away in the contemporary musical climate, what is most obvious in revisiting INXS' music is how enduring it has become. Do some of the songs sound painfully dated? Yes, but not as many as you'd expect.

Does this collection allow weakness to shine alongside sheer brilliance? Yes again. But in so doing, the music comes across as nothing less than honest — a true reflection of a band who have never presented themselves as anything but.

- Amy Hanson

KIND OF BLUE: THE MAKING OF THE MILES DAVIS MASTERPIECE Ashley Kabn

Da Capo Press (256 pages, \$23)

Ashley Kahn may have invented a new kind of biography by chronicling the making of the 1959 Miles Davis masterpiece, Kind Of Blue. The Dark Side Of The Moon of jazz, Kind Of Blue has never been out of print since its release and is selling ever more steadily; word is it's moving about 5,000 units a week these days. And well it should: One of the most beautiful albums ever made, Kind Of Blue is a jazz haiku whose elegance and simplicity broke ground at its debut and has since become synonymous with timelessness. Small wonder its sold some five million copies.

Reading this brief book goes very quickly; Kahn writes sparely and informatively and is clearly in love with his material. Not only did he have unusual access to Sony's Columbia studios and archives. Kahn also was able to interview numerous people involved with the project then and now, including two who were in on the creation: drummer Jimmy Cobb and photographer Don Hunstein.

His book traces *Kind Of Blue* from conception to execution, interweaving Davis' relatively well-known life story with the fresh history of the record itself. Along the way, Kahn also sheds remarkable light on the making of jazz, the equally improvisatory nature of making records (it used to be far more improvisatory than it is now) and the vagaries of history.

The reader who reveres Davis will learn a great deal from Kahn, including the particulars of the recording sessions that yielded such immaculate music, anecdotes about the interplay between Davis, saxmen Julian "Cannonball" Adderley and John Coltraoe, keyboardists Wynton Kelly and the more influential Bill Evans, and producer Irving Townsend. Also, the reader will learn how Columbia discovered more than four decades later that the *Kind Of Blue* tapes were recorded at the wrong speed, rendering "wrong" all editions of this talismanic record until 1997, when Sony Legacy released it properly recorded, with an alternate take of "Flamenco Sketches."

Along the way, Kahn discourses on modal jazz, free jazz, the influence Kind Of Blue has had on trance music and the way it still represents the pinnacle of small-group jazz. Not only has the album influenced everybody from Oscar Brown to Mark Isham to Jon Hendricks, for years it has symbolized the confluence of style, creativity and commercial clout that Davis embodied for so long.

"In the church of jazz, *Kind Of Blue* is one of the holy relics," Kahn writes. "Critics revere it as a stylistic milestone, one of a very few in the long tradition of jazz performance, on an equal footing with seminal recordings by Louis Armstrong's Hot Fives and Charlie Parker's bebop quintets. Musicians acknowledge its influence and have recorded hundreds of versions of the music on the album. Record producer, composer, and Davis confidant Quincy Jones hails it as the one album (if that were the limit) that would explain jazz.

"Yet, Kind Of Blue lives and prospers outside the confines of the jazz community. No longer the exclusive possession of a musical subculture, the album is simply great music, one of a very, very few musical

World Radio History



Book Reviews

AND OF BLUE THE MAKING OF THE MILES DAVIS MASTERATICE

recordings our culture allows into the category marked 'masterpiece.'"

Indeed. The first time you listen to *Kind* Of Blue is akin to your first view of a Charles Eames chair or, these days, perhaps, an Apple Cube. What's so striking about the recording is its design, spanning the blues of "Blue In Green," the duende at the core of "Flamenco Sketches," the funk, sass and snap of "So What."

Kahn ends his book on an anecdote from August '99, when he saw a 25-something woman zero-in on a jazz CD display at Tower Records, *Kind Of Blue* at its heart. The woman picked up a copy, prompting this reflection: "Long after she disappeared toward the cashier. I thought to wonder how she had come to make her selection that day. Did she already know the album? How had she first come to hear about it? Was the purchase for herself or someone else?

"But I was not interested in conducting a marketing survey — all that leads to a different kind of research and study. I prefer just to imagine that copy of *Kind Of Blue* finding its way into the hands of some firsttime listener and working its magic."

Reading this book will lead you, too, to reminisce about the first time you heard *Kind Of Blue* and realized how much jazz had to offer.

- Carlo Wolff

GROUP HARMONY: ECHOES OF THE RHYTHM AND BLUES ERA by Todd R. Baptista TRB Enterprises (264 pages, 55 photos, ful! index) (ISBN 0-9706852-0-3)

A follow-up to Todd Baptista's 1996 book Group Harmony: Behind The Rhythm And The Blues, in Baptista's new Group Harmony: Echoes Of The Rhythm And Blues Era the same successful format is followed along with the same high level of detail — details that vocal group music so much deserves.

His approach to his two books is to include interviews with the group members, including biographical data and everyday details of their lives. He also describes, as much as possible, the ever-changing personnel lineups in vocal group careers. Readers will also find interwoven in each chapter (one chapter per group) a discussion of their recordings, followed by their complete discography. As a bonus to owners of the first book (which is still available), Baptista has included a chapter updating the groups profiled, including The El Dorados, The G-Clefs, The Harptones, The Willows. The Silhouettes, The Solitaires, The Spaniels, The Teen Chords, with additional photos. To top it all off, in this volume Baptista incorporates an all-important name index.

This volume includes detailed biographies of The Cadets/The Jacks, The Cardinals, The Channels, The Flairs, The Halos, The Larks, Lillian Leach & The Mellows, The Selah Jubilee Singers, and The Spiders. Everything you ever wanted to know about these groups but were afraid to ask!

As with his first book, all the artists will divide 40 percent of all profits, a gesture that will surely endear him to all vocal group harmomy fans. Legendary researcher Marcia Vance (1939-1988) must surely be smiling down on him from doo-wop heaven!

Considering that the very first black secular vocal group (The Unique Quartet) was recorded in 1893, it's amazing how long it's taken for the scholarship to catch up to the music. Authors such as Marv Goldberg, Phil Goria, Robert Pruter, and Jay Warner come to mind as researchers who have written books on this music, and now you can include Baptista.

Run, don't walk — don't even stop for the red light! An essential book for dedicated vocal group fans. Here's hoping Baptista is working on another volume. (PO Box 50962, New Bedford MA 02745-0033) — Eric S. LeBlanc







thrill to marvel at the performances of The Harptones — all original members, plus the lovely Vickie Burgess; The Cadillacs, including original members Earl "Speedo" Carroll and Robert "Bobby" Phillips, along with longtime member Gary Lewis; The Flamingos, with Terry Johnson and Tommy Hunt, who joined in 1956; The Drifters, with original member Bill Pinkney; The Shirelles, featuring the original lead singer, the lovely Shirley Reeves; The Belmonts, with original members Freddy Milano, Angelo D'Aleo, and Carlo Mastrangelo, as well as Warren Gradus (who joined in 1962) and Dan Elliott, lead vocalist since 1974; and the one and only Hank Ballard And The Midnighters, joined that night by original member Norman Thrasher.

Those are two concerts I attended, presented by Robbins, and I, for one, enjoyed myself immensely, on all profound levels, and I again thank Robbins for making them possible.

— Scot Dennin Fall River MA

{Despite the realities of the April 13 concert, many previous concerts by Robbins did indeed contain fake groups, billed as the actual acts. In the case of some of the original artists attending the April 13 event, money talked. Previously, some of these same artists were lambasting Robbins and even seeking lawsuits against him. The Platters' Herb Reed, who was invited but declined, is one of them. If Robbins is getting the real groups now instead of the fake groups, maybe he has woken up (our writer called Robbins several times for comment, but he never called back). In any event, any time one can see the original legends in action, it is well worth it regardless of who is the promoter. — Ed.} Are The Ventures locked out of Rock Hall?

I had to chuckle at your editorial reply about The Rock And Roll Hall Of Fame (*Please Mr. Postman, Goldmine #545, June 15,* 2001). Being an avid Ventures fan, I've found it hard to believe they haven't been inducted. Now it's just a good laugh at each year's list of nominees. Next year it'll be something like Donny & Marie Osmond, 1910 Fruit Gum Company, and The Brady Bunch. Maybe Michael Jackson or Eric Clapton for the fourth time.

Here's an idea — why not have *Goldmine* readers vote on the various categories of rock 'n' roll and give the tally. One stipulation — they must still be performing. I'd put a lot more credence in that instead of a bunch of zipper heads in Cleveland.

— Mi<mark>ke Den</mark>ison Roy UT

(Mike, What, the 1910 Fruitgum Company isn't in the Hall yet? For shame! Actually, in 1996 and 1997 we inserted a straw ballot in Goldmine for the Rock Hall inductions. Since 1997, we have inserted into Goldmine the official ballot for the The Vocal Group Hall Of Fame, located down the road from the Rock Hall, in Sharon, Pa. Maybe we'll revive the Rock Hall ballot. FYI — the zipper heads involved in the balloting for the Rock Hall Of Fame are actually in New York, not Cleveland. The Cleveland people are only involved in running the physical museum and hall of fame; the New York group runs The Rock And Roll Hall Of Fame Foundation and conducts the balloting. Cleveland gets enough grief as it is let's spread the wealth! P.S. The Ventures should definitely be in the Hall, well before the other artists you list! - Ed.)

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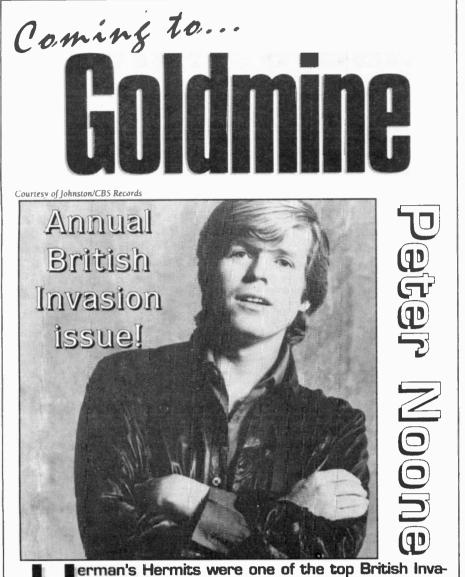
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sion groups of the '60s, battling for chart supremacy with The Beatles, The Rolling Stones, The Dave Clark Five, The Kinks, The Hollies and others. Teen heartthrob frontman Peter Noone didn't stop with the Hermits' success, constantly touring and recording to this day. (This pic is a solo shot from his Tremblers era.) While Noone is best-remembered for singing on The Hermits' smash hits (11 Top 10!) such as "Can't You Hear My Heartbeat," "Mrs. Brown You've Got A Lovely Daughter," "I'm Henry VIII, I Am" and "There's A Kind Of A Hush,' he has also toured and recorded beyond the Hermits' '60s heyday. Goldmine catches up with the vocalist to talk about his solo career and current projects as well as his Hermits history. Our annual British Invasion issue also includes items on The Beatles, Mersey Beat magazine's 40th anniversary and more.

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Weekly

- MSV00158 VARIOUS ARTISTS -PICTURE PATCHES-EARLY 1960'S ORIGINAL 15" X 20" COMPLETE STORE DISPLAY WHICH IN-CLUDES 24" X 8" POSTER & 72 IRON-ON PATCHES OF DICK CLARK, RICK NELSON, FABIAN, FRANKIE AVALON, DAVE NELSON, BOBBY DARIN & JIMMIE RODGERS, ALL IN ORIGI-NAL "29C" PACKAGES. SEALED IN GENERIC CARTON. \$100.00
- POF0056 STEVIE NICKS WILD HEART-(MODERN) 1983 21' X 30" PROMO POSTER OF PHOTO OF STEVIE BY H. WORTHINGTON, HAND-TINTED BY STEVIE. PRINTED ON HIGH-QUALITY THICK STOCK AND AUTOGRAPHED IN PENCIL NEAR BOTTOM BY STEVIE NICKS (M-) \$100.00 POR00104 FRANK ZAPPA -ZAPPA CRAPPER-(OSIRIS) 1967 UK 17" X 23" BROWN, BLACK & WHITE POSTER OF ZAPPA ON FOILET

- 23" BROWN, BLACK & WHITE POSTER OF ZAPPA ON TOILET (VG++) \$75.00 POV01089 CROSBY STILLS NASH & YOUNG -CROSBY, STILLS, NASH & YOUNG MONTH-(ATLANTIC) RARE 1971 24" X 32" PROMO POSTER W/GROUP PHOTO AT TOP & "4 WAY STREET" & SOLO LP COVERS PICTURED BELOW (1/2" EDGE TEAR) (VG++) \$150.00 POV01106 STEVIE NICKS -RHIANNON ART PRINT-SCARCE 1982 14" X 12" ART PRINT OF STEVIE NICKS PAINTING WITH POEM AT-TACHED DESCRIBING STORY OF "RHIANNON" WATERCOLOR WHICH WAS DONE WHILE HER FRIEND ROBIN WAS DYING OF LEUKEMIA. AUTOGRAPHED IN PENCIL NEAR BOTTOM BY STEVIE NICKS (M-) \$100.00 POV01107 ALICE COOPER & OTHERS -MANZANITA SPEEDWAY -
- POV01107 ALICE COOPER & OTHERS -MANZANITA SPEEDWAY -PHOENIX, AZ-7/16/72 17 1/2" X 22 1/2" SILVER FOIL CARDBOARD CONCERT POSTER W/GREAT PHOTO OF ALICE. SHOW ALSO INCLUDED CANNED HEAT & CAPTAIN BEYOND (VG++) \$273.00
- INCLUDED CANNED HEAT & CAPTAIN BEYOND (VG++) \$273.00 POV01122 SIR DOUGLAS QUINTET & OTHERS -AVALON BALLROOM SAN FRANCISCO, CA [FD-16-1]-7/8-10/66 14 1/4" X 20" FIRST PRINTING CONCERT POSTER FOR SHOWS W/EVERPRESENT FULLNESS ("BINDWEED PRESS" CREDIT AT BOTTOM) (MUCH PENCIL WRITING ON BACK, SLIGHT STAINS IN BOTTOM BOR-DER, TACK HOLES IN CORNERS, 1/2" SQUARE CORNER PIECE MUSCINC) (VG) 5600 00 MISSING) (VG) \$500.00

VINYL

An important note about our grading: We grade very conservatively! Our (VG++) records Would grade (M) in other lists. Our (VG) records are nice

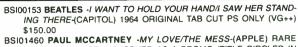
BEATLES

- BLPD1085 BEATLES -WHITE ALBUM-(APPLE) 1968 UK ORIGINAL STE-BLP01085 BEATLES -WHITE ALBUM(APPLE) 1968 UK OHIGINAL STE-REO 2LP SET W/TOP-OPENING NUMBERED COVER, 'SOLD IN UK...' DISCLAIMER ON ALL 4 LABELS, BLACK INNER SLEEVES & POSTER (NO PHOTOS) (DISCS VG+, COVER VG+) \$225.00 BLP01363 JOHN LENNON -TWO VIRGINS-(APPLE) 1968 ORIGINAL LP W/BROWN PAPER OUTER SLEEVE (DISC VG++, COVER VG++, OUTER SLEEVE VG++) \$150.00 BLP01374 BEATLES -REVOLVER-(CAPITOL ST-8-2576) RARE 1973
- STEREO ORANGE LABEL CAPITOL RECORD CLUB LP (NO CATALOG NUMBER ON FRONT COVER) (1* SEAM SPLIT) (DISC VG++, COVER VG+) \$250.00
- BLP01687 BEATLES -INTRODUCING THE BEATLES-(VEE JAY) RARE BLP01687 BEATLES -INTRODUCING THE BEATLES-(VEE JAY) RARE 1964 MONO LP W/LOVE ME DO" (BLACK LABEL W/COLOR BAND, BRACKETS LOGO & 2" WIDE TITLE; "COLUMN BACK" COVER) (4" SEAM SPLIT) (DISC VG-, COVER VG) \$500.00 BLP01798 BEATLES -YESTERDAY AND TODAY-(CAPITOL) 1966 MONO ORIGINAL LP W/PROFESSIONALLY PEELED (98% PERFECT) THIRD STATE MONO "BUTCHER" COVER (4" SEAM SPLITS, MODERATE BACK COVER WEAR) (DISC VG, CVR VG++) \$900.00 BLP01820 BEATLES -LIMITED EDITION SET-(CAPITOL/APPLE] 1996 COMPLETE SET OF 9 PURPLE LABEL CAPITOL LP'S & 4 GREEN LABEL APPLE LP'S (5 DISCS) W/GOLD PROMO STAMPS ON

- LABEL APPLE LP'S (5 DISCS) W/GOLD PROMO STAMPS ON BACK COVERS & "LIMITED EDITION" STICKERS ON FRONT COVERS (DISCS M-, COVERS M-) \$275.00 BSI01024 BEATLES -DO YOU WANT TO KNOW A SECRET/THANK
- VOU GIRL-(VEE JAY 587) RARE 1964 PROMO 45 [WHITE LABEL W/THICK BLUE & BLACK PRINT, THREE-LINE SONG TITLE] (SMALL INK MARK ON "A" LABEL) (VG-) \$250.00



30



- 1973 WHITE LABEL 45 ISSUED AS A PROMO (TITLE CIRCLED IN INK & DATE STAMPED ON "A" LABEL) (VG++) \$300.00 BSI01621 BEATLES -TRIP TO MIAMI (PART 1)/(PART 2)-(LEE ALAN PRESENTS) VERY RARE 1964 INTERVIEW 45 (VG+) \$300.00
- LP 00587 ROLLING STONES -BIG HITS VOLS 1 & 2-(DECCA) 1969 SET OF TWO GERMAN RED LABEL RECORD/BOOK CLUB LP'S
- SET OF TWO GERMAN RED LABEL HECOND/BOOK CCUB LP S W/UNIQUE COVERS (DISCS VG, COVERS VG+) \$200.00 LP 01039 **MOTLEY CRUE** -*TOO FAST FOR LOVE*-(LEATHUR) 1981 WHITE LABEL LP W/RED LETTERING ON FRONT COVER & LYRIC INSERT (2ND PRESSING) (DISC M-, COVER VG++) \$100.00 LP 01263 **ROY ORBISON** -*IN DREAMS*-(MONUMENT) 1963 STEREO GREEN W/GOLD PERIMETER LABEL LP (2ND PRESSING) (DISC M., COVER VG++) \$100.00
- M-, COVER VG++) \$150.00 LP 01984 BOB DYLAN -ANOTHER SIDE OF BOB DYLAN-(COLUMBIA)
- LP 01984 BOB DYLAN ANOTHER SIDE OF BOB DYLAN-(COLUMBA) 1963 MONO WHITE LABEL PROMO LP W/DJ TIMING STRIP ON FRONT COVER (SMALL CUT CORNER IN COVER, LINES WRIT-TEN ON TIMING STRIP) (DISC VG++, COVER VG+) \$500.00 LP 02037 YARDBIRDS -FIVE LIVE YARDBIRDS-(ODEON OP-7479) VERY RARE 1966 JAPANESE STEREO RED VINYL LP W/LYRIC IN-SERT (NO OBI) (DISC VG+, COVER VG+) \$750.00 LP 02229 MARVELETTES -SING(TAMLA) 1962 MONO ORIGINAL WHITE DISC VG+ WINAME MISSED LED & SONG TITIES
- LABEL LP (BLACK COVER W/NAME MISSPELLED & SONG TITLES LISTED INSIDE 2 1/2" CIRCLES) (C.O. HOLE IN COVER) (DISC VG++, COVER M-) \$350.00
- VG++, COVEH M-) \$350.00 03502 NILSSON -SCATALOGUE-(RCA SPS-33-567) 1971 PROMO ONLY LP OF EXCERPTS FROM VARIOUS HARRY NILSSON LP'S [INCLUDES THIN PAPER LP "COVER" DESIGNED BY DEAN TORRENCE] (2" EDGE TEAR IN COVER) (DISC VG++, COVER
- VG+) \$125.00 03952 WHO -TOMMY (DECCA) 1969 2LP SET W/BOOKLET & GATE-FOLD COVER. SHRINK WRAP HAS STICKER WHICH MEN-TIONS "SMASH HIT PINBALL WIZARD" (SHRINK WRAP SPLIT AT BOTTOM) (STILL SEALED) \$250.0

ELVIS PRESLEY

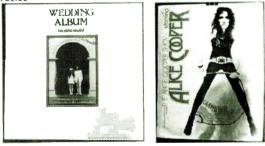
- LP 04894 ELVIS PRESLEY -MOODY BLUE-(RCA) RARE 1977 PROTO-TYPE GREEN VINYL LP. ONLY 50 PRESSED FOR EXPERIMEN-
- TYPE GREEN VINYL LP. ONLY 50 PRESSED FOR EXPERIMEN-TAL PURPOSES ONLY (DISC M-, COVER VG++) \$950.00 04895 ELVIS PRESLEY -MOODY BLUE-(RCA) RARE 1977 PROTO-TYPE GOLD VINYL LP. ONLY 50 PRESSED FOR EXPERIMENTAL PURPOSES ONLY (DISC VG++, COVER VG+) \$850.00 04896 ELVIS PRESLEY -MOODY BLUE-(RCA) RARE 1977 PROTO-TYPE WHITE VINYL LP. ONLY 50 PRESSED FOR EXPERIMEN-TAL PURPOSES ONLY ('A" SIDE MISLABELLED AS "ELVIS PRESLEY") (DISC M-, COVER VG+) \$750.00 0 05062 ELVIS PRESLEY -LET'S BE FRIENDS-(PICKWICK) 1977 PRO-TOTYPE GOLD VINYL LP MADE FOR EXPERIMENTAL PURPOSES ONLY (DISC M-, COVER VG+) \$700.00
- ONLY (DISC M-, COVER VG+) \$700.00
- LP 05283 REVELLS -GO SOUND OF THE SLOTS-(REPRISE) 1965 MONO WHITE LABEL PROMO LP (DISC M., COVER VG++) \$150.00 LP 05615 RESIDENTS -MARK OF THE MOLE-(RALPH) RARE 1981 VERY LIMITED BROWN VINYL LP WOLLKSCREENED COVER AUTOGRAPHED ON THE BACK BY ENTIRE GROUP (DISC M-COVER M-) \$300.00

JIMI HENDRIX

SI 02878 ROSA LEE BROOKS - MY DIARY/UTEE - (REVIS) ULTRA RARE 1964 SOUL 45 W/A" SIDE WRITTEN BY ARTHUR LEE OF LOVE - THIS IS THE FIRST RECORD EVER RELEASED FEATUR-ING JIMI HENDRIX ON GUITAR. (LOOKS VG, PLAYS VG+) \$1500

BEACH BOYS

SI 02951 BEACH BOYS/HOLLYRIDGE STRINGS -BRIAN WILSON IN-TRODUCES SELECTIONS FROM "BEACH-BOYS CONCERT" & "BEACH BOYS SONGBOOK" (CAPITOL PRO 2754/5) SUPER RARE 1964 PROMO ONLY RED LABEL EP OF TWO SONGS FROM EACH LP WITH SPOKEN INTRODUCTIONS FOR EACH BY BRIAN EACH LP WITH SPOKEN INTRODUCTIONS FOR EACH BY BRIAN WILSON (DATE & DJ NOTES WRITTEN ON LABELS) (NICE VG) \$1750.00



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World Radio History

83

