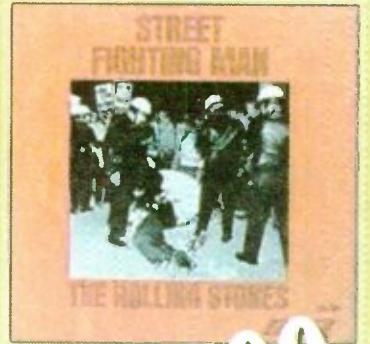


GOLDMINE

October 5, 2001 VOL 27 • NO 20 • ISSUE 553

Goldmine

THE COLLECTOR'S COMPACT DISC MARKETPLACE



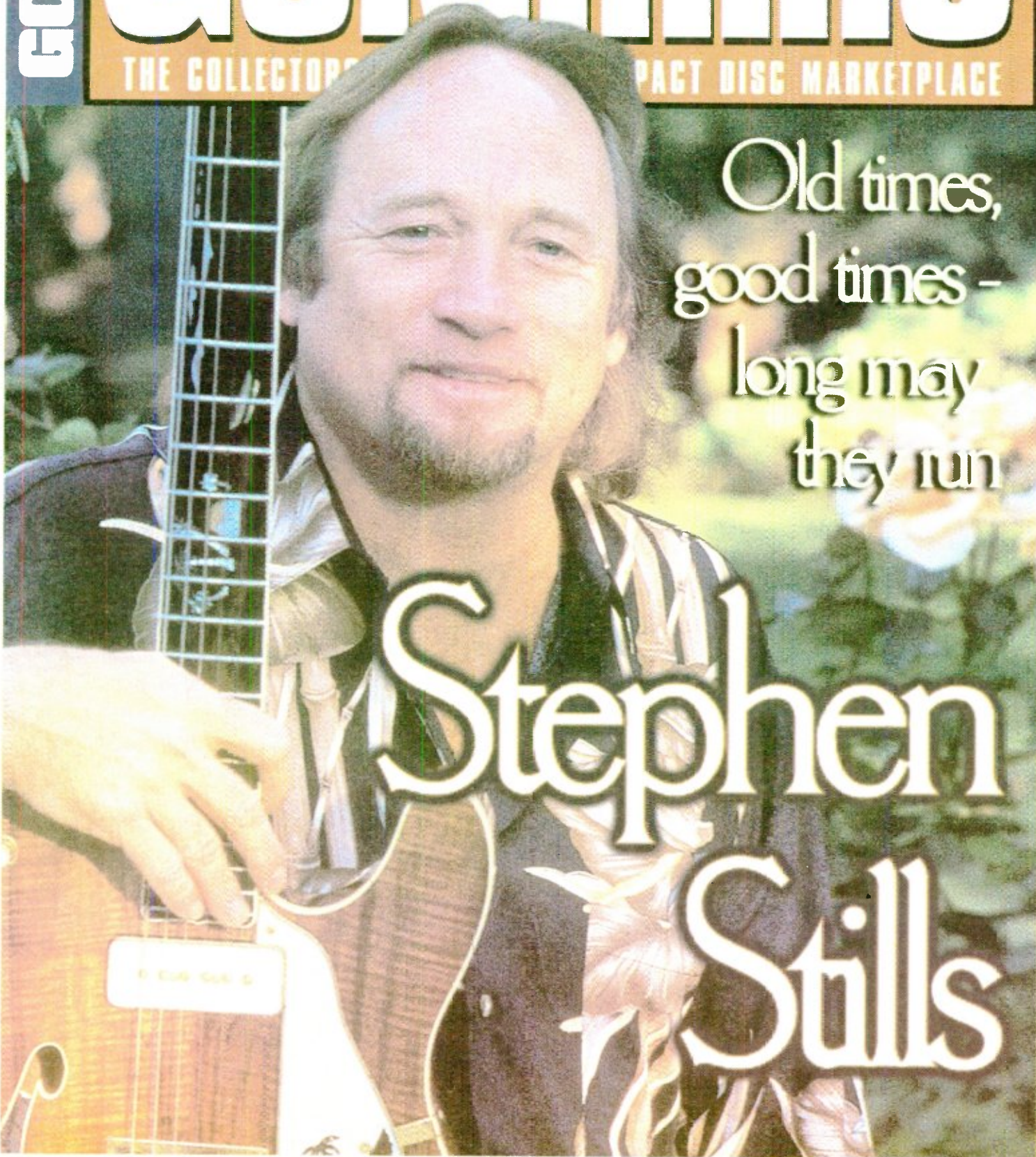
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Marcus Miller

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Old times, good times - long may they run

Stephen Stills

Reviews

- ▶ The Yardbirds
- ▶ Paul Thorn
- ▶ Chris Knight
- ▶ Elvis Costello
- ▶ Greg Koch
- ▶ Blue Oyster Cult

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A

- AC/DC** - Block Buster Pavilion Yr. 2000 size XL Red Promo T-Shirt to gig\$25 +3
- Aerosmith** - Best Yrs. Of Our Life 2 CD picture label music & interviews.....\$35 +3
- Pump** Jpn Box Custom CD MVCZ7 - Out of Print Sealed.....\$75+5
- Anderson Bruford Wakeman & Howe** - (4) 2 CD Live Yes Music Plus Circa 1989.....\$10 +3
- Tori Amos** - Promoter issued custom embroidered hooded heavy sweatshirt size XL. For Under the Pink\$145 +5
- Laser etched numbered Wooden Box Set 2 CDs Winter & Little Earthquakes No. 2 of 250.....\$125 +6
- (9) Laser etched Single Wooden Box w/ CD.....\$55 +4
- Art Deco Items** - Includes lamps, turn of the century ashtrays, check out Cool Rock Stuff Online.com

B

- Beatles** - The BBC tapes - The Original Masters 6 CD Set Christmas labels\$175 +4
- No. 1 Sealed U.S. LP.....\$75 +3
- (14) Magical Mystery Tour limited edition numbered Wooden Bus with CD UK release in orig. box only 1000 made\$75 +6
- 1965 Chicago Tribune newspaper insert written by Brian Epstein on the Beatles.....\$50 +5
- More rare newspaper items on Cool Rock Stuff online.com
- (20) McCartney - OFF the Ground limited edition UK Wooden Box Set with CD. Only 500 made\$60 +5
- (3) McCartney - Deluxe Tour Book given out at 1989-90 concerts high quality.....\$20 +2
- Revolver - 2 CD outtakes\$40 +3
- Beatle Yrs. Orig. CD Hard Days Night.....\$20 +3
- Beatle Yrs. Orig. Focus on Ringo.....\$20 +3
- Backstreet Boys** - Black XL high quality one sided concert shirt of boys.....\$20 +3
- Kate Bush** - (14) Red Shoes U.S. Sealed CD.....\$9 +2
- Rubberband Girl - Custom sleeve with litho numbered and signed by artist w/ CD.....\$45 +3
- Eat The Music 4 Song CD with numbered litho signed by artist in custom sleeve.....\$45+3
- Moments of Pleasure sealed custom box from UK.....\$35 +3
- (2) Very Rare UK box set A Lioness at Heart incl. 48 pg. photo book plus CD.....\$175 +6
- Very Rare UK Box Set Never Forever w/ photo book & CD (Different than above).....\$175 +6
- Ultra Rare French 3 CD box set incl. Kick, Inside, Lionheart and Hounds sealed\$225 +6
- Shoe Box sealed heart shaped box set.....\$150 +5
- Jeff Beck** - 1972 BBC Live Radio Show of Jeff Beck Group.....\$45 +3
- Anthology soft cvr. Guitar Tablature Edition All Music.....\$35 +3
- Black Sabbath** - Remaster UK CD's sealed Vol. 4, Paranoid Masters of Reality. 1st CD self titled; Each is\$9 +2
- Ultra Rare Box Set 6 CD UK issue incl. Beads with Cross, T-shirt and first 5 releases sealed plus Greatest Hits, No. 3 of 2,000 - very high quality.....\$225 +6
- Blues Portrait** - Historic Hardcover Custom UK book chronicling The Best of The Blues - out of print\$35 +4
- Blues Bros** - Orig. 1979 Atlantic Satin Promo Jacket to 1st LP release some stains size small.....\$75 +4
- David Bowie** - Santa Monica 72 Live CD.....\$25 +3

C

- Cobra** - Embroidered Black Satin Jacket to Stallone movie size med. Unreal Embroidery\$100 +5
- Harry Connick Jr.** - Swingtime Rare Jpn. CD w/ obi - out of print\$25 +3
- Camel** - A Live Record 2 CD Jpn. release long out of print.....\$75 +4
- Captain Beyond** - Deluxe Jpn. CD of vintage 70's release out of print.....\$50 +3
- Cheap Trick** - Top of the World Live 1979 Chicago Show 1 CD.....\$25 +3
- Cat Stevens** - 1974 Sun Times newspaper cvr. story on him.....\$35 +3
- 1971 LA Show live on radio - Vintage 1 CD Rare\$40 +3
- The Cure** - Sealed Deluxe Box Live on Prospect Hill Melbourne Australia - Aug. 26, 1980\$45 +4
- French Sealed 5 CD Coffret set only 2,500 made all picture CD's in custom box\$75 +5
- Chicago** - Tour 2000 XL Concert Shirt\$25 +3
- Christmas Music** - 3 CD compilation of country artists singing X-mas. Rare\$45 +3
- Cream** - San Francisco Chronicle's Import Live 1967 1 CD.....\$40 +4
- Tour Program w/ newspaper article of show from Chi.\$325 +4
- Eric Clapton** - Timothy White 2 CD Interview & Music.....\$40 +3
- Milwaukee Time Live 2 CD Import\$45 +3
- The Circus Has Left Town Import Live 2 CD circa 1992.....\$45 +3
- (2) Unplugged Deluxe Custom laser etched Wooden Box of Face on front UK numbered - very rare\$125 +6
- Total guitar cvr. story on Eric UK mag. June 95 w/ CD to learn to play his songs sealed.....\$40 +4
- (15) Reptile 313.01 promo postcard to release U.S. only.....\$10 +3
- Commodores** - 1977 promo only ashtray to Brick House shaped like a brick - Rare\$225 +5

- Chicago Stadium** - Rock glass from owner's bar w/ gold trim & Hawks logo\$75 +3
- One of a kind framed item includes:
- A. 1935 Gold Foil Book of Chicago given to A. Wirtz, his name on cover etched.
- B. Stamped 1939 postcard of stadium
- C. 2 Chicago Stadium Review magazines from 30's & 40's
- D. 1980 Front Row ticket to cancelled Led Zeppelin show signed by Robt. Plant
- E. One of 8 Zenith Shields w/ Hawks & Bulls logos on TV's at each gate downstairs - very rare\$3,250 +15
- Polaroids \$1.00 Must See
- More Orig. Stadium Items Available Inquire
- The Cult** - Dream Time Deluxe Wooden Box Set with CD.....\$60 +5

D

- Doors** - Italian Book of Poems by Morrison w/ 3 in CD of rare live Cuts sealed.....\$35 +3
- Def Leppard** - Animal Instinct Book UK only softcvr.....\$15 +3
- Illustrated Biography soft cvr.....\$12 +3
- Sling sealed Jpn CD w/ obi.....\$28 +4
- 2 CD Greatest Hits Vault w/ 9 song live CD in custom case UK.....\$25 +3
- Deep Purple** - Deluxe Boxed Set Live in Stockholm 1970 2 CD
- Made in Japan Jpn CD w/ obi w/ orig. cvr.....\$100 +4
- \$40 +3
- Bob Dylan** - Custom Wooden Box Set Dylan Originals incl. Bootleg Series Sampler plus 4 trk. CD XPCD 137 high quality #10 numbered.....\$125 +6
- Near the document. 1966 Manchester, U.K. 2 CD. live import.....\$35 +3 (Other titles available - inquire)

E

- Gloria Estefan** - 12 in mixes on CD 5 tracks Rare.....\$20 +4
- Eagles** - Check out Cool Rock Stuff online.com for Eagles stuff

F

- Fleetwood Mac** - One of 5 brass tickets given to members of Mac for Grand Opening of Rosemont Horizon on May 14, 1980 (Tusk Tour) Front is etched seat location, back is etched to Christine McVie must see - very rare\$1,500
- UK Book by Steve Charlie soft cvr.....\$20 +4
- Foo Fighters** - (4) 2 CD Live in the Pit.....\$15 +3

G

- Goo Goo Dolls** - (4) Live in the Pit 2 CD\$18 +3
- Guns & Roses** - Appetite For Destruction Jpn. Boxed CD Geffen MVOZ-6 - Rare.....\$75 +4
- (2) NY Ritz Gig 88 Colored Vinyl 4 45 RPM set.....\$45 +3
- G & R No. 1 Comic Book.....\$20 +3
- Brass Iron Gun & Rose logo signed in black marker by Steve Ashes - Cool.....\$40 +3
- Illusions Box Set both CD's high quality box.....\$80 +6
- Genesis** - 1983 Rosemont Horizon Chicago Tour Jacket size S. - Rare.....\$75 +5
- Phil Collins But Seriously embroidered denim jacket Tour 90 Black size L.....\$90 +4

H

- Jimi Hendrix** - Live CD - Europe 70.....\$35 +4
- Hall & Oates** - 1979 Roxy LA Ticket Stub.....\$20 +2

I

- Ice Shows, Ice Follies, Ice Capades** - Checkout Cool Rock Stuff Online.com for listings of Ice Follies & Ice Capades orig. memorabilia from the 50's & 60's
- Iron Maiden** - Jpn. Photo History soft cvr. book by Ross Halfin high quality\$40 +3
- Phantom of the Opera Deluxe Set from Dutch 1981 Show - high quality inserts.....\$60 +4

J

- Jane's Addiction** - R.I.P. Coffin Shaped Box No. 5 of 1,000 includes Japan CD - Nice.....\$150 +5
- Jefferson Airplane** - Vintage Live CD 1967 - from 1st & 2nd LP's.....\$40 +3
- Judas Priest** - Heavy Metal Photo Book Vol. 6 from Japan high quality\$35 +4

K

- Kiss** - Music Life Jpn Magazine, circa 1977 cvr. story on Kiss - Rare\$75 +4
- Music Life Jpn. Magazine circa 1978 cvr. story on Kiss.....\$60 +4

L

- Led Zeppelin** - 20th Anniv. Ticket to last show from 1980 at Chicago stadium. For more information check our Web site at ledzeppelintickets.com *special Goldmine deal at \$59.00 per ticket through 10/25/01 includes numbered certificate of authenticity, special custom mat. suitable for hanging on the wall, and shrink-wrapped!*
- (3) Portraits Soft cvr. photo book\$15 +3
- (5) Record Collector Magazine (Jpn.) Vol. 7 No. 9 Sept. 88 cvr. story - Rare\$40 +3
- Record Collector Magazine UK Nov. 82 cvr. story\$25 +3
- More info. check our website Led Zeppelin Tickets.com
- (22) BBC Rarities 7 in. 5 songs with picture sleeve Something Else unreleased song\$12 +3
- (6) Jimmy Page Outrider Promo Custom Box w/ video & CD\$125 +5
- Australian Connection Fanzine Vol. 1 No. 1 (1989)\$25 +3
- 1977 Chicago Stadium ticket to show cancelled due to death of Plant's son - Aug. 3 date\$225 +4
- Page & Plant 2 CD Live in Jpn. 1994 Tour.....\$35 +3
- Page & Plant Shepard's Bush show 2 CD 1998 tour.....\$35 +3

M

- Metallica** - (4) 91-92 Tour Book.....\$20 +3
- Cast Iron Skull Box w/ Jpn. CD one sealed #2 of 2,500.....\$100 +5
- Megadeth** - (120) Inserts to Singles Jpn. Box includes postcards of each band member, Japanese book and pen set.....\$25 +3
- Skin of my Teeth limited edition box w/ 10" single.....\$25 +5
- Motorhead** - (6) Cast Iron Box Set of same.....\$60 +5
- Mother's Finest** - Orig. 1981 BBC LP w/ Ques.....\$125 +5

P

- Pink Floyd** - (11) Animals Box Set (wooden) w/ UK CD - has pig shape - Cool Numbered Ltd. Edition - A deal at.....\$55 +5
- (3) Animals UK CD sealed.....\$10 +2
- (2) Atom Heart Mother sealed UK CD\$10 +2
- Pearl Jam** - (14) Cast Iron Animal Box Set w/ cvr of CD shape w/ CD - Cool - includes CD - A deal at.....\$55 +5
- Prince** - Wooden Box Set #573 of 1,000.....\$75 +3
- Diamonds & Pearls Deluxe box set w/ CD No. 123 of 1,000
- Wooden has pearls inside.....\$125 +5
- Sticky Fingers Wooden Box Set No. 3.....\$100 +4
- (2) Sticky Fingers custom UK zipper pack CD sealed\$25 +3

R

- Rolling Stones** - 1981 WJKL The Fox Chicago Radio Station promo jacket made for Tatum You Tour - very rare - Red Size L.....\$275 +5
- The Life & Times of The Stones UK hard cvr. book.....\$25 +3
- For One Charlie sealed box set with Watts signature incl. from his Jazz tour.....\$100 +4
- 1981 Tatum You Security Shirt - Cool - Size L.....\$75 +4
- R.E.M.** - (3) Automatic For The People sealed Australian limited ed. gold CD.....\$20 +2
- Jpn. sealed release of the same.....\$30 +3
- Rage Against The Machine** - (2) Black XL Concert T-shirt.....\$25 +3

S

- Bruce Springsteen** - (2) Italian Fanzine Follow That Dream w/ CD sealed.....\$25 +2
- Sex Pistols** - I was a Teenage Sex Pistol hardcvr UK book\$20 +2
- Santana** - 1977 BBC 2 CD Live Show.....\$40 +4
- Jpn. Star Box CD of Greatest Hits.....\$30 +3
- Sound Garden** - (4) Cast Iron Custom Box Set.....\$60 +3
- The Smiths** - (8) Laser etched wooden box set numbered - A deal\$60 +4

T

- Tesla** - Sealed Jpn. Box 5 Man Acoustical Jam - Rare\$50 +5
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U

- U2** - War Live LP in custom box UK release 1981 show - Nice\$50 +5
- Custom Achtung Baby Wooden Box Set w/ CD.....\$100 +4
- Zoo TV Custom Box Set\$75 +5
- Unforgettable Fire Promo only sweatshirt - Size XL.....\$100 +4
- WEA embroidered collar shirt given to staff at 80's Industry Convention. Very Rare - Size L. - Says U2 is No. 1 over heart\$175 +4
- Joshua Tree promo only sweatshirt - Size L.....\$40 +4
- The CD single collection Box 1 & 2 from Germany limited to 500 sold as a set only from 1981 to 1989. Vintage includes Zippo lighter. Very high quality - One set only.....\$350 for both +6

V

- Stevie Ray Vaughn** - Custom 2 CD wooden laser etched box set numbered - Must see this.....\$125 +5

W

- The Who** - 1982 Local Crew Shirt Green - Size L. - Very Rare\$45 +4
- Windsong** - The Cult Mixes.....\$60 +2
- Winger** - 97X promo sweatshirt - blue - size XL.....\$35 +3
- Wishbone Ash** - Authentic custom wooden box set 70's embroidered tour jacket size small - very rare.....\$175 +4
- Frank Zappa** - Shut up and Play Yer Guitar promo T-shirt.....\$50 +3



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JOSHUA "Hand is Quicker Than the Eye" "Surrender" and "M-PIRE Chapter One" guitarist Joshua Perahia 1983, 1985 with Jeff Fenholt and 1995 albums, MK Music (arrived June 8th)... \$12.98 JUDAS PRIEST "Demolition" +2, new album with Flipper Owens Ltd Edition with the studio bonus tracks "Green Manalish" and "Rapid Fire" also includes a Phost guitar pick and sticker in a black digi-pak...

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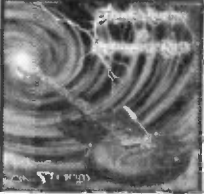
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LIST #901B

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- #### TOP 10 NEW RELEASE SIZZLERS
1. VARIOUS ARTISTS - HEY LOOK WHAT I FOUND! VOL. 1 & 2 (2 CD) 24 TRACKS (CANADA) MCA 4110 111 M/S \$24.99
 2. NINO TEMPAL APRIL STEVENS - DEEP PUNPLING THE GREAT SOUNDS - 24 TRKS. (US) COLLECTABLES 6884 M/S \$19.99
 3. THE GUESS WHO - SHAKIN' ALL OVER - 14 TRACKS (US) SUNDAZED 1111 M/S \$19.99
 4. DION - SAN TARI - POP ART SUMMER 2001 - 14 TRACKS (US) ACE 815 M/S \$14.99
 5. ROCKY FELLERS - KILLER JOE (CD) 73 TRACKS (US) BGM M/S \$19.99
 6. SIMON & GARFUNKEL - CO-LIMBA STUDIO RECORDINGS NEW SET - (2CD) 73 TRACKS (US) CBS 63815 S \$21.99
 7. GENE CLARK - UNDER THE SILVER MOON (HARE - UNRELEASED) (CD) 27 TRACKS (US) DELTA 6768 M/S \$19.99
 8. BOBBY RYDELL - UNWOUND (UNRELEASED) (CD) 24 TRACKS (US) LIBERTY BELL 1025 M/S \$18.99
 9. DEE DEE SHARP - ALL THE HITS 1 & 2 (2 CD) 24 TRACKS (EURO) LIBERTY BELL 1027 M/S \$18.99
 10. DOVELLS - ALL THE HITS OF THE GROUPS YOU CAN'T GET DOWN (2 CD) 24 TRACKS (EURO) LIBERTY BELL 1011 M/S \$18.99

HOT OFF THE PRESS

- VARIOUS ARTISTS - GREAT R&B INSTRUMENTALS - 25 TRACKS (UK) - ACE 819 - M/S - \$16.49**
WILLIE MITCHELL - POPPA WILLIE/HI YEARS 62-74 - (2CD) 51 TRACKS (US) - HI 48 - M/S - \$19.99
BIG STAR - BEALE STREET GREEN (RARITIES) - 23 TRACKS (UK) - SCD 1022K - M/S - \$18.99
BIG STAR - WHAT'S GOIN' ON - 23 TRACKS (EURO) - DEEP SIX 38 - M/S - \$21.99
ROLLING STONES - CHICAGO CHSS SESSIONS (SOME RARE STEREO) - 20 TRACKS (EURO) - PH 005 - M/S - \$18.99
THE EVERLY BROTHERS - HEARTACHES & RARITIES - (2CD) 44 TRACKS (EURO) - PB 012 - M/S - \$29.99
PERCY FAITH - THE ULTIMATE COLLECTION - (3CD) 60 TRACKS (AUSTRALIA) - COLUMBIA 652000 - M/S - \$18.99
VARIOUS ARTISTS - THE SHOOP SHOOP SONG & OTHER GREAT GIRL GROUP HITS - 24 TRACKS (UK) - CASTLE 595 - M/S - \$12.99
BADFINGER - COMPLETE ASS - (2CD) 37 TRACKS (EURO) - FR 001 - M/S - \$32.99
MAMAS & PAPAS - ALL THE LEAVES ARE BROWN/GOLDEN ERA COLLECTION - 52 TRKS. (US) - MCA 112653 - M/S - \$22.99
BOBBY DAY - BEST OF - 16 TRACKS (US) - VARESE 066248 - M/S - \$12.99
VARIOUS ARTISTS - NEW BREED R&B - 24 TRACKS (UK) - KENT 199 - M/S - \$16.49
VARIOUS ARTISTS - RIOT CITY/ROCKING NORTHWEST INSTRUMENTALS - 31 TRACKS (UK) - ACE 816 - M/S - \$16.49
JOHNNY MAESTRO & THE CRESTS - 20 ALL-TIME GREATEST HITS (US) - VARESE 066248 - M/S - \$12.99
HERMAN'S HERMITS - ALL THE HITS PLUS MORE. (NEW RECS.) - 21 TRACKS (UK) - PRESTIGE 0217 - M/S - \$12.99
FIVE KEYS & THE NIGHTCAPS WITH AVALONS - 20 TRACKS (EURO) - GRAND PRIX 7 - M/S - \$15.99
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PROCLAM HARUM - 30th Anniversary Anthology - (3 CD) 52 Tracks (UK) - \$36.99
JOHN LEE HOOKER - Portrait - (10 CD w/40 page booklet) (German) SUPER! - \$89.99
VARIOUS ARTISTS - 100 No. 1 Hits - (6 CD) 90 Tracks (Holland) - \$69.99
DEAN MARTIN - The Complete (Capitol) (4 CD) 58 Tracks (UK) - \$39.99
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Goldmine

ISSUE 553 Oct. 5, 2001
Vol. 27 No. 20

Courtesy of Atlantic Records



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

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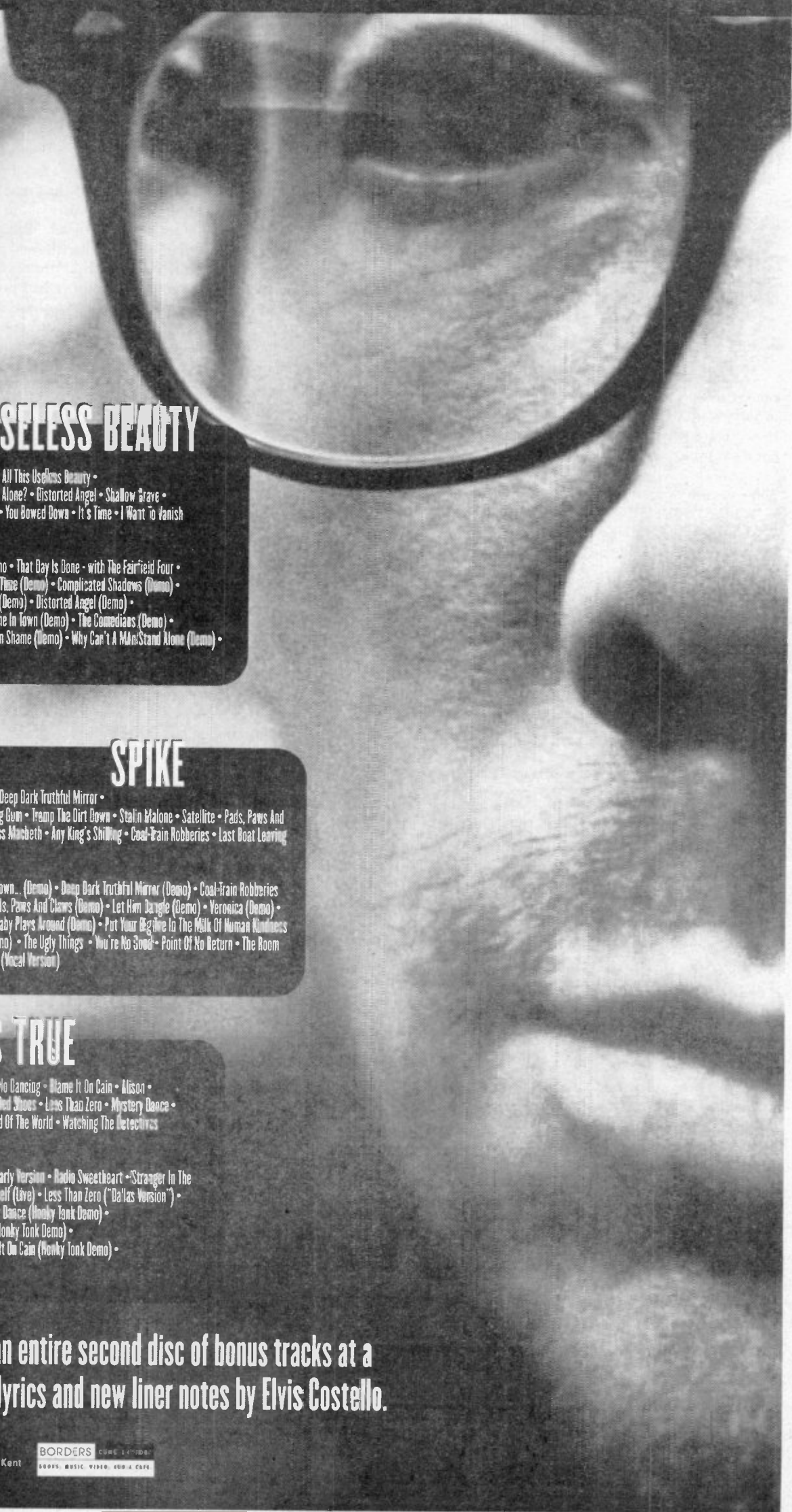
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 Poor Fractured Atlas • Starting To Come To Me • You Bowed Down • It's Time • I Want To Vanish

Disc 2
 Almost Ideal Eyes • My Dark Life • with Brian Eno • That Day Is Done • with The Fairfield Four •
 What Do I Do Now? • The Bridge I Burned • It's Time (Demo) • Complicated Shadows (Demo) •
 You Bowed Down (Demo) • Mistress And Maid (Demo) • Distorted Angel (Demo) •
 World's Great Optimist (Demo) • The Only Flame In Town (Demo) • The Comedians (Demo) •
 The Days Take Care Of Everything (Demo) • Hidden Shame (Demo) • Why Can't A Man Stand Alone (Demo) •
 Distorted Angel (Tricky Remix)



SPIKE

Disc 1
 ...This Town... • Let Him Dangle • Deep Dark Truthful Mirror •
 Veronica • God's Comic • Chewing Gum • Tramp The Dirt Down • Stalin Malone • Satellite • Pads, Paws And
 Claws • Baby Plays Around • Miss Macbeth • Any King's Shilling • Coal-Train Robberies • Last Boat Leaving

Disc 2
 Miss Macbeth (Demo) • ...This Town... (Demo) • Deep Dark Truthful Mirror (Demo) • Coal-Train Robberies
 (Demo) • Satellite (Demo) • Pads, Paws And Claws (Demo) • Let Him Dangle (Demo) • Veronica (Demo) •
 Tramp The Dirt Down (Demo) • Baby Plays Around (Demo) • Put Your Begging In The Milk Of Human Kindness
 (Demo) • Last Boat Leaving (Demo) • The Ugly Things • You're No Good • Point Of No Return • The Room
 Nobody Lives In • Stalin Malone (Vocal Version)



MY AIM IS TRUE

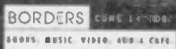
Disc 1
 Welcome To The Working Week • Miracle Man • No Dancing • Blame It On Cain • Misson •
 Sneaky Feelings • (The Angels Wanna Wear My) Red Shoes • Less Than Zero • Mystery Dance •
 Pay It Back • I'm Not Angry • Waiting For The End Of The World • Watching The Detectives

Disc 2
 No Action (Early Version) • Living In Paradise (Early Version) • Radio Sweetheart • Stranger In The
 Pense • I Just Don't Know What To Do With Myself (Love) • Less Than Zero ("Dallas Version") •
 Imagination (Is A Powerful Deceiver) • Mystery Dance (Honky Tonk Demo) •
 Cheap Reward (Honky Tonk Demo) • Jump Up (Honky Tonk Demo) •
 Wave A White Flag (Honky Tonk Demo) • Blame It On Cain (Honky Tonk Demo) •
 Poison Noon (Honky Tonk Demo)

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Please Mr. Postman

Peter Noone story just a little bit better

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

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

— Kathy Sparacio
Darlen IL

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

Some re-recorded songs better than originals

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

"Tell Me When" — The Applejacks

"I'm Telling You Now" — Freddie & The Dreamers

"Mr. Lee" — The Bobettes

"Just A Little" — The Beau Brummels

"Bread And Butter" — The Newbeats

"One Fine Day" — The Chiffons

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

"Laugh Laugh" — The Beau Brummels

"Hush-a-Bye" — The Mystics

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

— Ricuwert Buitenga
via e-mail

Queen — the greatest band ever, for this reader

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

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

Groovmaster ordering clarified

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

LETTER FROM THE EDITOR

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

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

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

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

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

— Harold Kaufman, Jr.
Spokane WA

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

Queen discography additions

I noticed that I had a 45 and a CD single not listed in the Queen discography in *Goldmine* #549 (Aug. 10, 2001). Both are promo copies. The 45 is "Save Me" (3:45)/"Sheer Heart Attack" (live, 3:34), and the release date stamped on the label (#EF 90200) is April 22, 1980. The CD single is called "I Was Born To Love You" (edit, 3:40) with the label #HRC020596-1995.

— Stephen Macleod
North Sydney, Nova Scotia
Canada

Where to donate unwanted records?

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

— Marvin Berman
New York City NY

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

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

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

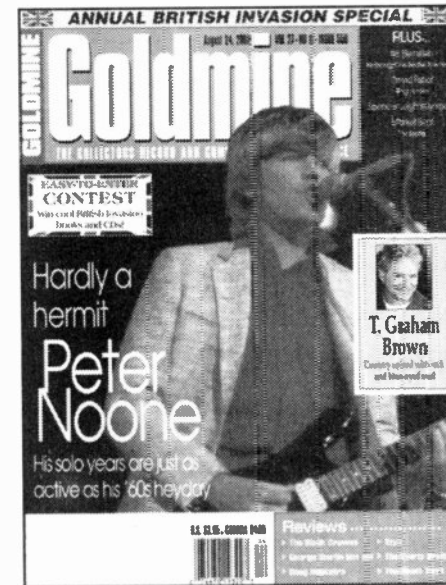
— Greg Loescher

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

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

How about some country-rock?

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



Goldmine #550, Aug. 24, 2001

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

— Scott Erickson
Clinton O.

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

*[Scott, I love both of those groups. In fact Pure Prairie League was just in the area two weekends ago at a big outdoor festival in Sheboygan, Wis. Joining them at the fest were Firefall and Poco (we have a cover story coming up on them in our Oct. 19, 2001, issue — the next one!), The Buckingham, Grass Roots, and Herman's Hermits with Peter Noone (recently featured in *Goldmine* #550, Aug. 24, 2001). Mason Proffit is an excellent band — love their stuff too. We'll see what we can do in the future on a story about the Talbots. Thanks for asking. — Ed.]*

Article on recording 78s digitally a blessing

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

(Please see Please Mr. Postman page 8)

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Grapevine



All photos by Guy Lee



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

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

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

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

Rockabilly rockers at Fan Fare too

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



Texas rockabilly guitarist John Evans.

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

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

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

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

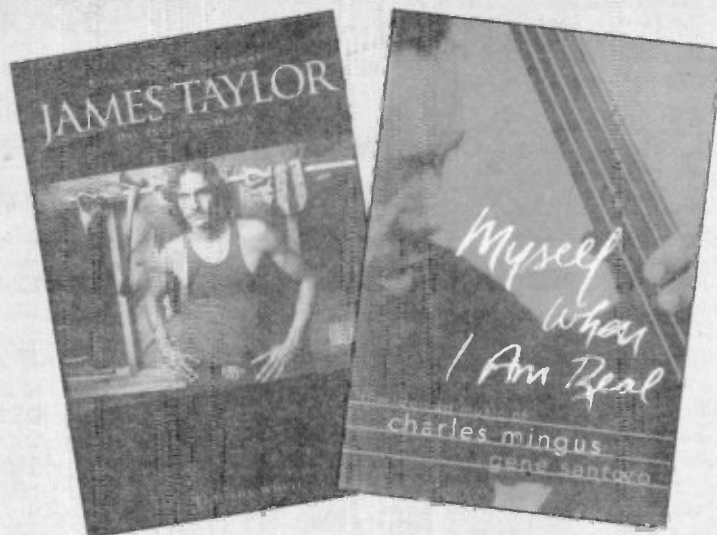
More acts then followed for the rest of the evening and finished up on July 1. It was quite the event, with TV cameras from the local stations and PBS filming the entire show. Although the turnout was low, about 400 on Sunday, everyone there seemed to be in that rockabilly spirit and had a good time.

— Guy Lee

Vocal Group Hall inductions and record show postponed until October

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

GRAPELEAVES



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

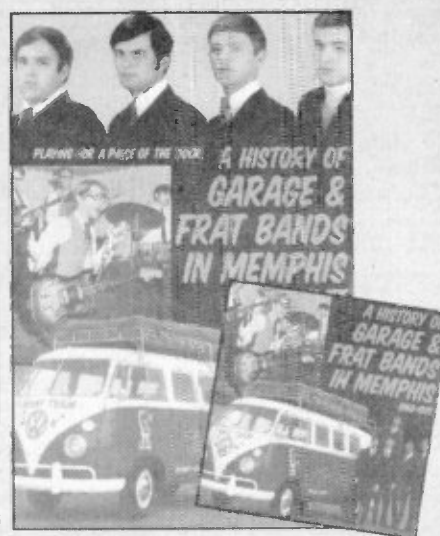
histories, discographies, listings of band members and rare photos of well-known bands with national hits such as The Box Tops, Big Star, The Hombres, Sam The Sham And The Pharoahs, and The Gentrys, Hall also presents lesser-known artists such as Danny Burke And The Invaders, The Gants, The Mar-Keys,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

Sir George Martin visiting Rock Hall:

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

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

— Greg Loescher



Collectormania!

COLLECTING COOL ALBUM ART MEETS THE WEB

by Chuck Miller

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

How about *Youtharama*, by the Now Dimensions?

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

Youtharama's album cover features nine fresh-scrubbed teenagers, all wearing color-coordinated outfits and standing next to their instruments as if they were posing for a yearbook photograph. It's also part of a new Web site devoted to unique, avant-garde, one-of-a-kind album covers and artwork called *When LP's Roamed The Earth*.

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

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

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

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

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

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

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

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

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

— Eddie Gorodetsky

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

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

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

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

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

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

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

If response to *Whenlpsoamedtheearth.com* continues to remain positive and supportive, Gorodetsky and Greenberger say they may plan a full-length book devoted to unique album cover artwork. "I've seen a lot of sites with album covers," said Gorodetsky, "and I think we've had a different take on the different choices that other people were making and not making fun of them. And that's the great thing about the Internet. We can put up this site, and if it finds a home, it finds a home, and if it doesn't, it doesn't. I know we could do a book full of hundreds of these album covers. And if enough people like them and enough people forward it to their friends, maybe we'll make a book out of it at some point. If not — we're really lucky. We have day jobs, and we've managed to put another cool thing up in the world that people like. That's basically what it is. I love these record covers. I miss that 12-by-12 [inch] palette, and this site is kind of a love letter to them."

Letters

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

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

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

Hidden Track EPs

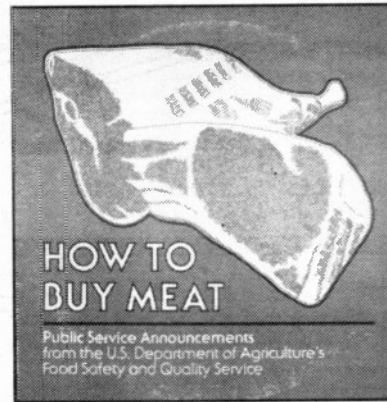
A new feature of *Collectormania!*: Brain-benders we're calling *Hidden Track EPs*. Here are four songs of an imaginary EP. The game is to figure out what its title would be — to wit, what is the common theme? The fifth is a bonus track that has something to do with the previous four, but what? The answers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

Here's the track listing of the first EP:

"Waterloo"
"Take On Me"
"The Closer You Get"
"Heat Of The Moment"

Hidden track: "After Last Night"

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



An album of USDA public service announcements.

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Stephen Stills

© Henry Diltz

As I come of age

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

by Bill DeYoung

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

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

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

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

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

That's the way it is with art.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

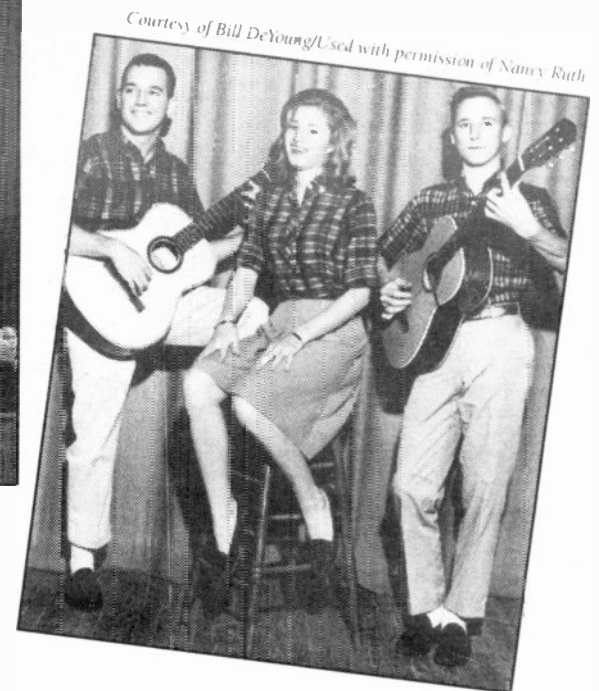
"The inside story on that tour was Mike Love turning into this svengali influence on Neil," Stills said. "It was weird. They were always off in a corner, whispering. And Mike Love is just a spooky character."

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

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



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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Stephen Stills U.S. discography

by Tim Neely

Buffalo Springfield

Label/#	A-side/B-side	Year	NMS
Atco 6428	Nowadays Clancy Can't Even Sing/Go And Say Goodbye	1966	\$20
Atco 6452	Everybody's Wrong/Burned	1966	20
Atco 6459	For What It's Worth/Do I Have To Come Right Out And Say It	1967	12
Atco 6459	For What It's Worth (Stop, Hey, What's That Sound)/Do I Have To Come Right Out And Say It	1967	10
Atco 6499	Bluebird/Mr. Soul	1967	15
Atco 6519	Rock 'N' Roll Woman/A Child's Claim To Fame	1967	8
Atco 6545	Expecting To Fly/Everydays	1968	8
Atco 6572	Uno Mundo/Merry-Go-Round	1968	8
Atco 6602	Special Care/Kind Woman	1968	8
Atco 6615	Four Days Gone/On The Way Home	1968	8

Vinyl albums

Atco 33-200	Buffalo Springfield (mono, original with "Baby Don't Scold Me")	1967	100
Atco SD 33-200	Buffalo Springfield (stereo, original with "Baby Don't Scold Me")	1967	150
Atco 33-200A	Buffalo Springfield (mono, with "For What It's Worth")	1967	40
Atco SD 33-200A	Buffalo Springfield (stereo, with "For What It's Worth," purple and brown label)	1967	25
Atco SD 33-200A	Buffalo Springfield (stereo, yellow label)	1969	15
Atco SD 33-200A	Buffalo Springfield (stereo, gray or later whitish label)	1979	

Atco 33-226	Buffalo Springfield Again (mono)	1967	50
Atco SD 33-226	Buffalo Springfield Again (stereo, purple and brown label)	1967	25
Atco SD 33-226	Buffalo Springfield Again (stereo, yellow label)	1969	15
Atco SD 33-226	Buffalo Springfield Again (stereo, gray or later whitish label)	1979	8
Atco 33-256	Last Time Around (mono, white label promo only)	1968	100
Atco SD 33-256	Last Time Around (stereo, purple and brown label)	1968	25
Atco SD 33-256	Last Time Around (stereo, yellow label)	1969	15
Atco SD 33-256	Last Time Around (stereo, gray or later whitish label)	1979	8
Atco 33-283	Retrospective/The Best Of Buffalo Springfield (mono, white label promo only)	1969	50
Atco SD 33-283	Retrospective/The Best Of Buffalo Springfield (stereo, yellow label)	1969	20
Atco SD 2-806	Buffalo Springfield (two LPs, yellow labels)	1973	20
Atco SD 2-806	Buffalo Springfield (two LPs, gray or later whitish labels)	1977	12
Atco SD 38-105	Retrospective/The Best Of Buffalo Springfield (reissue of SD 33-283)	1977	8

Compact discs

Atco 38105	Retrospective/The Best Of Buffalo Springfield	1987	8
Atco 33226	Buffalo Springfield Again	1988	8
Atco 33200	Buffalo Springfield	1989	8
Atco 90393	Last Time Around	1992	8



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

This thing had to be 10 inches deep and four inches wide. I went through the 'N' with one punch, and it just shattered.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

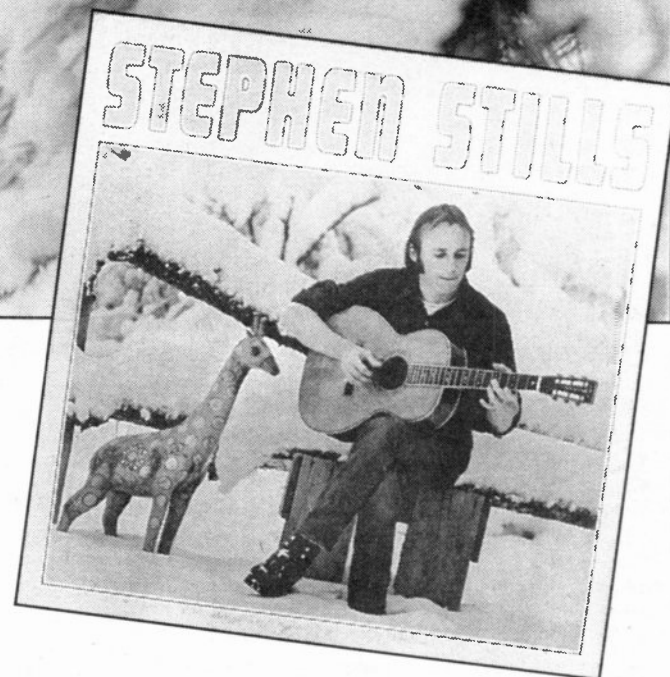
Before '76 was up, Crosby, Stills & Nash were back in Miami, with new songs and renewed friendships.

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

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

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

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



band that included Bonnie Bramlett on backing vocals.

In an Ohio bar after a show, Bramlett ran into Elvis Costello, and another page in Stills' history turned.

"I missed it, and I was glad that I did, because I was drunk," Stills said. "She was in the program, so she was stone-cold sober and proving it by hanging out at the bar with the guys, drinking iced tea. But she's also a good old southern Illinois shit-kicker, and this guy starts cracking wise. He was being real surly, and I just walked off and went upstairs. I knew better.

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

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

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

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

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

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

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

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

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

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

and tripling it. That seldom works.

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

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

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

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

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

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

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

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

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

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

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

Stephen Stills U.S. discography continued from page 15

Buffalo Springfield continued

Elektra 62080	Buffalo Springfield (mono and stereo on same CD)	1997	8
Rhino PRCD-400038	Box Set Sampler (promo only, 17 tracks)	2001	25
Rhino R2 74324	Box Set (four CDs)	2001	40

Mike Bloomfield; Al Kooper; Steve Stills

45s			
Label/#	A-side/B-side	Year	NMS
Columbia 44657	Season Of The Witch/Albert's Shuffle	1968	8

Vinyl albums

Columbia CS 9701	Super Session (red "360 Sound Stereo" label)	1968	20
Columbia CS 9701	Super Session (orange label)	1970	10
Columbia CQ 30991	Super Session (quadraphonic, gold label)	1971	20
Columbia PC 9701	Super Session (reissue with new prefix)	1987	8
Mobile Fidelity 1-178	Super Session (audiophile vinyl)	1985	40

Compact discs

Columbia CK 9701	Super Session	1987	8
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Crosby, Stills & Nash

45s			
Atlantic 2652	Marrakesh Express/Helplessly Hoping	1969	6
Atlantic 2676	Suite: Judy Blue Eyes/Long Time Gone	1969	6
Atlantic 3401	Just A Song Before I Go/Dark Star	1977	4
Atlantic 3401	Just A Song Before I Go/Dark Star (picture sleeve)	1977	5
Atlantic 3432	Fair Game/Anything At All	1977	4
Atlantic 3453	I Give You Give Blind/Carried Away	1978	4
Atlantic 3784	Carry On/Shadow Captain	1980	5
Atlantic 4058	Wasted On The Way/Delta	1982	3
Atlantic 4058	Wasted On The Way/Delta (picture sleeve)	1982	4
Atlantic 89969	Southern Cross/Into The Darkness	1982	3
Atlantic 89969	Southern Cross/Into The Darkness (picture sleeve)	1982	4
Atlantic 89888	Too Much Love To Hide/Song For Susan	1983	3
Atlantic 89812	War Games/Shadow Captain	1983	3
Atlantic 89775	Raise A Voice/For What It's Worth	1983	3
Atlantic 87909	Live It Up/Chuck's Lament	1990	3

12-inch singles (promo)

Atlantic PR 445	Wasted On The Way/Daylight Again	1982	8
Atlantic PR ???	Southern Cross (LP version)/Too Much Love To Hide	1982	15
Atlantic PR 508	War Games/For What It's Worth/Turn Your Back On Love	1983	8
Atlantic PR 3377	Live It Up (two versions)	1990	10

Vinyl albums

Atlantic SD 8229	Crosby, Stills & Nash (white label promo)	1969	60
Atlantic SD 8229	Crosby, Stills & Nash	1969	20
Atlantic SD 8229	Crosby, Stills & Nash (Classic Records audiophile edition)	2000	25
Atlantic SD 19104	CSN	1977	12
Atlantic SD 19117	Crosby, Stills & Nash (reissue of SD 8229)	1977	10
Atlantic SD 16026	Replay (CSN, Crosby/Nash and Stills material)	1980	12
Atlantic SD 19360	Daylight Again	1982	12
Atlantic 80075	Allies	1983	12
Atlantic 82107	Live It Up	1990	15

Compact disc singles (promo)

Atlantic PRCD-3362	Live It Up	1990	8
Atlantic PRCD-3396	Live It Up (edit/LP version)	1990	8
Atlantic PRCD-3492	If Anybody Had A Heart	1990	8
Atlantic PRCD-3508	(Got To Keep) Open	1990	8
Atlantic PRCD-5790	Only Waiting For You	1994	6
Atlantic PRCD-5940	It Won't Go Away	1994	6
Atlantic PRCD-5941	Those Empty Days	1994	6

Compact discs

Atlantic 19104-2	CSN	1987	12
Atlantic 19117-2	Crosby, Stills & Nash	1987	12
Atlantic 19360-2	Daylight Again	1987	12
Atlantic 80075-2	Allies	1987	15
Atlantic 82107-2	Live It Up	1990	8
Atlantic PRCD-3446	Profiled (promo-only music and interview)	1990	20
Atlantic PRCD-4283	CSN (promo-only box set sampler)	1991	25
Atlantic 82319-2	CSN (four-CD box set)	1991	40
Atlantic 82650-2	CSN (remastered)	1994	8
Atlantic 82651-2	Crosby, Stills & Nash (remastered)	1994	8
Atlantic 82654-2	After The Storm	1994	8
Atlantic 82672-2	Daylight Again (remastered)	1994	8

Crosby, Stills, Nash & Young

45s			
Atlantic 2723	Woodstock/Helpless	1970	5
Atlantic 2735	Teach Your Children/Carry On	1970	5
Atlantic 2740	Ohio/Find The Cost Of Freedom	1970	5
Atlantic 2740	Ohio/Find The Cost Of Freedom (picture sleeve)	1970	10
Atlantic 2760	Our House/ Déjà Vu	1970	5
Atlantic 89003	American Dream/Compass	1988	3
Atlantic 89003	American Dream/Compass (picture sleeve)	1988	3
Atlantic 88967	Got It Made/This Old House	1989	3
Atlantic 88967	Got It Made/This Old House (picture sleeve)	1989	3

12-inch singles (promo)

Atlantic PR 2496	American Dream (same on both sides)	1988	15
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Vinyl albums

Atlantic 7200	Déjà Vu (mono, white label promo only)	1970	150
Atlantic SD 7200	Déjà Vu (stereo, white label promo)	1970	60
Atlantic SD 7200	Déjà Vu (stereo, with pasted-on front cover photo)	1970	15
Atlantic 2-902	4 Way Street (two LPs, mono, white label promo only)	1971	100
Atlantic SD 2-902	4 Way Street (two LPs, stereo, white label promo)	1971	50
Atlantic SD 2-902	4 Way Street (two LPs, stereo, no Warner Communications logo on labels)	1971	20
Atlantic SD 2-902	4 Way Street (two LPs, stereo, with Warner Communications logo on labels)	1976	12
Atlantic PR 165	Celebration/CSNY Month (mono, promo only)	1974	100
Atlantic PR 165	Celebration/CSNY Month (stereo, promo only)	1974	50
Atlantic SD 18100	So Far	1974	12
Atlantic PR 18102	A Rap With C, S, N & Y (promo only, music and interviews)	1974	50
Atlantic SD 19118	Déjà Vu (reissue of SD 7200, front photo now part of LP)	1977	10
Atlantic SD 19119	So Far (reissue of SD 18100)	1977	10
Atlantic 81888	American Dream	1988	10
Atlantic PR 2575	In Synch (promo only, music and interviews)	1989	25

Compact disc singles (promo)

Atlantic PRCD-2497	American Dream (picture CD)	1988	15
Atlantic PRCD-2542	American Dream	1988	8
Atlantic PRCD-2578	Got It Made	1989	12
Reprise PRO-CD-9986	No Tears Left (edit/LP)	2000	4
Reprise PRO-CD-9993	Sanibel (edit)	2000	4
Reprise PRO-CD-100038	Heartland/Stand And Be Counted (edit)	2000	7
Reprise PRO-CD-100045	Heartland/Stand Up And Be Counted (edit)	2000	7

Compact discs

Atlantic 19118-2	Déjà Vu	1987	12
Atlantic 19119-2	So Far	1987	12
Atlantic 81888-2	American Dream	1988	10
Atlantic PRCD-2552	American Dream (numbered promo in digipack)	1988	60
Atlantic 82408-2	4 Way Street (two CDs)	1992	12
Atlantic 82648-2	So Far (remastered)	1994	8
Atlantic 82649-2	Déjà Vu (remastered)	1994	8
Reprise 47436	Looking Forward	2000	8

Stephen Stills (solo, with Manassas, etc.)

45s			
Atlantic 2778	Love The One You're With/To A Flame	1970	6
Atlantic 2790	Sit Yourself Down/We Are Not Helpless	1971	5
Atlantic 2806	Change Partners/Relaxing Town	1971	5
Atlantic 2806	Change Partners/Relaxing Town (picture sleeve)	1971	10
Atlantic 2820	Marianne/Nothin' To Do But Today	1971	5
Atlantic 2876	It Doesn't Matter/Rock And Roll Crazies Medley	1972	5
Atlantic 2888	Rock And Roll Crazies/Colorado	1972	5
Atlantic 2917	Down The Road/Guaguanco De Vero	1972	5
Atlantic 2959	Isn't It About Time/So Many Times	1973	5
Columbia 3-10179	Turn Back The Pages/Shuffle Just As Bad	1975	5
Columbia 3-10369	Buyin' Time/Soldier	1976	5
Columbia 3-10804	Can't Get No Booty/Lowdown	1978	5
Columbia 3-10872	Thoroughfare Gap/Lowdown	1978	5
Atlantic 89633	Stranger/No Hiding Place	1984	4
Atlantic 89611	Can't Let Go/Grey To Green	1984	4
Atlantic 89597	Only Love Can Break Your Heart/Love Again	1984	4

12-inch singles (promo)

Atlantic PR 623	Stranger (same on both sides)	1984	7
Atlantic PR 650	Can't Let Go (same on both sides)	1984	8

Vinyl albums

Atlantic SD 7202	Stephen Stills (no Warner Communications logo on label)	1970	12
Atlantic SD 7202	Stephen Stills (with Warner Communications logo on label)	1976	8
Atlantic SD 7202	Stephen Stills (Classic Records audiophile edition)	2001	25
Atlantic SD 7206	Stephen Stills 2 (no Warner Communications logo on label)	1971	12
Atlantic SD 7206	Stephen Stills 2 (with Warner Communications logo on label)	1976	8
Atlantic SD 2-903	Manassas (two LPs, no Warner Communications logo on label)	1972	15
Atlantic SD 2-903	Manassas (two LPs, with Warner Communications logo on label)	1976	10
Atlantic SD 7250	Down The Road (no Warner Communications logo on label)	1973	12
Atlantic SD 7250	Down The Road (with Warner Communications logo on label)	1976	12
Columbia PC 33575	Stills (no bar code on back cover)	1975	10
Columbia PCQ 33575	Stills (quadraphonic)	1975	20
Columbia PC 33575	Stills (with bar code on back cover)	1987	8
Atlantic SD 18156	Stephen Stills Live	1975	12
Columbia PC 34348	Illegal Stills	1976	10
Atlantic SD 18201	Still Stills — The Best Of Stephen Stills	1976	10
Columbia JC 35380	Thoroughfare Gap	1978	10
Atlantic 80177	Right By You	1984	8

Compact discs

Atlantic 80177-2	Right By You	1987	15
Atlantic 803-2	Manassas	1988	12
Atlantic 7202-2	Stephen Stills	1988	12
Columbia CK 34348	Illegal Stills	1990	8
Atlantic 7250-2	Down The Road	1990	8
Gold Hill/Vision VR-3323	Stills Alone	1991	15
Atlantic 7206-2	Stephen Stills 2	1992	8
Atlantic 18156-2	Stephen Stills Live	1992	8
Columbia CK 33573	Stills	1993	8
Atlantic 82808-2	Manassas (remastered)	1995	8

Footnote Archives

VANGUARD AND ITS MUST-HEAR OBSCURITIES PART I

by Dave Thompson

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

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

The *Vanguard Sessions* best-of artist collections have swept through the catalog, earning praise with every volume, while remastered editions of key individual albums are paying critical dividends, too. The Joan Baez catalog is currently undergoing a massive overhaul; others will follow, as Welk works to restore the entire label heritage to the racks, aided by the knowledge that even if a particular album or artist has no apparent market relevance today, who knows when a new trend or interest will suddenly raise it to untold heights of popularity?

Positively Fourth Street, with its magical rejuvenation of the Fariñas, is one example of that; other dates back to the mid-1990s and the realization that an entire generation of electronic musicians was taking its lead from a pair of LPs that had lain undisturbed in the Vanguard vault for almost 30 years — the electronic soundscapes of Perrey-Kingsley.

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

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

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

Regardless of all that, the album attracted sufficient attention to deserve a follow-up and, in 1967, Perrey-Kingsley convened for *Kaleidoscopic Vibrations: Spotlight On The Moog*, a collection of popular hits fed through the Moog synthesizer. A squelchy "Strangers In The Night," a ricocheting "Spanish Flea" and a "Baroque Hoedown" that absolutely anticipates Keith Emerson's later variations on a similar theme

(and was the musical theme for Disney's "Main Street Electrical Parade" for much of the next 30 years), are the stand-outs here. Had the duo remained together, they might well have derailed the entire future course of classical rock.

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

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

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

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

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

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

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

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

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

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

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

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

Georgia-born singer/songwriter Patrick Sky, for example, was a dynamically contrary performer; indeed, if there is such a thing as the archetypal Vanguard artist, Sky might well be it. Even his peers were confounded by him; his gentle, reflective songs were, singer Dave Van Ronk memorably mused, "peopled by bits of verse, horrible puns, unprintable lyrics, japes, jibes and a beer river flowing gently over your grandmother's paisley shawl." But while today such a description conjures up visions of a Marilyn Manson-esque monster filling our children's ears with oaths and obscenities, *Patrick Sky*, this earlier fiend's 1965 Vanguard LP, turns out to be nothing like that. Or maybe it is. You never heard "damn" on the radio back then, but Sky lets one slip (during the otherwise plaintive "Many A Mile") without even a guilty pause.

The proving ground for many of Vanguard's most adventurous (and far-sighted) signings was the *New Folks* series of various artists collections. Phil Ochs, Lisa Kindred, Bob Jones, and Eric Andersen all made their debut via these albums, with the latter rapidly emerging among the label's most reliable performers as the early folk boom settled into its mid-late 1960s reflective rock mode.

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

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

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

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

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

New Releases



Courtesy of Roughedge Records

Scarlet Crush

SCARLET CRUSH
Worth Waiting For
Roughedge (SC1584)

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

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

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

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

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

— John M. Borack

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

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

(Please see New Releases page 26)

Indie Label Spotlight

VARIOUS ARTISTS

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

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

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

The CD-ROM video track by Hound Dog Taylor & The Houserockers performing "Taylor's Track" is a wonderful bonus (this is the only known film footage of Taylor).

What a great idea to include this video.

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

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



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

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

— Guy Lee

NEW RELEASES NEWS



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

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

— Greg Loescher

New Releases

AVAILABLE NOW!



HERBIE MANN
Super Mann / Yellow Fever
COL 6885



LEE MORGAN
Lee Morgan 1938-1972
COL 7153



CLARENCE CLEMONS
Rescue / Hero
COL 6880



NEAL HEFTI
Pardon My Doo-Wah / Hot 'N Hearty
COL 6876



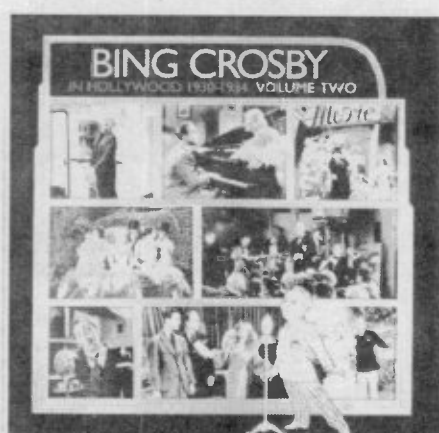
ART FARMER
Baroque Sketches /
The Time And The Place
COL 6870



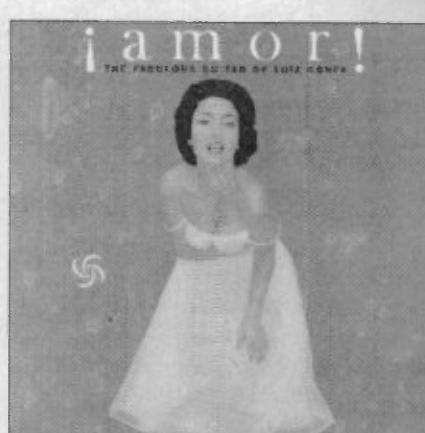
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Sodom & Gomorrah
The Original Movie (Soundtrack)
COL 6480



LES PAUL & MARY FORD
The Columbia Singles Collect on
COL 6863



BING CROSBY
In Hollywood 1930-1934 Volume Two
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Jazz Sides

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

But in the mid-80s, after recording two solo albums for Warner Bros. and producing two more for that label for the group Jamaica Boys, he split from Warner, citing lack of creative control. He recorded two more studio albums and a live disc for his own label, PRA, in the '90s. Miller has just completed a rare domestic tour behind *M-Squared*, his first studio album in seven years. Released on his own Three

and stuff with different people. I think the thing that was unusual was I was building a studio, setting up a little label called Three Deuces and just getting everything right. Then I got to the business of making an album.

What necessitates building that kind of structure?

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

Why choose Telarc?

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

What "startling bass techniques" did you pioneer?

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

How's business?

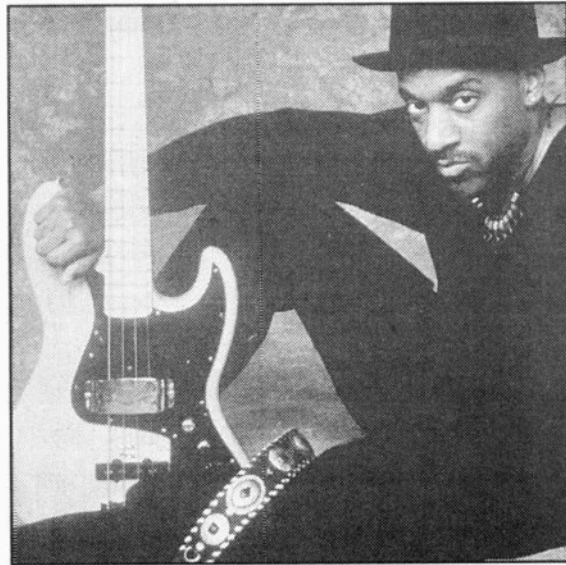
It's great. We were in South Africa, we were in Mexico, then we did U.S. dates and went to Europe for some festivals. We started in South Africa in May, then Mexico, then the U.S. In America, people don't realize I've been touring pretty regularly — yearly. But it's been so concentrated in Europe and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

What pop people are you working with?

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

How are people reacting to your new record?

It's pretty interesting to watch people's reactions because I think over the last 20 years, people have really separated. If you go back to the '80s, there were a lot of people who were experiencing more than one kind of music and a lot of people who were combining



Kumiko Higuchi/Courtesy of Telarc

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

Why?

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

How do you counter the segmentation?

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

What's with the Warner Bros. albums?

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

NEWS & NOTES

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

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

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

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

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

Personality isn't an issue with Roy Campbell, a New York trumpeter who further the post-bop tradition of Don Cherry in "It's Krunch Time" (Thirsty Ear TH1 57107.2). Sparked by drummer Guillermo E. Brown, vibesman Khan Jamal, and bassist Wilber Morris, Campbell's pinched lyricism traverses originals from "New Goes For The New Millennium" [sic] and the gnarly, oddly melodic title track to sweaty takes on classics such as Thelonious Monk's "Bemsha Swing" and "The Star Spangled Banner." The record is cerebral, fairly experimental and engaging. Campbell's voicings and conception are original, suggesting an apprehension of composition that stresses eccentricity but doesn't shortchange accessibility.

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

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

— Carlo Wolff

10 Questions For...

Marcus Miller

by Carlo Wolff

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

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

Goldmine: What brings you back to recording?

Marcus Miller: I finally got everything in place. I switched management, switched labels, built a studio here in Santa Monica. I was doing a lot of touring in the last five years, particularly in Europe and Japan, and doing other things, like some movie scores

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

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

For one longtime Elvis Presley collector (since 1956), what started out as casual idea to get an autograph on a poster has turned into a quest that has lasted decades, has become about 100 signatures and has covered thousands of miles.

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

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

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



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

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

adding their name and date to the fray.

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

All the autographs but two were obtained in person.

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

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

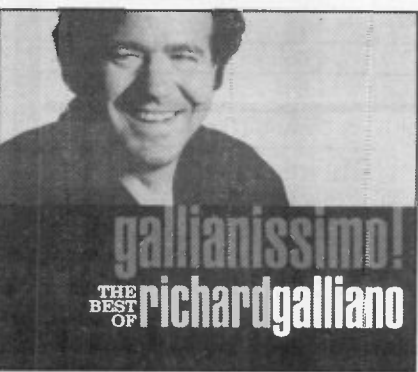
As the poster has traveled with him folded, some seams of it are starting to split. But as a one-of-a-kind item, it could still sell as high as \$7,000-\$10,000 to a Presley collector, according to an expert in the field.

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

But really, what signature could follow hers?

— Cathy Bernardy

On the racks



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

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

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

— Dave McElfresh

RUSSELL MALONE
Heartstrings
Verve (314 549 786)

Sure, loads of improvisers acknowledge that less is more, but only a few are brave enough to strip down to the essentials — so few, in fact, that guitarist Russell Malone is immediately recognizable by what he doesn't play. Without his trademark sparseness, this string-heavy album would never have worked as well as his previous releases. Not that the orchestral approach is a bad idea — the string arrangements are supplied by heavyweights Johnny Mandel, Dori Caymmi, and Alan Broadbent. Thanks to an elegant chart, even Ann Murray's sappy "You Needed Me" holds its own in the company of ballads by Milt Jackson, Sammy Cahn, and Irving Berlin. Bassist Christian McBride, pianist Kenny Barron and drummer Jeff "Tain" Watts not only avoid drowning in the sea of violins but add as much class to the affair as the tuxedoed bunch in the background. Better to hear Malone's first two Verve releases if you're a guitar freak unfamiliar with the guy, but this will be a pleasant whack head-

side if you're fishing for those too-infrequent jazz albums where the strings don't strangle.

— Dave McElfresh

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FREE STROKE 1972 (2CD)	<UK 20/2/1972>		20
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GRATEFUL DEAD SOLDIER FIELD (2CD)	<CHICAGO 9/7/1995>	SB	18
GREEN DAY JUST BEFORE BUM-OUT	<26/1/1991>	SB wonder boy	12
GREEN DAY WARNING ON BRIDGE	<B.S. benefit, Mountain View 30, 31/10/1999>	SB wonder boy	12
HOLE PENNY ROYAL TEA	<11/12/1998 etc.>	wonder boy	10
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NEW RELEASES*

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STEELY DAN ST. LOUIS 1993 (2CD)	<Rivreport, St. Louis Sep. 4 1993>	SB
shamrock		38
TOTO & YA. WE NEVER BE OVER YOU (3CD)	<JEFF POCARO tribute concert, Universal Amphitheater, LA Nov.14 '92 feat. M.McDONALD, D.CROSBY, D.DIASO, D.FAGIN, B.SCAGGS, D.HENLEY, E.VAN HALEN>	SB
sttp		50

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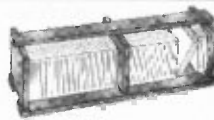

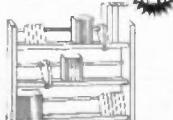
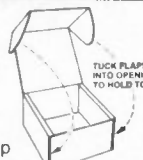

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(New Releases from page 20)

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

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

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

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

The other musicians involved are not as

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

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

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

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

His "Goin' Nowhere Blues" is chilling; it references Langston Hughes, Martin Luther King, and Caesar Chavez. The title track "Gravitational Forces," is sort of experim-

(Please see New Releases page 4)

Short Takes

After nearly 12 years, *The Volebeat* have recorded the best album of their career, an effort so impressive it has the makings of a masterpiece. Abandoning the eerie and often elusive alt-country approach that was once their signature sound, *The Volebeats* reveal a surprisingly engaging and delightfully effervescent sound on *Mosquito Spiral* (Third Gear 3G-28), a wonderful collection of jangly melodies, heavenly hooks and catchy, compelling choruses. While songs such as "Radio Flyer" and "I Don't Want To Cry Tonight" are instantly infectious, "I Just Want Someone To Love (For The Summer)" recalls the wistful reflection of The Beach Boys even as "First Love Never Dies" resurrects Roy Orbison with its devout delivery. Already a contender for album of the year. (www.thirdgear.com; Box 1886 Royal Oaks MI 48068)... As a former vocalist and guitarist of the band Hum Cranna, Stephen Bunovsky furthered his pop pedigree when ex-Badfinger guitarist Joey Molland signed on to produce the group's self-titled second album. Now that Bunovsky is making his solo bow, a collection of demos dubbed *Hazy Sunshine* (Pleides Records), he has apparently taken those lessons to heart. However, even without Molland's mentoring, one suspects Bunovsky had all the right instincts to begin with while "For Now" and "Do We Go On?" come across as the perfect Badfinger ballads, the rest of the set (including a killer cover of The Kinks' classic "I Need You") conveys an unassuming, affable attitude that's irresistibly engaging even at the outset. (www.pleidesrecords.com; 14 South Lake Street, Suite A, Fitchfield CT 06759)... Anyone who still manages to sound despondent while singing a song called "Feels So Good (To Be In Bed With You)" must really be absorbed with angst, and sure enough, singer Brian Krumm of The Great Crusades seems unusually obsessed with it on the band's aptly titled second album, *Damage Goods* (Checkered Past Records CPG 020). Even the presence of noted pop producer Adam Schmitt does little to temper the band's stark, sinewy sound; songs such as "Don't Know Who You Are" and "Chevy Nova" are typical Crusaders creations — tangled, twisted odes to unsettled emotions and turbulent relationships. Krumm's brooding vocals recall the petulant, unsettling sounds of Nick Cave, Paul Westerberg and Tom Waits on the album's more reflective offerings, although when he turns his resignation to a rampage on the adrenaline-fueled title track, Bob Seger surely smiles with approval. (www.thegreatcrusades.com; 855 West Roscoe Street, Chicago IL 60657).

— Lee Zimmerman

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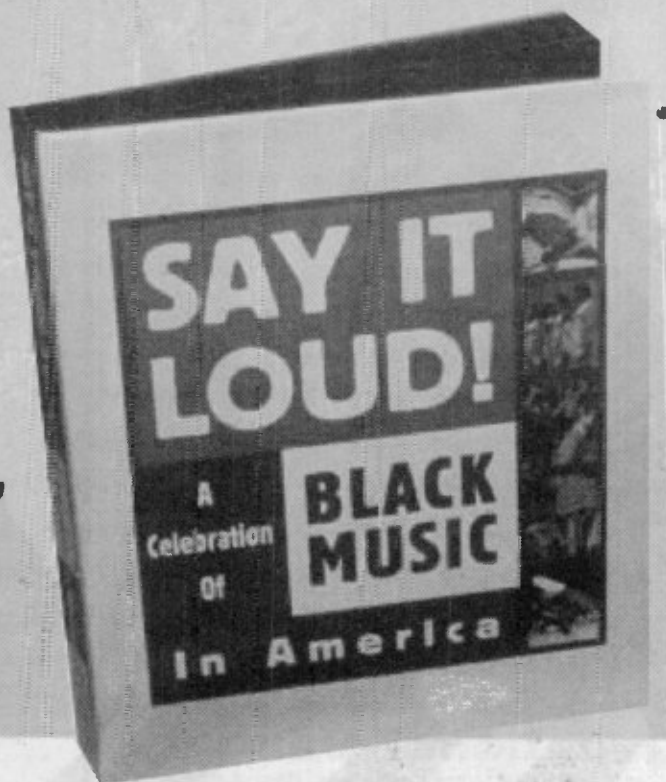
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SOUNDTRACK	RCA	2724	HARK (2 REC)	M-ST
SOUNDTRACK	TWEN CENT	4187	KORSA: THE GREEK	M-ST
SOUNDTRACK	UA	893	MOVIE	M-ST
SOUNDTRACK	UA	3105	APARTMENT, THE	M-
SOUNDTRACK	UA	1132	THUNDERBALL	M-
SOUNDTRACK	UA	4145	OPPORTUNE COOKIE THE	M-
SOUNDTRACK	UA	5132	THUNDERBALL	M-ST
SOUNDTRACK	W BROS	1856	WHO'S AFRAID OF VA WOOLF?	M-ST
SOUNDTRACK	W BROS	2956	OUTLAW JOSEY WALES, THE	SS ST

BLUES ALBUMS

ACE JOHNNY	ACE	40	MEMORIAL ALBUM (RI)	SS
BELL CAREY	DELMARK	622	BLUES HARP	M-ST
BROWN ROY	KING	1130	HARU LUCK BLUES	VG-M ST
CHARNFORD SUGARBOY	CHI SS	209	SAME	M-ST
DUPREE JACK	DECCA	1084	BLUES FOR EVERYBODY	M-ST CO
FULSON LOWELL	CHI SS	205	BLUES MASTER SERIES (2 REC)	M-ST
HOOVER JOHN LEE	STAX	2013	THATS WHERE IT'S AT	M-ST
KING BB	ABC	1081	MIDNIGHT BELIEVER	M-ST
KING BB	ABC	548	SHUT YOUR MOUTH	M-ST
MARVIN & JOHNNY	UNION	7796	RNR-HITS OF THE 50'S	M-ST
MEMPHIS SLIM	KING	1082	MESSINAAROUND WITH THE	M-ST
MEMPHIS SLIM	SCPTER	5032	BLUES PORTRAIT	M-BB
ROY WALTERS	DECCA	1084	LIVE AT MY KELLYS(ORANGELB	VG-M ST
REED JIMMY	ANTILLES	7007	COLD CHILLS	M-ST
REED JIMMY	VEE JAY	1087	TAIN'T NO BIG THING	M-ST
REED JIMMY	VEE JAY	1088	AT SOUL CITY	M-ST
RODMANFUL OF BLUES	VARUCK	224	THE GREAT LIPS	M-ST CO
SHAKY JAKE	WORLD PAC	2196	FURTHER UP THE ROAD	M-ST
SMITH WHISPERING	EX-ELLE	8020	OVER EASY	SS ST CO
SUNNYLAND SLIM	JEWEL	5010	SAD AND LONESOME	SS ST
SWAN ROOSEVELT	JEWEL	5111	HIS B	SS ST
WILLIAMSON SONNY BOY	SPRINGBOARD	4085	AND THE ANIMALS	SS ST

GROUP REISSUE ALBUMS

BLUE NOTES	COLLECTABLES	008	SAME	SS
COASTERS	ATCO	111	GREATEST HITS	M-ST
DEL WINGS	COLLECTABLES	101	1956 AUDITION TAPES	M-
DREAMLOVERS	HERITAGE	1000	BEST OF	M-ST
EARLS	OLD TOWN	104	REMEMBER ME BABY	M-
ELEGANTS	CRYSTAL BALL	132	BACK IN TIME	M-
FI TONES	REVIC	2010	SAME	M-ST
FIVE DISCS	EMGE	1000	THE BEST OF VOL 5	M-
FIVE KEYS	CAP	1001	THE BEST OF VOL 5	M-
FIVE KEYS	CAP	1006	THE BEST OF VOL 6	M-
FIVE KEYS	HARLEM	5004	SAME	VG-M
FIVE SATINS	EMSER	5008	GREATEST HITS	VG-M
FIVE SATINS	EMSER	5013	VOL 2	VG-M
FOUR BUDDIES	SAVOY	2263	COMPLETE ON SAVOY(2 REC)	SS
FOUR LOVERS	LIVITC	7131	JOYRIDE	SS
HARPONES	REVIC	8088	SAME	M-ST
HARPONES	REVIC	5003	VOL 2	M-ST
HEARTBEATS	RCJLETTE	59019	A THOUSAND MILES AWAY	M-
LADDINS	REVIC	5018	GREATEST HITS	M-ST
MARCELS	CRYSTAL BALL	1111	LUCKY OLD LIPS	M-
MARCONIS	PAUL WINLEY	102	MEET THE JESTERS	M-
SHINTS	CLIFTON	2087	BEENING TO LOVE YOU	SS
SHANA NA	BLUDDAH	5092	IS HERE TO STAY	M-ST CO
SHANA NA	KAMA SUTRA	2600	NO ONE CARES	M-ST CO
TEENCHORDS	F	1000	THE BEST OF THE	M-

MALE VOCALS LPS

BENNETT TONY	COLUMBIA	2141	THE MANNY MOODS OF	M-ST
BENNETT TONY	COLUMBIA	31494	ALL TIME GREATEST HITS(2)	M-ST
BENNETT TONY	COLUMBIA	5028	THE OTHER	M-ST
COLE NAT KING	CAPITOL	2118	I DON'T WANT TO BE HURT	M-
DAMONE VIC	MERCURY	20193	FAVORITES	M-
EDWARDS TOMMY	LINIC	70120	SAME	M-
EDWARDS TOMMY	MGM	3750	TOP OF YOUNG LOVERS	M-
HAMILTON ROY	EPIC	3294	YOU'LL NEVER WALK ALONE	M-
HAMILTON ROY	EPIC	3294	YOU'LL NEVER WALK ALONE	VG+
LANCE HERB	CHESS	1506	THE COMEBACK	SS ST
LAMRINE STEVE	EPIC	5704	SAME	M-ST
MATHIS JOHNNY	COLUMBIA	8152	HEAVENLY	M-ST
PRYSOCK ARTHUR	OLD TOWN	2005	COAST TO COAST	VG+VG
PRYSOCK ARTHUR	VERVE	5009	ART & SOUL	VG-M
SINATRA FRANK	CAPITOL	5019	DAMNED FIRST TIMES	M-ST
SINATRA FRANK	CAPITOL	5085	SAME	SS ST
SINATRA FRANK	CAPITOL	581	WEE SMALL HOURS	VG-M
SINATRA FRANK	CAPITOL	1164	LOOK TO YOUR HEART	VG-M
SINATRA FRANK	CAPITOL	1221	NO ONE CARES	M-ST
SINATRA FRANK	CAPITOL	1417	NICE N EASY	M-ST
SINATRA FRANK	CAPITOL	1538	NICE N EASY	M-ST

SINATRA FRANK	CAPITOL	1538	ALL THE WAY	VG+
SINATRA FRANK	CAPITOL	1729	POINT OF NO RETURN	M-
SINATRA FRANK	CAPITOL	2038	OF LOVE AND THINGS	M-
SINATRA FRANK	CAPITOL	90986	GREAT HITS OF FRANK	M-STARLIN
SINATRA FRANK	COLUMBIA	6	SENTIMENTAL JOURNEY	M-
SINATRA FRANK	COLUMBIA	743	STORY (2 REC)	M-
SINATRA FRANK	COLUMBIA	1241	THE VOICE	VG+
SINATRA FRANK	COLUMBIA	2572	ADVENTURES OF THE HEART	VG-M
SINATRA FRANK	COLUMBIA	1241	LOVE IS A ROCK	VG-M
SINATRA FRANK	COLUMBIA	2572	EARLY YEARS VOL 2	M-
SINATRA FRANK	COLUMBIA	1015	MY KIND OF BROADWAY	M-ST
SINATRA FRANK	COLUMBIA	1021	& ANTONIO CARLOS JOHIM	M-ST
SINATRA FRANK	COLUMBIA	1022	THE WORLD WE KNEW	M-ST
SINATRA FRANK	COLUMBIA	1029	MY WAY	M-ST
SINATRA FRANK	COLUMBIA	2155	OL BLUE EYES IS BACK	M-ST
SINATRA FRANK	COLUMBIA	3197	THE WORLD'S GREATEST HITS	M-2 REC

BLUES LP'S BOOTS/REISSUES

BOGAN LUCILLE	AGRAM	2005	WOMEN WON'T NEED NO MEN	M
BRIDEWELLER EDDY	STOCKHOLM	200	I'M GONNA PUSH ON	M
BRUCE DAVE	ROOSTER	2615	THE CHIEF	M ST CO
BRUCE DAVE	JSP	1024	GAME	M
HAWKINS ROY	ROUTE 66	09	WHY DO EVERYTHING HAPPEN	M IMPORT
HORTON WALTER	JSP	1019	CHICAGO BLUES HARMONICA	M
HUNTER JIMMY	ROUTE 66	04	7th ST BOOGIE	M UK
JACKSON BULL MOOSE	ROUTE 66	1524	SINGS HIS OWN TIME HITS	M-
JACKSON JIM	AGRAM	2004	KANSAS CITY BLUES	M-
JORDAN CHARLEY	AGRAM	2002	IT AIN'T CLEAN	M
LEE JULIA BOY FRIENDS	JUREK	603	UGLY PAPA	M
LIGGINS JOE	AGRAM	603	DARKTOWN STRUTTERS BALL	M
WILLIAMSON SONNY BOY	BLUES BALL	2004	DON'T MAKE A MISTAKE	M
WRIGHT BILLY	ROUTE 66	13	THE PRINCE OF THE BLUES	M

JAZZ ALBUMS

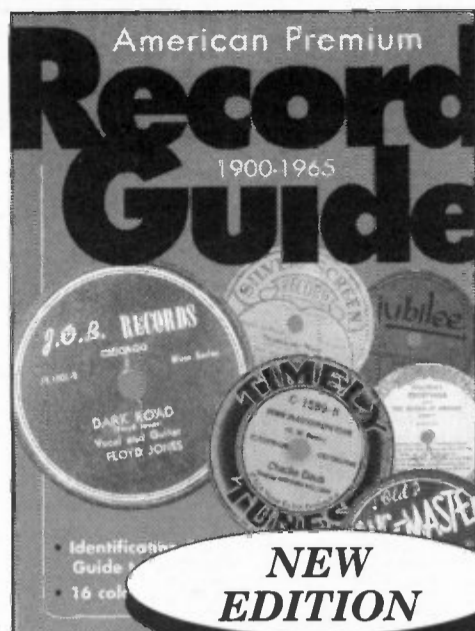
BARRETT EMMA	RIVERSIDE	9364	SWEET EMMA THE BELL GAL	M-ST
BRUCE DAVE	COLUMBIA	844	STORY BIX AND HIS GANG #1	VG-M SOC
BRUCE DAVE	COLUMBIA	876	HAYS CHECK	M-ST
BRUCE DAVE	COLUMBIA	8490	TIME FURTHER OUT	M-ST
COREA CHICK	POLYDOR	5536	HYMN OF THE 7TH GALAXY	M-ST
DAIGRON JEDGAR	GOLDEN CREST	308	ROCKY MOUNTAIN JAZZ	SS NICE!
DAVID JOHNNY	PRELUDE	6021	HERSIE S DOKIN ATCHA	M-ST
DEODATO	CTI	6021	PHILIP	M-ST
EATON JOHNNY	COLUMBIA	737	COLLEGE JAZZ MODERN	VG-M
ELLINGTON DUKE	COLUMBIA	1085	ELLINGTON INDIGOS	M-ST
HIDEAURA	COLUMBIA	6139	ELLINGTON UPTOWN	M-ST
FERGUSON MAYNARD	COLUMBIA	3457	CONQUISTADOR	M-ST
GARNER ERROLL	MERCURY	20055	MAMBO MOVES	M-
HARRIS EDDIE	UP FRONT	106	THE SOUL OF	SS ST
HIGGINS JOE	SS ST	3214	GAME	SS ST
HUBBARD FREDDIE	CTI	6007	STRAIGHT LINE	M-ST
AL AHMAD	CHESS	8302	BEST FOR FORME	M-DJ
JOHNSON JIM WINDING	COLUMBIA	2573	SAME	VG+ 10
KID WY	BLANTON	1367	DEXTERITY	M-ST
LEVY O'DONEL	GM	518	DAWN OF A NEW DAY	SS ST
LEWIS RAMSEY	CADET	782	THE MOVIE ALBUM	M-ST BB
LIEBMAN DAVID	ARM	702	SWEET HANDS	SS ST
LIEBMAN DAVID RICHARD	ARM	702	FORGOTTEN FANTASIES	SS ST
LOCO JOE	COLUMBIA	878	YAY! WITH JOE LOCO	M-ST
LOUIS JOHNNY	CROWN	5468	THE IN CROWD	SS ST
MALDONADO ANGEL	MONTUNO	525	BATA CUMBLE	SS ST
MONTON LEO	COLUMBIA	8838	CRISS CROSS	VG+ ST
MULLIGAN GERRY	VERVE	1560	THE ESSENTIAL	VG-M
PULLO PEREZ	RCA	1556	PREZ	VG+V+ ST
REMINOTON DAVE	JUBILEE	1017	CHICAGO JAZZ REBORN	M-
SCOTT HAZEL	RCA	8474	ROBND MIGHT	M-
SZABO GABOR	IMPULSE	9204	HIS GREAT (2 REC)	M-ST
TAYLOR CREED	ABC	308	LONELYVILLE	M-ST
WEIN GEORGE NEWPORT	IMPULSE	31	& THE ALL STARS	M-ST

FEMALE VOCALS LPS

BROWN GEORGIA	LONDON	3331	LOVES GERSHWAN	VG-M UK
DAVIS MARTHA	ABC	180	AND I COME IN	M-
DEARIE BLOSSOM	CAPITOL	2086	MAY I SMOKE IN?	M-RI
FITZGERALD ELLA	VERVE	4022	RODGERS & HART SONG #1	M-
FITZGERALD ELLA	VERVE	4042	A SWINGING CHRISTMAS	M-
GARLAND JUDY	MGM	102	COREY JAZZ	M-
GORME EYDIE	ABC	248	EYDIE IN LOVE	M-
GORME EYDIE	VOCALION	73708	ALBION	M-ST
HARDING ELLERINE	MERCURY	2078	THE BEST OF	M-ST
HARPER TONI	REPRISE	2092	ELLERINE	M-ST
HORNE LENA	RCA	1028	AT THE WALDOFF ASTORIA	M-
HORNE LENA	RCA	1375	STORMY WEATHER	M-
KING MORICANA	MERCURY	5605	WITH A TASTE OF HONEY	M-
LONDON JULIE	LIBERTY	5501	THE BEST OF	M-

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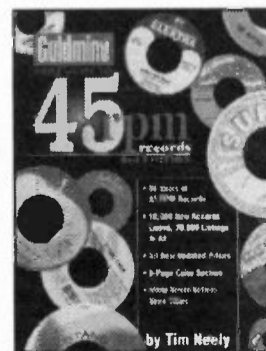
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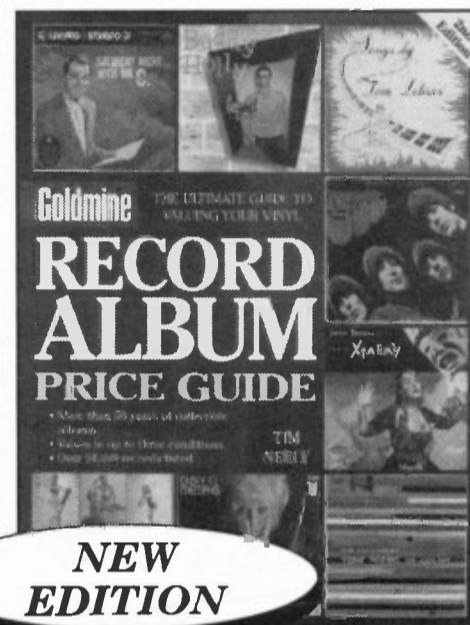
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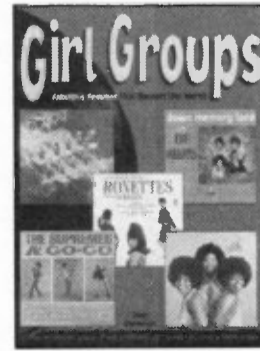
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Any Day Now - Millennium	\$9.99	Firefly - Where You Gonna Run	\$13.99	Mogg/Way - Edge Of The World	\$14.99	Storyteller - Corridor Of Windows	\$9.99
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Arcara - A Matter Of Time	\$13.99	Ford, Lita - Dangerous Curves	\$11.99	Monarch - Monarch	\$9.99	Stream - Nothing Is Sacred	\$9.99
Arcara - Arcara	\$12.99	Ford, Lita - Stiletto	\$11.99	Monkey See - Monkey See	\$13.99	Street Legal - Thunderdome	\$14.99
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Attraction - Get Up And Shake	\$13.99	Frederiksen, Fergie - Equilibrium	\$9.99	Morales, Michael - That's The Way	\$9.99	T'Bell - Replay	\$13.99
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Aviary - Aviary	\$14.50	Frontline - Right Attitude	\$13.99	Motley Crue - New Tattoo	\$14.99	Takara - Eternity	\$13.99
Aviator - Aviator	\$13.99	Funny Money - ALL TITLES	\$13.99	Mott The Hoople - Friends & Family	\$13.99	Talk Of The Town - The Ways Of The World	\$13.99
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Axe - The Crown	\$14.99	Gatling Gun - Turn Back The Time	\$13.99	Nazareth - Hair Of The Dog	\$11.99	Teer - Teer	\$14.99
AXE 5	\$13.99	Gillis, Brad - Alligator	\$14.99	Nelson - MOST TITLES	\$12.99	Ten - ALL TITLES	\$13.99-\$14.99
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Actually, we're bargainandhaggle.com, the website where people with stuff to sell connect with people who want to buy. Different from an auction site, bargainandhaggle.com lets a buyer and a seller work one-on-one. Once an item's posted and an offer's made, the parties

negotiate. The result is a relieved seller who got a fair price and a relaxed buyer who didn't have to baby-sit an auction. Which makes us wonder. Why would anyone ever choose an unpredictable online auction over a pretty predictable online sale?

conceived and created by mindpepper, LLC™



GOLDMINE UNIT SPACE ADS



WHAT ARE UNIT SPACE ADS?

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

The two types of ads are:

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

FOR A BETTER UNIT SPACE AD . . .

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

SET SALE GUIDELINES FOR BUYERS

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

SET SALE GUIDELINES FOR SELLERS

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

Auction Guidelines For Buyers

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

AUCTION GUIDELINES FOR SELLERS

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

UNIT SPACE AD RATES

GOLDMINE has two sizes of unit space ads:

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

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

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

ARE A BUMS - R&B - ROCK & ROLL - SOUL - DISCO - RAP - REGGAE

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MINIMUM BID-\$9.00 PER RECORD The great majority of these are in the \$15.00 and up
range you would rather not bid. Auction ends 11:30 PM. PRICE is \$25.00 per album & \$3.00 per
CD. Except those which have a Bid Auction end time. 30 days Call me for High Bids
AKB(RSO 3057)-Rhythmic Feet/M. (Disc-1979)

Go When Party/VG+ or (33844)-Dance Troubles Away/M. or (34855)-Hard Not To Like
IVG+ or (31119)-With A Bucketful/M. (Disc-1979)
Freddie Bell & Bellboys/Wing 20288)-Rock N Roll. All Flavors/M. (MB-519)
Madeline Bell/Philips 271)-I'm Gonna Make You Love Me/M.
William Bell/Star 3005)-Phases Of Reality/VG+ or (2014)-Bound/M. or (2037)/Wow
Pro 3005)-B.C. (Merch 1183)-Time You Took Another Listen/M. or
(1146)-Coming Back For/VG+

VG+ or (3003)-Double-Revolution Of Mind/VG+ or (6054)-Everybody's Doin The
Hustler/VG+ or (6111)-With A Natural/VG+ or (6015)-Slaughter's Big Rip Off/S
or (6258)-Sex Machine/M. or (6340)-Best/M. or (9004)-Double Sex Machine/M.
(Smash 27054)-Showtime/VG+ or (67093)-Real Thing/VG+ or (27057)-Gnts &
Soul/VG+ or (27080)-Plays New Breed/VG+ or (67074)-Today & Yesterday/VG+ or
(67084)-Handful Of Love/VG+ or (67085)-I'm On My Mind/VG+ or (609-953-5473)
Keasa Brown/Little Star 1001)-Live/VG+ (Black)

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

(2331)-We're All In This Together/VG+ or (3569)-Hipnotism/M... Choccolats/Salsou 4500 or Able 17015-Kings Of Clubs/M (Black-Decca-1977)...

D J Los & E Z B (World 01)-Untouchable/M (Black rappers) D-Train/James Williams (Prelude 14105)-D-Train/M... Daddy Cool/Reprise 20881-Teenage Heaven/M...

Dynatonies/HBR 8509-File Piper/VG+ (34665)-Love In All Flavours/M or (34350)-More You Do I/VG+ or (30119)-Brand New... Earth Wind & Fire/Columbia 1001-Remember The Moments/M...

The Rolling Stones' "Street Fighting Man" picture sleeve is rarest of the rare

by Greg Loescher

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

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

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

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

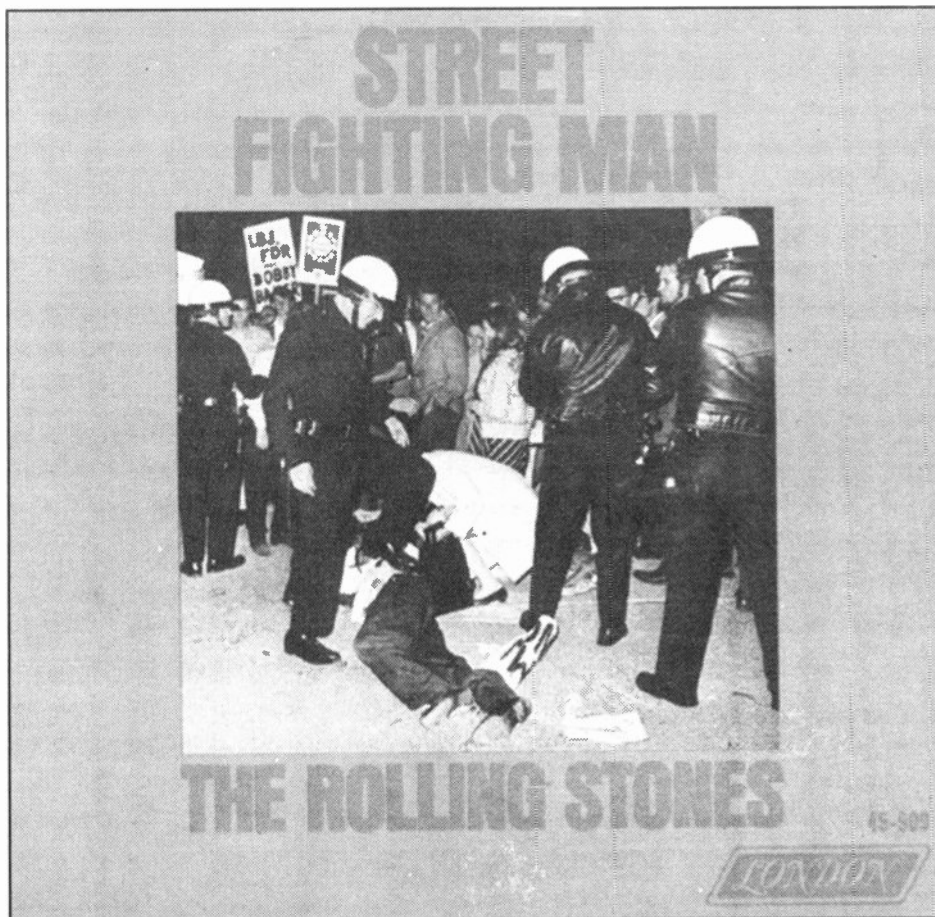
In August 1968 — toward the end of a summer embroiled with violent demonstrations, especially at the Democratic Party's National Convention in Chicago — London Records released in the U.S. a single off the album, "Street Fighting Man"/"No Expectations."

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

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

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

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



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

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

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

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

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

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

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

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

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

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

Another twist to the story is that the Stones were supposed to release a song called "Did

Everybody Pay Their Dues?" that summer, but ended up releasing "Jumpin' Jack Flash" instead. Karnbach said the first song is actually almost the same song as "Street Fighting Man" — Jagger reworked the song with new lyrics after seeing first-hand some street demonstrations. "Did Everybody Pay Their Dues?" was supposed to have been released in the '70s on the Stones album of oddball material called *Nectar of the Gods*, but the album was never released.

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

The story states that the collector purchased a box of picked-over 45s at the sale for some small change. Upon sifting through the box later at home, he found a copy of "Street Fighting Man: (London 909) sandwiched chronologically between "Jumpin' Jack Flash" (London 908) and "Honky Tonk Women" (London 910). The latter two sleeves are relatively common, these days getting \$30-\$40 in near mint condition.

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

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

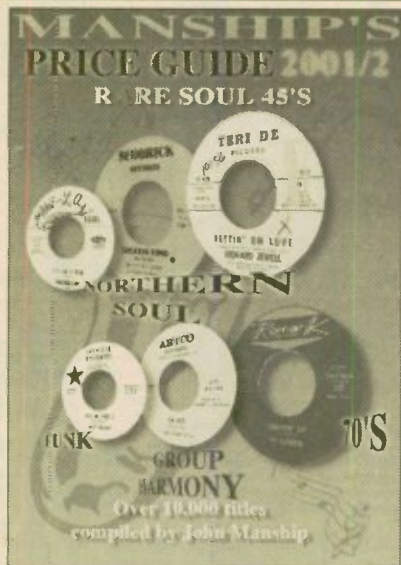
Price guide listings for the sleeve since then have ranged from \$8,000 (12 copies known to exist) in *Goldmine 45 RPM Picture Sleeve Price Guide* by Charles Szabla, which was released in 1998, up to \$10,000 in the third edition of the *Goldmine Price Guide 45 RPM Records* by Tim Neely, which was published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

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

This sleeve is listed at \$2,000 in the *Standard Catalog Of American Records, 1950-1970, 2nd Edition*, by Tim Neely. In the notes for the record, Neely cautions collectors that counterfeits do exist.

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

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



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- Beatles - Soul Sessions (2 CD) - Rubber Soul rarities, outtakes, alternate mixes, and extras - excellent quality studio tracks - 46 tracks (72.56 and 71.42)
- Jeff Beck - Blow Your Mind (2 CD) - Warrington CT 3/21/99 - excellent quality soundboard - eighteen tracks (57.45 and 45.37)
- David Bowie and Stevie Ray Vaughan - Complete Dallas Rehearsals, Volumes One and Two (2 CD) - Los Colinas studio sessions 4/27/83 - 32 Bowie tracks with SRV on guitar - excellent quality recordings (67.18 and 72.24)
- Bush - Eat More Bush - Köln, Germany 8/16/97 (nine tracks) plus Stuttgart 8/23/97 (two) - excellent quality FM broadcasts (60.28)
- Cheap Trick - Top of the World - Chicago 1979 - excellent quality FM broadcast - fifteen tracks (73.02)
- Eric Clapton - Road Test - rehearsals for the 1999 tour of Japan - excellent quality soundboard - eleven songs (62.45)
- Coldplay - In the Summertime - Harlow, Essex, UK summer 2000 (six tracks - excellent audience recording) plus TV appearances (three) and B-sides (four) (58.07)
- John Cougar - Live Rehearsals - Indianapolis 1992 - excellent quality soundboard recording - fifteen tracks (67.19)
- Creedence Clearwater Revival - Last Exit - Fillmore West, San Francisco 7/4/71 - excellent soundboard - thirteen tracks (44.01)
- Miles Davis - Session of Kind of Blue - NYC recording sessions 3/2/59 and 4/22/59 - excellent studio source - two tracks (73.53)
- Deltones - A Day at the Races - London, UK 6/6/00 (13 tracks plus 6 bonus tracks) - excellent audience recording (71.31)
- Depeche Mode - Ultra Rare Trax (Volume 1) - remixed rarities - excellent quality studio recordings - twelve tracks (71.25)
- Depeche Mode - Ultra Rare Trax Volume 2 - remixed rarities - excellent quality studio recordings - twelve tracks (69.09)
- Depeche Mode - Ultra Rare Trax Volume 3 - remixed rarities - excellent quality studio recordings - ten tracks (74.13)
- Depeche Mode - Ultra Rare Trax Volume 4 - remixed rarities - excellent quality studio recordings - twelve tracks (69.41)
- Depeche Mode - Ultra Rare Trax Volume 5 - remixed rarities - excellent quality studio recordings - twelve tracks (69.03)
- DMX - Murder, Inc. - extended, alternative and unreleased studio mixes - excellent quality recordings - sixteen tracks (68.54)
- Eminem - Fuckin' Crazy - alternative versions and unreleased studio recordings - excellent quality - eighteen tracks (73.13)
- Doors - The Lizard King Volumes One and Two - live 1967-68 (no venue info) - excellent quality soundboards (65.11 and 68.40)
- Bob Dylan - Sweet Marie - San Jose, CA 5/19/98 complete show - excellent quality soundboard recording - thirteen tracks (72.27)
- Grateful Dead - A Coupla' Shots of Whiskey - New York City 1980 - excellent quality soundboard recording - nine tracks (67.25)
- Grateful Dead - Dead de Luxe - live in Luxembourg 1972 - excellent quality soundboard recording - eleven tracks (70.00)
- Guns N' Roses - Demos (2 CD) - first album demos plus rarities - excellent quality recording - 28 tracks (59.24 and 69.44)
- Kraftwerk - Fruhwerke - 1969 Organization tracks (five) plus live USA 1974 (three) plus rare singles 1974-5 (three) (76.47)
- Dave Matthews Band - Live at the 10 Spot - Tabernacle Atlanta 4/21/98 (eight tracks), Toronto 5/4/98 (one track), and State Palace Theater New Orleans 5/6/98 (four tracks) - excellent soundboard recordings (71.27)
- Steve Miller Band - The Gangster's Back - Live in New York - excellent audience recording - twelve tracks (54.03)
- Pink Floyd - The Wall (2 CD) - Nassau Coliseum 2/28/80 - excellent audience recording - 25 tracks (57.35 and 55.00)
- Radiohead - Data Complete - Boston 4/13/96 - excellent soundboard recording - fifteen tracks (69.11)
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- Red Hot Chili Peppers - Good Time Boys - Milan, Italy 6/99 (11 tracks) plus Hamburg, Germany 6/2/99 (4) - soundboards (70.11)
- Rolling Stones - Anybody Seen My Baby? - The Official Black Album (2 CD) - rare, unreleased and alternative versions - excellent quality studio recordings and soundboards - forty tracks (78.16 and 78.11)
- Rolling Stones - Hyde Park 1969 - London 7/5/69 - the complete concert - excellent quality soundboard - fifteen tracks (77.31)
- Rolling Stones - Lost & Found, Volume One - a collection of studio rarities - excellent quality - fifteen tracks (70.54)
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- Santana - Live in Chicago 2000 (2 CD) - World Music Theater, Tinley Park IL 8/19/00 - excellent quality soundboard - sixteen tracks (69.55 and 61.53)
- Smashing Pumpkins - Sacred and Profane Tour Soundboard Compilation - Houston TX 5/13/00 (seven tracks) plus Austin TX 5/14/00 (five) plus Berkeley CA 5/24/00 (two) - excellent quality soundboards (73.00)
- Souffly - Live at the Max - Amsterdam 5/23/98 - excellent quality soundboard - fifteen tracks (66.29)
- Spirit - The Secret Files of Dr. Sardonicus - Texas Pop Festival 1968 (six tracks) plus 1967 demos (two) and rarities (thirteen) - excellent quality soundboard and studio tracks (76.06)
- Stained - Just Go to Philly - Philadelphia, PA 8/25/99 - very good audience recording - nine tracks (44.36)
- System of a Down - Sugar - Sacramento, CA 8/8/99 - excellent audience recording - twelve tracks (35.34)
- 3 Doors Down - Kryptonite - Columbus OH 6/7/00 - good audience recording - thirteen tracks (54.18)
- Third Eye Blind - Paradise Boston '97 - Boston MA 10/11/97 - excellent quality soundboard recording - fourteen tracks (62.18)
- Pat Travers - Lonesome in Wisconsin (2 CD) - Green Bay WI 11/12/93 - soundboard recording - fifteen tracks (48.43 and 40.33)
- Robin Trower - Eagle Not the Dove - BBC 1973 (nine tracks) plus rarities (six) - soundboards and studio outtakes (61.07)
- U2 - Eat My Shorts Simpson (2 CD) - Chicago 5/16/11 - very good audience recording - 24 tracks (64.29 and 59.40)
- U2 - The Ultimate 7" and 12" Collection (Part I) - excellent soundboards and studio recordings 1979-87 - twenty tracks (71.47)
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- U2 - The Ultimate 7" and 12" Collection, Part VII - excellent quality soundboards and studio recordings - seventeen tracks (73.26)
- Wilco - American Stars in Bars - recorded in an American bar during Spring 1999 - excellent soundboard - 20 tracks (77.13)
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- Frank Zappa - Thing-fish Outtakes - studio quality - 17 tracks (64.02)
- Frank Zappa and Captain Beefheart - An Evening with... 1975 radio broadcast w/tracks from 1963-75 - excellent quality (67.39)
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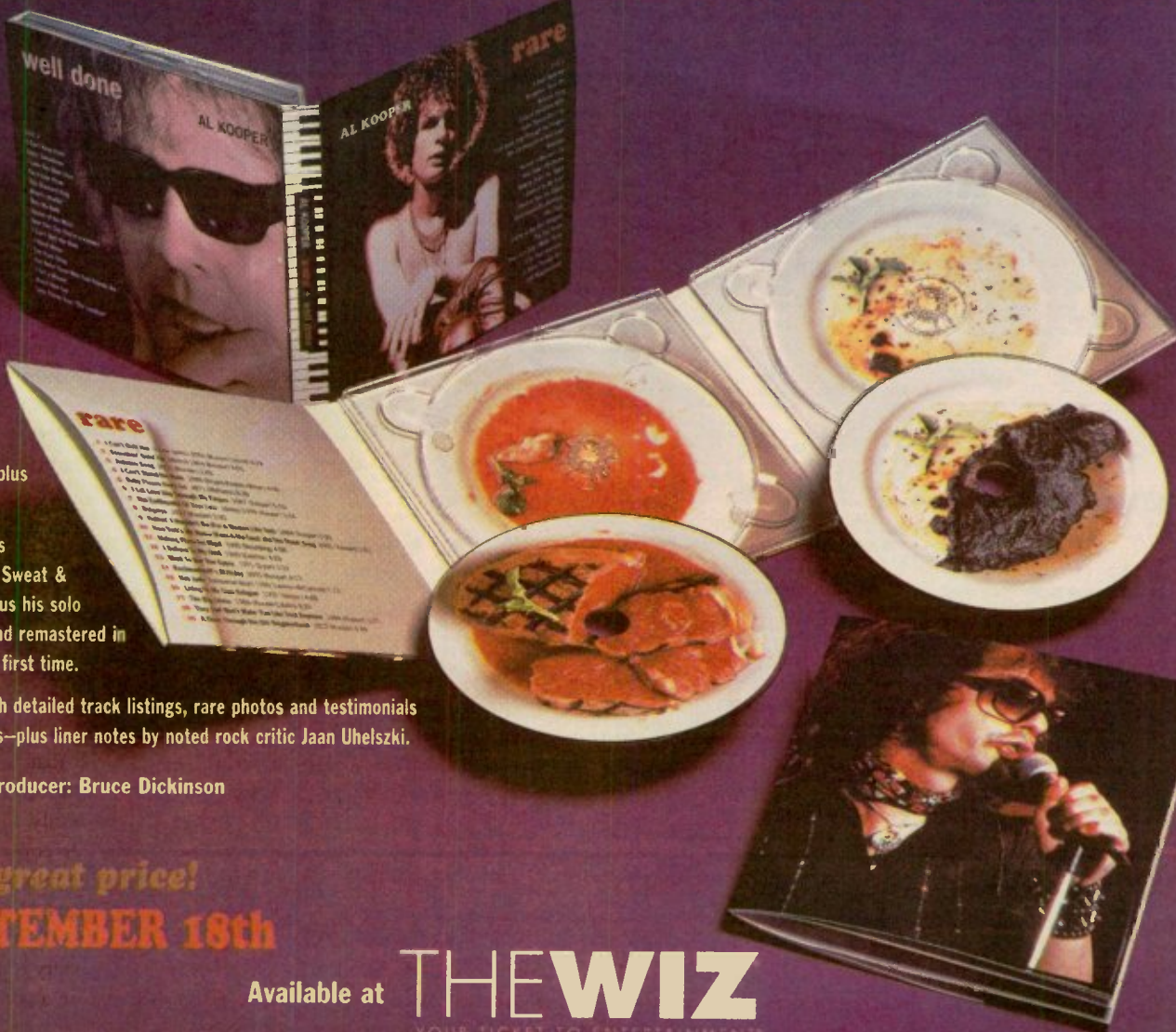
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Produced by Al Kooper / Executive Producer: Bruce Dickinson
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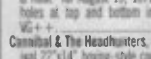
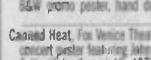
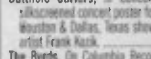
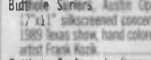
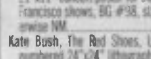
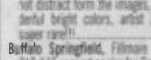
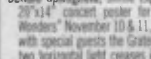
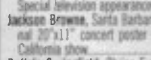
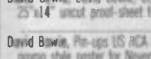
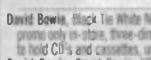
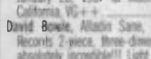
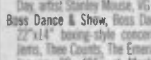
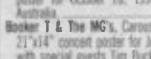
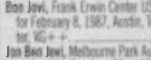
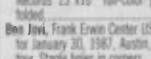
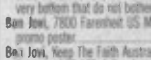
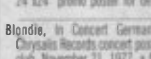
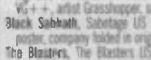
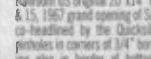
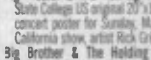
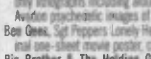
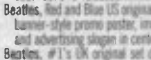
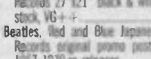
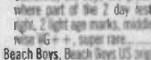
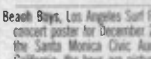
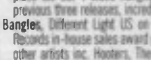
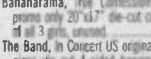
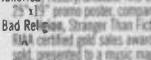
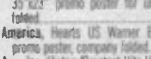
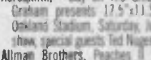
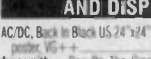
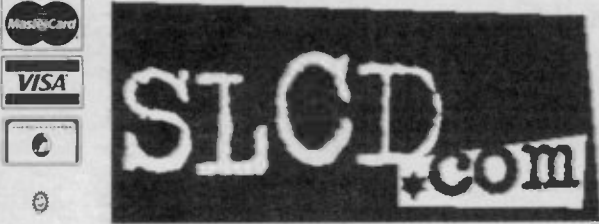
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AC/DC, Back in Black US 24"x24" Atlantic Records promo poster, VG++ \$13

Aeromsmith - Day in the Green #3 US original Bill Graham presents 17 1/2"x11 1/2" concert poster for Oakland Stadium, Saturday, July 21, 1979 California show, special guests Ted Nugent, AC/DC, etc. \$75

Alman Brothers, Peaches II US Capitol Records 35"x32" promo poster for unreleased LP, company folder \$150

America, Hearts US Warner Bros. Records 35"x32" promo poster, company folder \$25

America, History/Greatest Hits US Warner Bros. Records 35"x32" promo poster, company folder \$25

Bad Religion, Street Maps USA original 21"x17" black certified pop sales award for over 500,000 units sold, presented to a music magazine executive. \$150

Bananarama, True Confessions US London Records promo only 20"x17" die-cut counter display, image is 1 of 3, 10, unused. \$25

The Band, In Concert US original promo large unissued 2 piece die-cut 4-sided hanging mobile, also showing previous three releases, incredible!!! \$300

Bangles, Different Light US 21"x14" V/A Columbia Records in-house sales award presented to Bob Wicks, other artists inc. Houston, The Outfield and LL Cool J. \$100

Beach Boys, Los Angeles Surf Fair US original 20"x18" concert poster for December 27, 1962 appearance at the Santa Monica Civic Auditorium Santa Monica California, the boys are pictured on both right and left side of the 2 day festivities, 3/4" tear upper right, 2 light age marks, inside right & lower left otherwise VG++ \$250

Beach Boys, Beach Boys US original 1970's Warner Bros. Records 27"x21" black & white promo poster, heavy stock, VG++ \$30

Beatles, Red and Blue Japanese 29"x20" EMI/Odeon Records original promo poster for 1962-1964 1967-1970 releases. \$25

Beatles, Red and Blue US original Apple Records 35"x12" banner-style promo poster, image is of both LP covers and advertising slogan in center, company folder. \$50

Beatles, #1's US original set of five 16.5"x12" promo only lithographs including album art and Richard Avon's psychedelic images of each member. \$200

Bea Gees, Sgt. Peppers Lonely Hearts Club Band US original one-sheet movie poster, company folder. \$25

Big Brother & The Holding Company, San Francisco State College US original 20"x14" Fanfare Productions concert poster for Sunday, May 12, 1968 Northridge California show, artist Rick Griffin. \$300

Big Brother & The Holding Company, Continental Vietnam US original 20"x14" Santa Clara County event, co-headlined by the Quaker/Message Service, photos in corners of 3/4" border and small part missing also in border of bottom left corner otherwise VG++ \$400

Black Sabbath, Sabotage US original 28"x11" promo poster, company folder in original envelope. \$75

The Blasters, The Blasters US original 30"x30" 24"x24" promo poster for debut major label release. \$50

Blondie, In Concert German original 22.5"x15.5" Chrysler Records concert poster for downtown Midway club, November 23, 1977, a few light dust marks at very bottom that do not bother image. \$75

Bob Jovi, 7800 Forefront US Mercury Records 35"x32" promo poster \$20

Bob Jovi, Kiss The Fish Australian Mercury/Phonogram Records 35"x35" full-color promo poster, company folder. \$15

Bob Jovi, Frank Ervin Center US 22"x14" concert poster for January 30, 1967, Austin, Texas show New Jersey New Jersey State University. \$25

Bon Jovi, Frank Ervin Center US 22"x14" concert poster for January 30, 1967, Austin, Texas show New Jersey State University. \$25

Bon Jovi, Kiss The Fish Australian Mercury/Phonogram Records 35"x35" full-color promo poster, company folder. \$15

Bon Jovi, Kiss The Fish Australian Mercury/Phonogram Records 35"x35" full-color promo poster, company folder. \$15

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Bon Jovi, Kiss The Fish Australian Mercury/Phonogram Records 35"x35" full-color promo poster, company folder. \$15

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Box Tops, Never Mind The Bollocks US Warner Bros. Records 25"x11" promo poster (carton size), VG++ \$75

Six Pistols, Never Mind The Bollocks US Warner Bros. Records 38"x25" promo poster (collage image), company folder, notes in corners. \$100

Frank Sinatra, The Main Event US original 35"x32" promo poster, company folder. \$25

Frank Sinatra, Some Nice Things I've Missed US original 35"x32" promo poster, company folder. \$25

Swainson Pamphlet, Equus Square Pavilion, US original 17"x11" concert poster for March 29, 1994 Tulsa Oklahoma show. \$90

Sonit Machine, 7 US original 10"x11" Columbia Records promo poster. \$25

Sonic Youth, Daydream Nation US original 36"x24" Blast First original poster (company folder). \$300

Sons of Champlin, Sing Me A Rainbow US original 23"x16" non-promo poster. \$25

Soundgarden, Hurdy Gurdy, Australian 30"x20" silk-screened concert poster for January 30, 1997 Sydney Australia show. \$30

Sparrow (John Kay), The Matzo US original 20"x14" concert poster for May 9-11, 1967 San Francisco show, Neon Rose #14, artist Victor Moscoso, photos in corners otherwise VG++ \$150

Spice Girls, Spice World, Warner 27"x19" Bruce Springsteen, Live 1975-85 US Columbia Records 22"x11" concert poster for counter stand, two die-cut images. \$150

Ringo Starr, That'll Be The Day Australian 30"x13.5" 4x6x8.5 Fanny lobby style movie poster, also showing Gene Moon and David Essex, company folder. \$75

Steely Dan, All Japanese Columbia/ABC Records 35"x32" promo poster, image is Asian girl in kimono holding album, incredible!!! \$60

Steady Dan, Key Lard US original promo 2 piece double-sided hanging mobile with strange movable hand. \$150

Steady Dan, Gauche US original 27"x17" black poster for LP cover. \$75

Al Stewart, Fine Line Hall, UK original 28"x22" concert poster for the band's grand opening weekend featuring the Grateful Dead, the Jefferson Airplane, Big Brother, Quicksilver, Country Joe, the Charlatans and others, 5" tear on right side and other small tears and creases throughout, definitely in restorable condition for a super size display. VG++ \$400

Pink Floyd, Dark Side of the Moon, US 18"x18" 1974 Capitol Records triangle shaped double-sided hanging mobile. \$115

ZZ Top, 3x10 US original 35"x36" promo poster for 1981 LP release, company folder. \$40

Queen, Greatest Hits US original 35"x36" concert poster for February 11 & 12, 1976 shows at Massey Hall in Detroit, Michigan, VG++ overall, absolutely stunning!!! \$400

Queen, Greatest Hits US original 35"x36" concert poster for February 11 & 12, 1976 shows at Massey Hall in Detroit, Michigan, VG++ overall, absolutely stunning!!! \$400

Queen, Greatest Hits US original 35"x36" concert poster for February 11 & 12, 1976 shows at Massey Hall in Detroit, Michigan, VG++ overall, absolutely stunning!!! \$400

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CONCERTS AND OTHER PROGRAMS

Aeromsmith, Rock, Japanese original USO Army tour concert poster for 1971 tour concert program. \$200

America, American, Japanese original USO Army tour concert program inc. ticket stub. VG++ \$300

Arms, Arms US 1981 North American tour concert poster. VG++ \$200

Bar Company, Bar Company US 1979 tour concert program inc. ticket stub for April 30th show at LA in Los Angeles. \$150

Beach Boys, Beach Boys US 1975 tour concert program, in Person US 1964/65 North American tour concert program, VG++ \$200

Beach Boys, In Concert US original 1980 tour concert program, VG++ \$200

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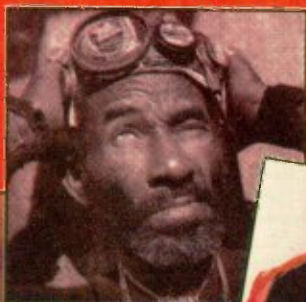
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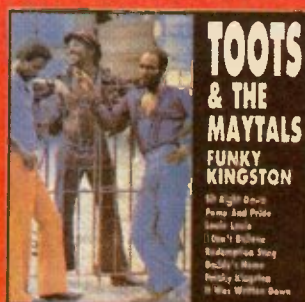
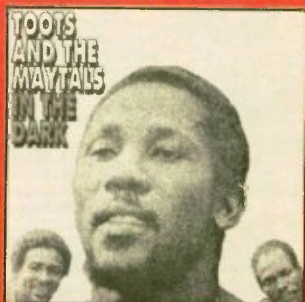
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| 29. RAMONES "Rocket To Russia" (Sire) '77 | Scrubbed | 10 |
| 30. RAMONES "Halfway To Sanity" (Sire) '87 | Scrubbed | 10 |
| 31. REPLACEMENTS "Honorably" (Twin Tone) '83 | Scrubbed | 10 |
| 32. SEVERED HEADS "Greater Reward" (Network) '87 | Scrubbed | 10 |
| 33. SEVERED HEADS "Never Mind The Bollocks" (Network) '87 | Scrubbed | 10 |
| 34. SEX PISTOLS "Never Mind The Bollocks" (Virgin) '77 | Scrubbed | 10 |
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| 36. THE SPRINGFIELD "Same" (Chrysalis) '87 | Scrubbed | 10 |
| 37. THE STRIPPERS "Same" (Mystic) '84 | Scrubbed | 10 |
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World Radio History. (if label is not handy, print OLD address in this space)

(New Releases from page 45)

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

Both Chastain and Menck are talented writers and musicians. Chastain plays bass and Menck mans the drums with a single-minded, beat-keeping ferocity that is enthralling.

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

Recorded back in 1995 on Menck and Chastain's home turf, Chicago (with Tommy Keene — a legendary pop guy in his own right — on guitar), Rock Concert is an eight-track (why only eight?) explosion of pop songwriting smarts played at maximum volume.

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

Chastain sings tunes such as "This Life Is Killing Me," "Ash And Earth," "Atmosphere" and "Hold Me Up" as if his life depended on it. It's all rather thrilling, really, and if the rumors of an upcoming Velvet Crush tour are true, it should be the event if it's even half as incendiary as Rock Concert.

— John M. Borack

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

I owe Paul Thorn a big apology. I mean, I have had his album Ain't Love Strange sitting here on my desk for several months now without writing a review. The reason being I love the record so much that I somehow felt I had reviewed it long ago.

I had never heard of Thorn until I received the CD in the mail, and after just one listen, I was hooked. Thorn is beyond comparison, but lyrically, think John Prine and Robert Earl Keen with a pinch of Shel Silverstein tossed in. Vocally, Thorn is gifted with a pleasing voice, which he

twists and contorts to fit his songs that are often doused with humor, sometimes seriousness.

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

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

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

FRED EAGLESMITH & THE FLYING SQUIRRELS Ralph's Last Show: Live In Santa Cruz Signature Sounds (SIG 1265) (Two CDs)

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

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

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

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- BROWN DUST/ same/ Family/71 GREAT unknown gritty twang guitar rockers, djstrs, small woc, dr, VG+/NM \$16 BROWN'S HOME BREW/ Together/ Vertigo/74 melodic UK folkrock twang, nice mandolin/steel mix & ferm.vocals, split same, am, strk tear, VG/VG \$8 BUCKACRE/Morning Comes/MCA '78/southern rock/lyric inner slv, dr/NM/NM \$8 BUDGE/Power Supply/Active '80 U.K. org/VG+/NM/\$15

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

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

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

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

— Bruce Sylvester

Book review

JACKIE WILSON: THE MAN, THE MUSIC, THE MOB

by Tony Douglas

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

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

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

Thank goodness for our overseas cousins, who know who our famous rock 'n' rollers are. Britain's Edinburgh-based Mainstream

Publishing has just come out with this magnificent biography on Wilson, written by Australian writer/researcher Tony Douglas.

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

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

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

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

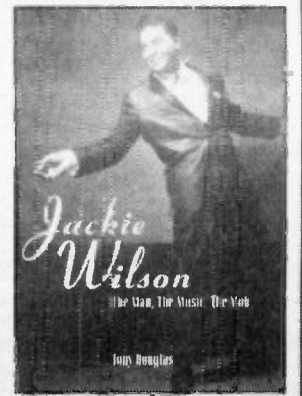
not missed. The book, however, remains an explosive story. With regard to Wilson's label head, Nat Tarnopol, Douglas is careful to provide the reader many positive notes on how Wilson benefited from the association, but he wrote enough negative comments so that Tarnopol's son, Paul, no longer will speak to Douglas.

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

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

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

— Robert Pruter

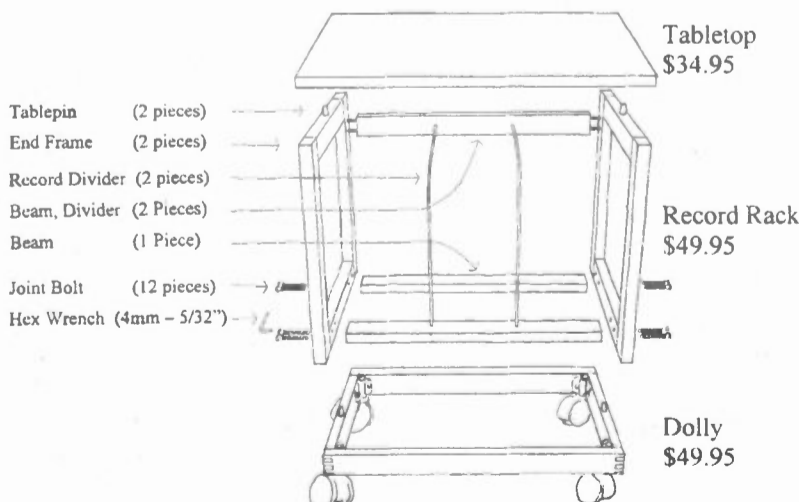


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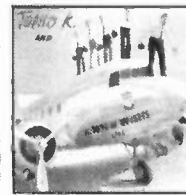
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16 Tons of Monkeys

The first ever live album from Tonio K. chronicles a '92 performance with his Austin supergroup 16 Tons of Monkeys. TK and co. np through a dozen of his songs, including the unreleased "Blind and Lucky", "The Facts Don't Matter (It's the Feel)", and "Still Not Over You", also includes two bonus unreleased studio tracks: "I Don't Like It" and "Where's My Baby?"



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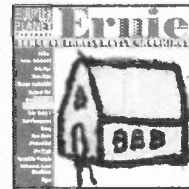
Billy Bremner Bash!

Legendary guitarist Billy Bremner (part of ROCKPILE. w/ Dave Edmunds and Nick Lowe) released this solo LP in 1984, which is finally released on CD with all the original artwork, and 5 BONUS TRACKS. Produced by Will Birch (ex-Records), this power pop gem includes Birch/Bremner originals, plus songs from Elvis Costello and Squeeze's Difford/Tilbrook.



The Duplex Planet Presents:

Ernie (songs of Ernest Noyes Brookings)



Duplex Planet producer David Greenberger comes up with another installment of the unique and bizarre poems of the late Ernest Noyes Brookings paired with the musical performances of ROBYN HITCHCOCK, DAVE ALVIN, THE FIGGS, DUMP (YO LA TENGO bassist James McNew) + 11 others.

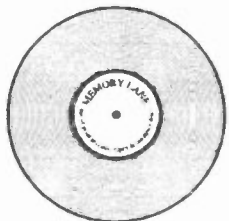
Fred Koller No Song Left to Sell

(songs of Fred Koller and Shel Silverstein)

Songwriting icon Silverstein ("The Unicorn" and "A Boy Named Sue") and Nashville songwriter Koller (who's penned songs for K. Mattea, N. Griffith, and others) collaborated on dozens of songs, most of which were unrecorded up till now. Koller's gravely and expressive delivery hits the mark on these 14 mostly-unknown collaborations.



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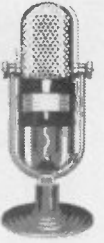
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Reissues



Blue Oyster Cult, from left: Allen Lanier, Eric Bloom, Albert Bouchard, Joe Bouchard, and Donald "Buck Dharma" Roeser.

BLUE OYSTER CULT
Blue Oyster Cult
Columbia/Legacy (CK 85482)

Tyranny And Mutation
Columbia/Legacy (CK 85481)

Secret Treaties
Columbia/Legacy (CK 85480)

Agents Of Fortune
Columbia/Legacy (CK 85479)

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

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

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

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

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

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

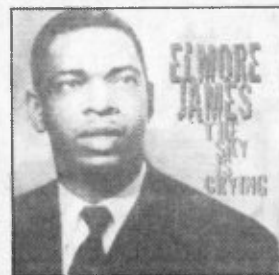
Tyranny And Mutation has a far fiercer sound, evident from the album's lead track, "The Red & The Black" — a "concept" that also referred to the record's original construction (Side A being *The Black*; Side B, *The Red*). *The Black* is the rock side, with driving numbers such as "Hot Rails To Hell"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

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

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

(Please see Reissues page 69)

REISSUES NEWS



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

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

— Greg Loescher

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Record Shows



Please call ahead before you travel. All information listed herein is provided by the show promoters, is subject to change and is not independently verified by the *Goldmine* staff. Show promoters who wish to have their record and CD shows listed should mail all pertinent information at least two months in advance of the show to: *Goldmine* Show Calendar, 700 E. State Street, Iola, WI 54990 or FAX to 715-445-4087.

- Sep 22 IL, Alsip. Record Collector's Show, Radisson Hotel, 5000 W. 127th St. (I-294 Exit Cicero Ave.), SH: 9am-3pm, T: 30-6' & 8', F: \$30-\$40, A: \$3. Larry O'Connell, 3900 W. 65th St., Chicago, IL 60629. PH: 773-585-6254.
- Sep 22 NY, New York City. Collector's Fest, The Holy Cross School, 332 W. 43rd St., btw. 8th & 9th Ave., SH: 10am-4pm, A: free. Gary, PH: 718-972-3872.
- Sep 22 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall, 300 W. Broad St., SH: 10am-4pm, T: 6', F: \$45, ea. for 1st 2, \$40, ea. for 3 or more, A: \$4. Collector's Paradise, PO Box 261016, Columbus, OH 43226. PH: 614-261-1585.
- Sep 22 ENGLAND, Norwich. Music Fair, St. Andrews Halls, St. Andrews Plain, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
- Sep 22 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
- Sep 23 CA, Berkeley. Fall 2001 Record Swap Meet, Pauley Ballroom, ASUC Bldg., UC Berkeley Campus, SH: 10am-4pm, T: 6', F: \$40, \$25, ea. add'l, A: \$2. KALX Record Swap, 26 Barrows Hall #5650, Berkeley, CA 94720. PH: 510-642-1111.
- Sep 23 CT, East Hartford. Record Convention, Pratt & Whitney Aircraft Club, 200 Clement Rd. (84 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$45, A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
- Sep 23 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40, A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
- Sep 23 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East, 3525 N. Shadeland, SH: 10am-3pm, F: \$30, if paid one week in advance, F: \$40, thereafter, A: \$2, with coupon, \$3, without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- 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., Westcosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
- Sep 23 WA, Tacoma. Northwest 45 & 78 RPM Only Record Show, VFW Post #91, 2000 S. Union, SH: 10am-5pm, T: 6', F: \$25., A: \$2. Don Kirsch, PH: 253-627-1342.
- Sep 23 ON, Toronto. Musical Collectables Show, Rinx, 65 Orfus Rd., SH: 10am-4pm, T: 140, A: \$4. Lorne VanSinclair, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.
- Sep 23 ENGLAND, Colchester. Music Fair, Leisure World, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300.
- Sep 23 ENGLAND, Dudley. Music Fair, Dudley College, The Broadway, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
- Sep 29 KY, Covington. CD & Record Show, Holiday Inn Riverfront, 600 W. 3rd St., Cincinnati, OH, SH: 10am-4pm, T: 25-6', F: \$40., A: \$2. Rock Shop, Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Sep 29 OH, Cincinnati. CD & Record Show, Holiday Inn Riverfront, 600 W. 3rd St., Covington, KY, SH: 10am-4pm, T: 25-6', F: \$40., A: \$2. Rock Shop, Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Sep 29 TN, Memphis. Record Convention, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.
- Sep 29 WI, Milwaukee. WMSE Music MeltDown, CD, Record & Gear Show, Todd Wehr Conference Ctr. 1047 N. Broadway, SH: 9am-3pm, F: \$25., A: \$2. WMSE Radio, Julie Cudahy, PH: 414-277-7556.
- Sep 29 ENGLAND, Stoke on Trent. Music Fair, Victoria Hall, Hanley, Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
- Sep 29-30 ENGLAND, Glasgow. Music Fair, Scottish Exhibition & Conference Centre, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
- Sep 30 AR, Little Rock. Record Convention, Best 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.
- Sep 30 CT, Waterbury. Record Collectors Convention, Sheraton Hotel, 3580 E. Main St., SH: 9:30am-4pm, T: 8', F: \$65., A: \$4. Gorman, PH: 203-287-8923.
- Sep 30 FL, Orlando. Record Show, Central FL Fairgrounds, 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 KY, Louisville. Music Collectors' Convention, Exec. Inn, Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$30, one week in advance, \$40, thereafter, A: \$2, with coupon, \$3, without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Sep 30 MD, Baltimore. Greater Baltimore Collectors Mart,

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

Sep 30 TN, Nashville. CD & Record Show, Holiday Inn Select 2613 West End Ave., SH: 10am-4pm, T: 30-6', F: \$50., A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331 PH: 937-548-8364.

Sep 30 VA, Richmond. Record & CD Show, Holiday Inn Hotel, 2000 Staples Mill Rd. (Rt. 33 E. off I-64), SH: 10am-4:30pm, T: 6', F: \$35, before Sep 10, \$45, thereafter, A: \$2.50, \$50 students & seniors, under 12 free, Stand Still Music, PH: 804-422-6772.

Sep 30 AB, Edmonton. Record, CD, Comic & Toy Fair, Aviation Heritage Centre, 11410 Kingsway Ave., SH: 10am-4pm, PH: 780-487-3195.

Sep 30 FRANCE, Chalon-Saone. Record Fair, Parc Des Expositions, Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

OCTOBER

Oct 6 CA, San Rafael. Fall Rock Swap, Masonic Hall, 1010 Lootens Pl., SH: 10am-5pm, Kris Mikkelsen, PH: 510-452-2831.

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

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

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

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

Oct 7 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge, Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.

Oct 7 MI, Southgate. Record Show, Civic Ctr. 14700 Reaume, Dix-Toledo (1 blk. N. of Eureka), SH: 10am-4pm, T: 60-8', F: \$35., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 eves.

Oct 7 NY, Ulica. WOUR NY CD & Record Fair, Deerfield Vol. Fire Hall, 5476 Trenton Rd. (Exit 31 NYS T-Way), SH: 10am-5pm, T: 60-8', A: \$4. Jack Skutnik, 7 Charnel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

Oct 13-14 CA, San Mateo. Bay Area Music Collectors' Expo, Expo Ctr. 2495 S. Delaware St., SH: Sat. 9am-7pm, Sun. 10am-5pm, A: \$5., \$4. seniors & children. PH: 707-942-5079.

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

Oct 13 IL, Hillside. Record Convention, Holiday Inn, I-290 & Wolf Rd., SH: 9am-4pm, F: \$45-\$50., A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.

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

Oct 13 OH, Dayton. Music Collectors' Convention, Hara Arena, 1001 Shiloh Springs Rd., SH: 10am-3pm, F: \$30, if paid one week in advance, F: \$40, thereafter, A: \$2, with coupon, \$3, without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

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

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

4300 or FAX: 0116-224-4299

Oct 14 MA, West Springfield. Record & CD Convention, Best Western Hotel 1080 Riverdale Rd. SH: 9am-3pm, T: 8', F: \$40., A: \$3.50, Bob Belniak, PH: 413-786-1929

Oct 14 NE, Omaha. Record Show 7803 Military, SH: 10am-4pm, T: 8', A: \$2 Tim, PH: 712-328-8731 or 328-2504

Oct 14 NY, Buffalo. Record & CD Show, Leonard VFW Post, 2450 Walden Ave., 1 mi. E. of Thruway Exit 52E, SH: 10am-4:30pm, T: 70-8' F: \$60., A: \$3. Record Baron, PH: 716-871-8722.

Oct 14 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246

Oct 14 BELGIUM, Mons. Beatles RoadShow Day, Steve Holmes, 36 Brookglen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622

Oct 14 FRANCE, Auxerre. Record Fair, (89) Centre Vaulabelle, Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

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

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

Oct 19 OK, Oklahoma City. Record Convention, Travelodge, 3535 NW 39th St., SH: 4pm-10pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.

Oct 20 MI, Ann Arbor. Monster Record & CD Show, Best Western, 2900 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 52-8', F: \$45., A: \$3., under 10 free, Rod Branham, PO Box 148, Chelsea, MI 48118. PH: 734-475-1006.

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

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

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

Oct 20 OK, Tulsa. Record Convention, Econo Lodge, 11620 E. Skelly, at I-44, SH: 10am-4pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.

Oct 20 TN, Knoxville. Music Expo, Budget Inn of America, 323 Cedar Bluff Rd., I-75 & 40, Exit 378, SH: 10am-4pm, T: 30-6', F: \$50., A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.

Oct 20 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

Oct 20 ENGLAND, Northampton. Music Fair, Derngate, Guildhall Rd., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

Oct 21 CT, North Haven. Record Convention with WPLR, Holiday Inn, I-91, Exit 12, SH: 10am-4pm, T: 72-6', F: \$60., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

Oct 21 GA, Atlanta. Record & CD Show, Ramada Inn, I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. Keith Alverson, PH: 770-463-2727.

Oct 21 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5', F: \$30., A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.

Oct 21 MO, Springfield. Record Show, Days Inn, I-44, Exit 80B, SH: 10am-4pm, T: 8', F: \$35., A: \$2. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or 417-887-9280.

NEW YORK CITY MOVIE MEMORABILIA CONVENTION

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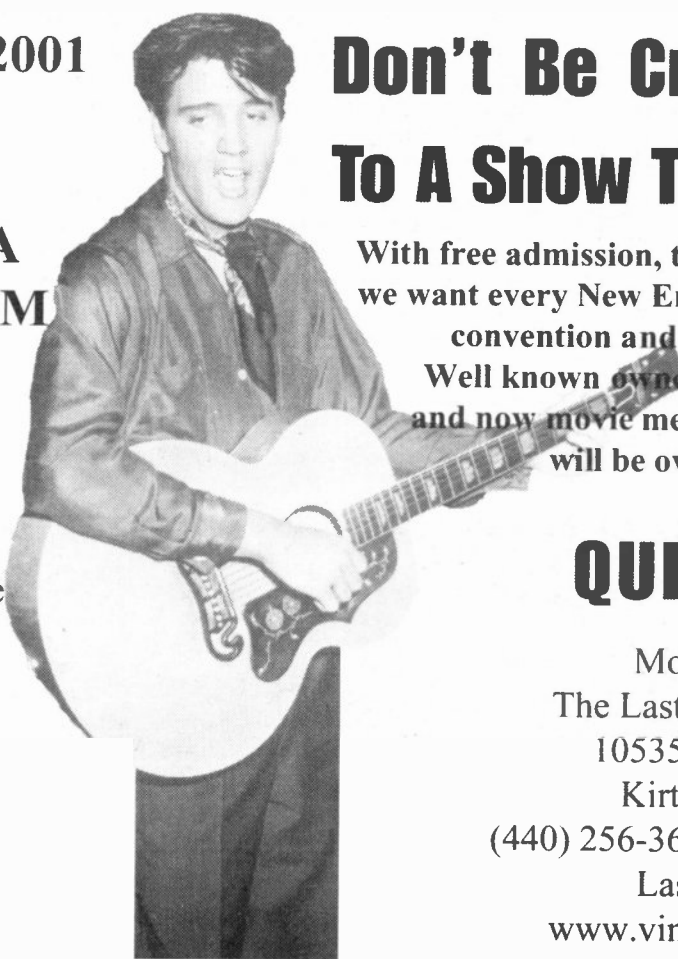
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www.vintagefilmposters.com

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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 Ira, 742 Rt. 18, E. Brunswick, NJ 08816. PH: 732-257-3888 or FAX: 732-257-2366.

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

Oct 21 TX, Dallas. Record Convention, Radisson (formerly Clarion), 1981 N. Central Expwy. (at Campbell), SH: 10am-5pm, A: \$3. Southwest Music Promos., Bob, PH: 713-771-3939.

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: 920-733-5075.

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

Oct 21 FRANCE, Chalons En Champagne. Record Fair, (51) Parc Des Expositions, Sagadis, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380049.

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

Oct 27-28 NC, Statesville. Records, Toys, Comics, Cards & Movie Items, Signal Hill Mall, I-77, Exit 50, SH: Sat. 10am-9pm, Sun. 1pm-5pm, T: 60, F: \$60., A: free. Mike Dentino, 820 15th Ave. Circle SE, Hickory, NC 28602. PH: 828-328-1029.

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

Oct 27 ENGLAND, Walsall. Music Fair, Town Hall, Leicester St., T: 7.5', Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

Oct 28 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangethorpe Ave., SH: 10am-3pm, T: 135-8', F: \$50 for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.

Oct 28 CT, Danbury. Record & CD Convention, Ramada Inn, Exit 8 off I-84, Trash American Style, PH: 203-792-1630.

Oct 28 NY, Ithaca. WVBR NY CD & Record Fair, Holiday Inn, 222 S. Cayuga St., SH: 10am-5pm, T: 40-8', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.

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

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

Oct 28 WA, Seattle. Record & CD Show, Seattle Ctr. Snoqualmie Room, SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-3537.

Oct 28 HOLLAND, Leiden. Beatles Collectors Show, Antonius Zalencentrum, Lange Mare 43, SH: 11am-4pm. Franck Leenheer Records, Postbus 11019, 2301 EA Leiden, Holland. PH: 31-71-5131323, Mobile: 06-23524162 or FAX: 31-71-5131220.

NOVEMBER

Nov 2-4 NY, New York City. WFUM Spring Record Fair, Metropolitan Pavilion, 125 W. 18th St., SH: Fri. 4pm-10pm, Sat. 10am-8pm, Sun. 9am-7pm, T: 175, F: \$100., A: \$5. WFUM, Mike Lupica, PH: 201-521-1416 ext. 243.

Nov 2-4 SPAIN, Barcelona. Record Fair, Palau Alfons XIII, Fira de Barcelona, Avd. Maria Cristina, SH: Fri. 3pm-9pm, Sat & Sun 10am-9pm. Jordi Tarda, PH: 00-34-937961323 or FAX: 00-34-93-7961660.

Nov 3 IL, Hillside. Record Convention, Holiday Inn, I-290 & Wolf Rd., SH: 9am-4pm, F: \$45-\$50., A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.

Nov 3 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East, 3525 N. Shadeland, SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Nov 3 ENGLAND, Birmingham. Music Fair, Academy Dale End, T: 6', Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

Nov 3 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6', Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

Nov 4 IN, South Bend. Record & CD Collectors Show, University Area Holiday Inn, 515 Dixie Way North (IN 933), SH: 11am-5pm, T: 40-6', F: \$40., A: free. Blain, PH: 616-323-7262.

Nov 4 MO, St. Louis. Record & CD Show, American Czech Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30., A: \$2.50. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl Kuelker, PH: 314-821-9121.

Nov 4 OH, Toledo. Record Show, Sommerset Hall, 2458 Tremainsville Rd. (at Douglas & Laskey Rds.), SH: 9am-4pm, T: 8', F: \$20., A: \$1. Bill Simmons, PH: 419-833-5040.

Nov 4 OH, Cincinnati. Music Collectors' Convention, Radisson Hotel, 11320 Chester Rd., SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

Nov 4 ENGLAND, Leicester. Music Fair, Aylestone Leisure Centre, Saffron Ln., T: 6', Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.

Nov 4 FRANCE, Epinal. Record Fair, (88) Espace Cour-Rue Gambetta, Sagadis, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380049.

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

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Mail show information before Nov. 15 to:
Goldmine Show Calendar Listings
700 East State St.
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Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520-8766.
 Nov 10 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Nov 10 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall, 300 W. Broad St., SH: 10am-4pm, T: 6', F: \$45. ea. for 1st 2, \$40. ea. for 3 or more, A: \$4. Collector's Paradise, PO Box 261016, Columbus, OH 43226. PH: 614-261-1585.
 Nov 10 ENGLAND, Norwich. Music Fair, St. Andrews Halls, St. Andrews Plain, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
 Nov 10 ENGLAND, Luton. Music Fair, Luton University, Park St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
 Nov 11 KY, Louisville. Music Collectors' Convention, Exec. Inn. Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$30. one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
 Nov 11 MA, Springfield. Record Convention with Rock102, Civic Ctr. 1277 Main St., SH: 10am-4pm, T: 70-8', F: \$60., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
 Nov 11 MI, Roseville. Metro Detroit Record Show, VFW Hall, 25671 Gratiot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65-8', F: \$40., A: \$3. Al Campbell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 eves.
 Nov 11 MI, Grand Rapids. Record & CD Collectors Show,

Midway Hotel, Best Western, 4104 28th St. SW, SH: 11am-5pm, T: 50-6' & 8', F: \$40.-\$45., A: \$2. Blain, PH: 616-323-7262.
 Nov 11 OR, Portland. Music Expo CD & Record Convention, Holiday Inn. Columbia Conference Ctr., 8439 NE Columbia Blvd., SH: 10am-6pm, T: 8', F: \$65., A: \$3. C-Bub Productions, 8316 N. Lombard St. #413, Portland, OR 97203. PH: 503-224-6474.
 Nov 11 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
 Nov 11 PA, Pittsburgh-Monroeville. New Rock & Roll Expo, The Palace Inn. Rts. 22 & 48, SH: 10am-5pm, T: 8', F: \$50., A: \$4. Jeff Smittle, Box 514, Muse, PA 15350. PH: 724-746-3638.
 Nov 11 VA, McLean. Northern VA Record Mart, Best Western Westpark Hotel, Rt. 7 & Westpark Dr. (I-495, Exit 47), SH: 10am-4pm, T: 80, F: \$60.-\$70., A: \$4. Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012. PH: 410-757-6182.
 Nov 11 WI, Milwaukee. Vinyl Record Show, Westwood Hotel, 201 N. Mayfair Rd. (off I-94 & Hwy. 100), SH: 9am-3pm, T: 8', F: \$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
 Nov 11 FRANCE, Lons Le Saunier. Record Fair, (39) Juraparc. Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
 Nov 16 KY, Covington. CD & Record Show, Holiday Inn Riverfront, 600 W. 3rd St., Cincinnati, OH, SH: 4pm-10pm, T: 25-6', F: \$40., A: \$2. Rock Shop, Kevin Folkert, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
 Nov 16 OH, Cincinnati. CD & Record Show, Holiday Inn River-

front, 600 W. 3rd St., Covington, KY, SH: 4pm-10pm, T: 25-6', F: \$40., A: \$2. Rock Shop, Kevin Folkert, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
 Nov 17 KY, Lexington. CD & Record Show, Continental Inn, 801 New Circle Road NE, SH: 10am-4pm, T: 40-6', F: \$50., A: \$2. Kevin Folkert, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
 Nov 17 NY, New York City. Classical Music Expo, The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 70, A: \$6., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Nov 17 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 843, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Nov 17 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
 Nov 17 ENGLAND, Bristol. Music Fair, Bierkeller, The Pithay, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
 Nov 18 CA, San Francisco. Rock 'n' Swap, University of San Francisco, McLaren Hall, SH: 10am-4pm, F: \$55., \$30. ea. add'l., A: \$2. KUSF, Robert Barone, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
 Nov 18 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Gowi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.
 Nov 18 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5', F: \$30., A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD

21228. PH: 410-455-0418.
 Nov 18 NY, Amityville. Record Collectors Show, American Legion Hall, Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in advance, \$60. at the door, A: \$4. R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.
 Nov 18 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd., SH: 10am-4pm, T: 8', F: \$25., A: \$2. Stephen or Becky, PH: 419-874-1725.
 Nov 18 OH, Fairview Park. Record & CD Convention, American Legion Hall, 22001 Brookpark Rd., I-480, Exit 9 Grayton Rd., SH: 10am-4pm, A: \$3. Ted Zslag, PH: 440-884-4125.
 Nov 18 PA, Scranton-Wilkes Barre. WEZX NY CD & Record Fair, The Woodlands Inn, 1073 Rt. 315 (Exit 47B, I-81 to Exit 1 off ramp), SH: 10am-5pm, T: 70-8', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
 Nov 18 TN, Nashville. CD & Record Show, Holiday Inn Select, 2613 West End Ave., SH: 10am-4pm, T: 30-6', F: \$50., A: \$2. Kevin Folkert, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
 Nov 18 FRANCE, Montbelliard. Record Fair, (25) Centre De Congres Atria, Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
 Nov 18 ENGLAND, Nottingham. Beatles RoadShow Day, Steve Holmes, 36 Brookglen Rd., Risingbrook, Stafford ST17 9DG England. PH: 0102 682008 or Mobile, PH: 07801 564622.
 Nov 24-25 PA, Philadelphia. 16th Annual Rock 'N' Roll Expo, Valley Forge Conv. Ctr. Exit 25 off Schuylkill Expwy., Exit 24 off PA Tpke., SH: 10am-6pm. ARC Promotions, PH: 765-646-5305.
 Nov 24-25 ENGLAND, Wembley. Music Fair, Complex, Empire Way, North London, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
 Nov 25 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club, 7530 Orangetheroy Ave., SH: 10am-3pm, T: 135-8', F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
 Nov 25 FRANCE, Troyes. Record Fair, (10) Parc Des Expositions, Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

DECEMBER

Dec 1 IL, Hillside. Record Convention, Holiday Inn, I-290 & Wolf Rd., SH: 9am-4pm, F: \$45.-\$50., A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706.
 Dec 1 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge, Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294.
 Dec 1 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
 Dec 1 ENGLAND, Wolverhampton. Music Fair, Civic Halls, North St., T: 8'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
 Dec 2 FL, Orlando. Record Show, Central FL Fairgrounds, 4603 W. Colonial Dr., SH: 10am-4pm, T: 70-8', F: \$60., A: \$3. FL Record Collectors Association, Inc., Jeff Smith, PH: 352-331-5928 or Syd Crosby, PH: 904-454-0530.
 Dec 2 PA, Allentown. Winter 2001 Lehigh Valley Music Expo, Merchants Square, 12th & Vultee Sts., SH: 10am-4pm, T: 8', F: \$55. before Nov 25, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
 Dec 2 TN, Nashville. Music Collectors' Convention, Day's Inn-Airport, Briley Pkwy., SH: 10am-3pm, F: \$30. if paid one week in advance, \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult, 10am-3pm. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
 Dec 2 WA, Seattle. Record & CD Show, Seattle Ctr. Snoqualmie Room, SH: 10am-5pm, F: \$45., A: \$3. John, PH: 425-228-3537.
 Dec 2 WI, Appleton. Fox Valley Record Show, Best Western Midway Hotel, 3033 W. College Ave., SH: 9am-3pm, T: 6' & 8', F: \$30.-\$35., A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
 Dec 2 FRANCE, Aix Les Bains. Record Fair, (73) Centre De Congres. Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
 Dec 8 MN, Minneapolis. Record Show, VFW, 2916 Lyndale Ave. S., F: \$35., A: \$2. Rich Shelton, 255 E. Kellogg St., Paul, MN 55101. PH: 651-290-2900.
 Dec 8 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Dec 8 OH, Dayton. Music Collectors' Convention, Hara Arena, 1001 Shiloh Springs Rd., SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
 Dec 8 ENGLAND, Walsall. Music Fair, Town Hall, Leicester St., T: 7.5'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
 Dec 9 CA, Newark. Music Swap Meet, Pavilion, 6430 Thornton Ave., corner of Thornton & Cherry, SH: 9am-2pm, F: \$45. for 1, \$60. for 2, A: \$3. Charlene White, PH: 408-263-5127.
 Dec 9 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East, 3525 N. Shadeland, SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
 Dec 9 PA, Lancaster. Pennsylvania Music Expo, Catholic H.S. Cafeteria, 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
 Dec 9 HUNGARY, Budapest. 16th International Record Fair, Petofi Csarnok Varosliget, H-1146 Budapest, Zichy Mihaly str. 14, Lemezborze, plusz Magazine, 1300 Budapest, P. 129, Hungary. PH: 0036 14300990 or FAX: 0036 14300991.
 Dec 15 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 free. F. Falk, PO Box 843, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Dec 15 ENGLAND, London. Music Fair, Electric Ballroom, Camden High St., T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
 Dec 15 ENGLAND, Cardiff. Music Fair, City Hall, Cathay's Park, T: 6'. Rob Lythall, VIP Events, PH: 0116-224-4300 or FAX: 0116-224-4299.
 Dec 16 GA, Atlanta. Record & CD Show, Ramada Inn, I-85, Exit 86, 418 Armour Dr., SH: 10am-4pm, A: \$3. Keith Alverson, PH: 770-463-2727.
 Dec 16 MD, Arbutus. Record & CD Show, Fire Hall, 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5', F: \$30., A: free. Ray or Chris Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
 Dec 16 NY, Binghamton. WAAL NY CD & Record Fair, Heritage Country Club, 4301 Watson Blvd. (Rt. 17 W., Exit 70 N. L. at 1st light, 5 mi. on R., SH: 10am-5pm, T: 70-8', A: \$4. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
 Dec 16 OH, Toledo. Midwest Music Expo, Clarion Hotel 3536 Secor Rd., Exit on Secor Rd. off I-475 & go S., SH: 10am-4pm, T: 60-8', F: \$50 ea for 1st 2, \$40 ea. thereafter, A: \$4. B-Bop Records, PO Box 2449, Toledo, OH 43606. PH: 419-535-1234.
 Dec 16 WI, Milwaukee. Record Fest, Serb Hall 5101 W. Oklahoma Ave. SH: 10am-3pm, F: \$45.-\$55., A: \$4 Gary Mason PH: 414-442-6060 (11am-5pm)
 Dec 16 ENGLAND, Bath. Music Fair Sports Centre North Parade Rd T 6' Rob Lythall VIP Events PH 0116-224-4300
 Dec 22 ENGLAND, Birmingham. Music Fair, Academy Dale End T 6' Rob Lythall VIP Events PH 0116-224-4300 or FAX 0116-224-4299

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

Dec 29 NJ, Wayne. 2nd Sat. Holiday Record-CD-Tape Collectors Show, Firemen's Convention Center, Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$.55, under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.

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

0385380949.

FEBRUARY

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

Feb 3 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd., SH: 10am-4pm, T: 8', F: \$25., A: \$2. Stephen or Becky. PH: 419-874-1725.

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

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

Feb 24 NY, Amityville. Record Collectors Show, American Legion Hall, Post 1015, Park Ave., SH: 9am-4pm, F: \$55. in advance, \$60. at the door, A: \$4. R. Scull, PO Box 229, Coram, NY 11727. PH: 631-331-7750 no collect calls.

Feb 24 VA, Richmond. Record & CD Show, Holiday Inn Hotel, 2000 Staples Mill Rd. (Rt. 33 E. off I-64), SH: 10am-4:30pm, T: 6', F: \$35. before Sep 10, \$45. thereafter, A: \$2.50, \$.50 students & seniors, under 12 free. Stand Still Music, PH: 804-422-6772.

MARCH

Mar 9 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall, 300 W. Broad St., SH: 10am-4pm, T: 6', F: \$45. ea. for 1st 2, \$40. ea. for 3 or more, A: \$4. Collector's Paradise, PH: 614-261-1585.

Mar 17 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

60504. PH: 630-898-1533 eves.

Mar 17 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd., SH: 10am-4pm, T: 8', F: \$25., A: \$2. Stephen or Becky. PH: 419-874-1725.

Mar 17 ON, Toronto. Musical Collectables Show, Rinx, 65 Orfus Rd., SH: 10am-4pm, T: 140, A: \$4. Lorne VanSinclair, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.

Mar 23-24 NJ, Atlantic City. Atlantique City Spring Festival, Convention Ctr, One Ocean Way, SH: Sat. 10am-8pm, Sun. 10am-5pm, 1,600 booths, Brimfield Assoc. Inc., PO Box 1800, Ocean City, NJ 08226. PH: 800-526-2724.

Mar 24 MA, Springfield. Record Convention with Rock 102, Civic Cir. 1277 Main St., SH: 10am-4pm, T: 70-8', F: \$60., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

APRIL

Apr 7 CT, North Haven. Record Convention with WPLR, Holiday Inn, I-91, Exit 12, SH: 10am-4pm, T: 72-6', F: \$60., A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.

Apr 28 NY, 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.

MAY

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

May 11 OH, Columbus. Record & Music Memorabilia Show, Veterans Memorial Hall, 300 W. Broad St., SH: 10am-4pm, T: 6', F: \$45. ea. for 1st 2, \$40. ea. for 3 or more, A: \$4. Collector's Paradise, PH: 614-261-1585.

May 19 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

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

JUNE

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

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

JULY

Jul 21 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

SEPTEMBER

Sep 8 ON, Toronto. Musical Collectables Show, Rinx, 65 Orfus Rd., SH: 10am-4pm, T: 140, A: \$4. Lorne VanSinclair, PH: 800-255-4416 Canada or 705-327-7965 outside Canada.

Sep 15 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

Sep 15 NY, 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 15 OH, Toledo. Glass City Record, Tape & CD Show, Knights of Columbus Hall, 4256 Secor Rd., SH: 10am-4pm, T: 6', F: \$25., A: \$2. Stephen or Becky. PH: 419-874-1725.

JANUARY 2002

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

Jan 13 IL, Hillside. Chicagoland Record Collectors Show, Holiday Inn, 4400 Frontage Rd., SH: 9am-4pm, T: 70-8', F: \$40., A: \$3. John Govi, 3045 Worcester Ln., Aurora, IL 60504. PH: 630-898-1533 eves.

Jan 13 FRANCE, Macon. Record Fair, (71) Centre Heritan, Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.

Jan 20 PA, Pittsburgh-Monroeville. New Rock & Roll Expo, The Palace Inn, Rts. 22 & 48, SH: 10am-5pm, T: 8', F: \$50., A: \$4. Jeff Smittle, Box 514, Muse, PA 15350. PH: 724-746-3638.

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

Jan 27 FRANCE, Vesoul. Record Fair, (70) Salle Parisot, Sagadisc, Fernand Piqueras, 411 Quai Jean Jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.



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(773) 725-1327 - 24 hr. service
E-Mail: raffesrr@aol.com
Web site: www.raffesrecordriot.com
Open: Mon.-Sat. 11:30 a.m. - 6 p.m.; Sunday PHONE APPOINTMENTS ONLY. Specialties, oldies, hard-to-find unusual labels. We buy collections. Want lists with orders invited. We accept VISA, MasterCard, Novus & American Express.

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

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

INDIANA

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

IOWA

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Council Bluffs, IA 51503
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Pops Resale
1423-B Leestown Rd.
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Phone: (859) 254-7677
FAX: (859) 254-7677
Thousands of vinyl, 33/45/78 priced to sell, all genres.

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

MARYLAND

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Baltimore, MD 21224
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E-Mail: dmilecki@maxinter.net
Rare LPs, 45s, 78s; Jazz, Soul, R&B, Rock, Country, Blues, Classical, Northern Soul 45s - Open 7 days.

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

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

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MTRecords@hotmail.com
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Nuggets Records
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Boston, MA 02215
(617) 536-0679
Web site: www.nuggetsrecords.com
E-mail: music@nuggetsrecords.com
We buy, sell and trade records, CDs, tapes, videos, Send your want list-please be specific & include phone number.

STORE DIRECTORY

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

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Planet Records
54-B JFK St.
Cambridge, MA 02138
(617) 492-0693
FAX: (517) 492-0692
E-mail: planet@tiac.net
Since 1983, New England's favorite Collector's Shop. Records and compact discs. All genres.

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

MICHIGAN

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

R.A.M.
917 W. Broadway
Muskegon, MI 49441
Established in 1983
Phone: (231) 759-0172
FAX: (231) 755-0429
E-mail: info@ramcd.com
Hours: Tuesday - Friday 11-8
Saturday 11-6
We buy and sell used CDs and DVDs. Over 15,000 in stock (Stop by and meet Stray and eBay - the store cats.)
Web site: www.ramcd.com
Over 14,000 collectible CDs, singles, LPs, 45s, books, etc. and still growing.

MINNESOTA

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

MISSISSIPPI

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

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

NEVADA

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

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

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

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Atco, NJ 08004
PHONE: (856) 719-1515 (24 Hrs.)
FAX: (856) 719-1313 (24 Hrs.)
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Records, Lotsa Records. More than you need. Also 45's, CD's, Needles. Call for hours.

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

Iris Records Ltd.
114 Brunswick Street
Jersey City, NJ 07302
(bet. 1st and 2nd Streets)
Phone: (201) 217-0588
E-Mail: irisrecs@worldnet.att.net
Hours: Friday 3-9PM or by appointment
Thousands of twelve inch singles at bargain prices. Hip-hop, R&B, rock, disco, dance and more. We also carry full length soul, jazz, rock, exotica. Ten minute train ride from Manhattan. Vinyl only. No want lists, we cater to customers that like to get hands dirty.

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Linden, NJ 07036-5652
(908) 486-3303
E-Mail: lzzmeister@aol.com
Web site: www.izzymusic.com
100,000 + LPs, CDs, 45s in stock. We buy collections - LP, CD, rock memorabilia. Buy & sell new & used LPs, CDs, 45s. Promos, imports, rarities, memorabilia. 10 Minutes from Newark Airport, 20 minutes from NYC. Great dealer prices on Jazz, Soul, R&B, 12", Rock, 50s, 60s & more. Open 7 days.

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

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Albuquerque, NM 87123
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Albuquerque, NM 87112
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FAX: (505) 299-0330
E-Mail: merlinsrecords@prodigy.net

NEW YORK

House of Oldies
World Headquarters for Out of Print 45s and LPs
35 Carmine St.
New York, NY 10014
(212) 243-0500
FAX: (212) 989-1697
http://www.houseofoldies.com
10 A.M.-5 P.M. Tues. thru Sat.
Closed Sun. & Mon. Established in 1962 over a million 45s, 78s & LPs, R'NR, R&B, S&W, shows, S.T., Soul, Funk, Pop, Collections Bought 1950-1989 - Send or E-mail "Want Lists." #1 Oldies Shop. VISA, MC., Amex. A must when you're in NYC.

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

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

Mr. Cheapo CD & Record Exchange
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Commack Long Island, NY 11725
(631) 543-8686
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Mineola Long Island, NY 11501
(516) 742-7670
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Off-Center Records and Collectibles
116 Bleecker St.
Utica, NY 13501
Phone/FAX: (315) 738-7651
http://www.blackdogweb.com/offcenter
E-Mail: Offcenter1@webtv.net
1,000s of LPs & Singles, Music Memorabilia 40s-90s, Books, Mags, Dolls, Tees, Plates, Figurines, CDs, Tapes, Rare & Hard-to-find items. All want lists welcome.
MC/VISA/NOVUS.

NORTH CAROLINA

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

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

OHIO

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

OKLAHOMA

Gardner's Used Books Music & Comics Inc
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Tulsa, OK 74146
(918) 627-7323
FAX (918) 250-8828
Web site: www.gardnersbooks.com
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Records and Stuff
1511 S. Memorial
Tulsa, OK 74112
(918) 627-1505
Web site: recordsandstuff.com
E-Mail: sales@recordsandstuff.com
Thurs-Sat 10:00 am-6:00 pm;
Sunday 11:00 am-5:00 pm, or by Appointment
Specializing in all Vinyl Selections. CD's, Cassettes, 8 Track, Books, Video Tapes, Magazines, Sheet Music, Memorabilia, Playboy Magazines, Collectible Supplies, etc. - Buy - Sell - Trade - We Ship Worldwide

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FAX: (503) 287-3343
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E-Mail: orderdesk@sonicrec.com
Web site: http://www.sonicrec.com
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PENNSYLVANIA

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Pittsburgh, PA 15209
(412) 821-8484
FAX: (412) 821-5179
E-Mail: atticrecords@cs.com
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Hermitage, PA 16148
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FAX: (724) 342-0825
E-Mail your Wants lists: flpsiderecords@aol.com
Web site: www.flipmall.com
Over 2,000,000 selections/All types of music/Wants lists welcome!

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Bloomsburg, PA 17815-1871
(570) 784-7134
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Positively Records
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Levittown, PA 19057
(215) 945-8063
FAX: (215) 945-0221
E-Mail: posrec@aol.com
Rare CDs/New-used-imports/10,000 used CDs. 5000 quality CDs at \$4.99 or less/open 7 days/Best Store Phila/NJ area.

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

STORE DIRECTORY

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

PENNSYLVANIA	TENNESSEE	TENNESSEE	WASHINGTON	WISCONSIN
<p>Record Connection 550 N. Reading Rd. Ephrata, PA 17522 (717) 733-1641 FAX: (717) 733-1685 Visit our Web site at: www.RecordConnectionPa.Com. Oldies, Classic Rock, Psychedelic, Progressive, Country, Jazz, Comedy. Over 100,000 45s & albums! Compact Disc: New, Used, & imports. Directions: Located on Rte. 272, 4 miles S. of PA Turnpike (exit 21). Open 7 days a week. M-F 10 a.m.-8 p.m.; Sat. 9 a.m.-7 p.m.; Sun. 11 a.m.-5 p.m.</p> <p>Record King The Record King - (Our Only Location!) 2113 Parkdale Ave. Glenside, PA 19038 (215) 576-0102 (Mail & Phone orders only!) E-Mail: therecordking@yahoo.com Search Service - 11 a.m.-8 p.m. EST 7 days a week. SASE/IRC & collect phone # for reply. Buy & Sell. Catalogs/lists available. 8-track \$25. Soundtrack/orig. cast \$25. All refundable w/order. McNally's picture price guide (Soundtrack) \$29.95 + shipping, Rockin Records. Video/DVD/Karaoke/Audio equipment sold. CDs, tapes, vinyl & adult videos. Huge assortment Country & Western, Playboy & Rolling Stone magazines. Checks/MOs pay to: J.J. Hollin only.</p> <p>Val Shively-R & B Records 49 Garrett Rd. Upper Darby, PA 19082 (1 mile from West Philadelphia) (610) 352-2320 FAX: (610) 352-8199 11-7 EST M-Sat. Over 4 million 45s! Also CDs, LPs, cassettes. Send want lists/mail order available. Major credit cards accepted.</p>	<p>Grumpy's Music & Books, Inc 3905A Hixson Pike Chattanooga, TN 37415 (423) 874-0242 FAX: (423) 874-0286 E-Mail us at: grumpybk@aol.com BUY • SELL • TRADE Books • CDs • T-shirts • LPs • DVDs • Videos • Audio Books • Posters Open Mon-Sat. 10:00 a.m.-9:00 p.m.; Sun. 12:00 p.m.-6:00 p.m. We Specialize in hard-to-find items.</p> <p>The Great Escape 1925 Broadway Nashville, TN 37203 (615) 327-0646 FAX: (615) 321-5568 www.duffelbag.com E-Mail: tge@bellsouth.net Nashville's oldest record store! (Open for 24 years.) Thousands and thousands of collectible and bargain CDs, LPs, 45s, 78s, and tapes at low, low prices. (One of the largest selections of out-of-print records in the mid-south.) Also buying and selling: comics, videos, games, more. Voted best non-chain record store 7 years running in "The Nashville Scene." Open Mon.-Thurs. 10 a.m. - 9 p.m.; Fri-Sat. 10 a.m. - 10 p.m.; Sun. 1-6 p.m.</p> <p>The Great Escape 111 N. Gallatin Rd. Madison, TN 37115 (615) 865-8052 FAX: (615) 865-8779 www.duffelbag.com E-Mail: tge@bellsouth.net Thousands and thousands of collectible and bargain CDs, LPs, 45s, 78s, and tapes. (One of the largest selections of out-of-print records in the mid-south.) Also buying and selling: comics, videos, posters, memorabilia, video and computer games, gaming cards, books, toys, role-playing items, baseball cards, more. Voted best non-chain record store 7 years running in "The Nashville Scene." Open Mon.-Fri. 10 a.m.-9 p.m.; Sun 1-6 p.m.</p>	<p>Lost and Found Records 7315 Kingston Pike Knoxville, TN 37919 (865) 558-9028 albumguy@email.msn.com Buy • Sell • Trade. Records, tapes & CDs. Open 7 days a week. We have thousands of LPs.</p> <p>Mainly Music: "Where Music Lives On" 36 Main St. Brattleboro, VT 05301 PH/FAX: (802) 257-0881 Toll Free U.S. & Canada: 877-257-0891 Southern Vermont's largest used music source! Buy, Sell, Trade: Used Rare Records, CDs, Tapes, Vintage Sheet Music, Memorabilia & Collectibles. Send want lists. Worldwide search. <i>Insurance and estate appraisals. Will travel.</i></p> <p>DMS Associates P.O. Box 724 Portsmouth, VA 23705 (757) 465-3333 FAX: (757) 465-9890 E-Mail: ddel065716@aol.com Jazz, Blues, R&B, Soul Music Specialist. Jazz, Blues, R&B, Soul, Gospel, Music Magazines.</p> <p>Safe As Milk Records 20 Kirk Ave. SW Roanoke, VA 24011 (540) 982-7789 E-Mail: SAFEASMILKUSA@YAHOO.COM Mon.-Sat. 10 a.m.-9 p.m.; Sun. 12 p.m.-6 p.m. Want lists welcome!! New & used LPs, used CDs, tapes & 45s & videos.</p>	<p>Bellevue 322 Bellevue Way NE Bellevue, WA 98004 (425) 454-5059 Bellingham 115 E. Magnolia Bellingham, WA 98225 (360) 676-1404 We are always buying! Hundreds of new titles arriving weekly! Largest selection of used music in the Puget Sound area! Check out www.djan-gos.com for great deals!</p> <p>Disc Connection 405 Garfield St. (1 block east of PLU) Tacoma, WA 98446 (253) 539-5632 E-mail: disc_connection_mail@yahoo.com We are Tacoma's #1 location for rare Beatles memorabilia and vinyl. CASH paid for Beatles and Monkees, one item or a hundred, we buy collections. We also buy, sell and trade CD's-LP's-45's-DVD's-Laserdiscs and videotapes. Open Monday thru Friday 11am to 7pm. Open Saturday and Sunday Noon till 5pm (On Sundays please PHONE FIRST to insure we're there).</p> <p>Deep Grooves 702 E. Johnson St. Madison, WI 53703 (608) 294-5708 Rare and unusual recorded music. Specializing in: New, Used, Vintage Vinyl and Import CDs. Buy and Trade. We ship anywhere. Want Lists Welcome!</p> <p>Fox Music 301 L Cotton Wood Ave. Hartland, WI 53029 PH: (262) 367-8022 FAX: (262) 367-8043 E-Mail: foxmusic@execpc.com Store Hours: 11:00-7:00 Thousands of rare & collectible LPs & 45s. New & used CDs/domestic & imports. We ship anywhere. We buy quality collections.</p>	<p>Madcity Music Exchange 600 Williamson St. Madison, WI 53703 (608) 251-8558 FAX: (608) 251-8668 E-Mail: madcity@execpc.com Web site: www.madcitymusic.com Madison's vinyl source - LPs, 12", 10" 7". New CDs - Domestic & Import. Used CDs - Great Selection.</p> <p>Star Records 148 Simcoe St. South Oshawa, Ontario, L1H 4G7 Canada PH/FAX: (905) 723-0040 E-Mail: starrecords@altavista.com 30 minutes east of Toronto. Best vinyl selection in Canada! Over 2,000 New Vinyl LPs in stock. Imports from U.K., Italy, USA, etc. (1950s-2000) - Garage, Rockabilly, New & Old Surf, New & Old Punk Rock, Blues, Soundtracks, British New Wave. Record-related collectibles for your favorite bands available. Phone/Fax/E-mail your want lists.</p> <p>Monster Melodies 9 Rue Des Dechargeurs 75001 Paris - France PH: (33) 140280939 FAX: (33) 142332572 E-Mail: monster@club-internet.fr Thousands of LPs, Singles, CD, CDs 60s-90s. Since 15 years in business. We mail everywhere.</p>
		VERMONT		
		VIRGINIA		
				CANADA
				FRANCE
				SWEDEN

This section features listings for retail record stores around the world. Traveling record collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous description, for only \$9.00 an issue. You can buy this space in increments of 13 or 26 issues, for \$117.00 or \$234.00, respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you stock GOLDMINE, we'll put your listing in boldface type.

1 year \$234.00 6 months \$117.00

Send your listing with payment to:
GOLDMINE • 700 E. State St. • Iola, WI 54990-0001 or Call 715-445-2214

Name: _____

Contact person: (This will not appear in the listing) _____

Address: _____

City: _____ State: _____ Zip: _____

Phone: _____

FAX: _____ Do you carry GOLDMINE in your store? _____

Description: _____

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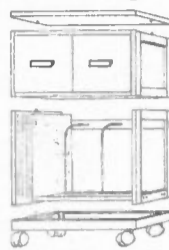
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issues from page 61

entless pulse. The band's dark side is well
the fore here; on the opening track, "Career
Evil" (cowritten by Smith), the narrator
vels in his criminality (a single version,
th toned-down lyrics, is a bonus track),
IE 262" embellishes its story of a bombing
d with appropriate sirens and explosions
d "Harvester Of Eyes" is just plain creepy.

Bonus tracks include three previously
released outtakes from the sessions, "Boor-
an The Chauffer," "Moinmy" and "Mes
imes Sarat." Though ostensibly kept off
ue to space/time considerations" (as the
er notes state), "Moinmy" in particular
ay have been cut due to Eric Bloom's glee-
admission of his hate for his mother, wife
d daughter and his subsequent plans to kill
em! Also featured is "Born To Be Wild," a
n-album B-side.

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

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

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

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

— Gillian G. Gaar

ELVIS COSTELLO

My Aim Is True

Rhino (74285) (Two CDs)

Spike

Rhino (74286) (Two CDs)

ELVIS COSTELLO & THE ATTRACTIONS

All This Useless Beauty

Rhino (74284) (Two CDs)

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

disc — Rhino's series has potential.

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

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

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

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

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

— Michael Gallucci

BRITNY FOX

The Best Of Britny Fox

Portrait/Columbia/Legacy (VK 85741)

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

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

(Please see Reissues page 74)

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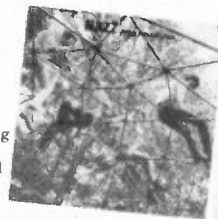
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Have you read the latest ICE? Whether you have or not, the clock is definitely ticking on a healthy number of long-anticipated musical triumphs which have finally crossed over that fuzzy line into something the CDR-pigs of the world will forever be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

COLLECTOR'S SHOWCASE

Showcase ads are the most looked at in Goldmine. You may buy as many boxes as you wish for an ad, at a cost of \$38.60 per box, multiplying the \$38.60 per box required. All typesetting is done by us and included in the price.

Aether Mailorder

"Rare Psychedelic music from way back in the 20th Century." Stocking loads of labels like: Gear! Fab!, Void, Rockadelic, Arf! Arf!, Sundazed, Akarma, Get Back!, Shadoks, Lazarus, and many more! Mags like *Ugly Things*, *Ptolemaic Terrascope* and *Crohinga Well!*
ALL MAJOR CREDIT CARDS ACCEPTED
 Call us **TOLL-FREE 1-888-674-5723** (orders & info)
 Aether Records / PO Box 19553, Indianapolis, IN 46219
 Thousands more similar titles at: www.aether-or.com

Your Link To The Video Underground!



*LIVE/CONCERT VIDEOS *PIRATE VIDEO
 *COMPACT DISCS P.O. BOX 816866
 *SOUTH PARK/HOWARD STERN HOLLYWOOD, FL 33081
 *DEATH/MACABRE & MORE!!! 954.986.8581
*****FREE CATALOG*****

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RIAA CERTIFIED RECORD AWARDS WANTED
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 PH: 615-352-3456 FAX: 615-352-1922
 E-MAIL: billbryantmgmt@yahoo.com

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 SAN JOSE 980 S. BASCOM (888) 330-7776

 SAN FRANCISCO 3979 24TH ST (888) 682-3550
 SANTA CRUZ 939 PACIFIC (888) 648-9201
CALL US TOLL FREE!
BUY SELL TRADE CD's LP's 45's VIDEOS LASERDISCS DVD's
www.streetlightrecords.com

(Reissues from page 69)

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

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

— Michael Popke

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

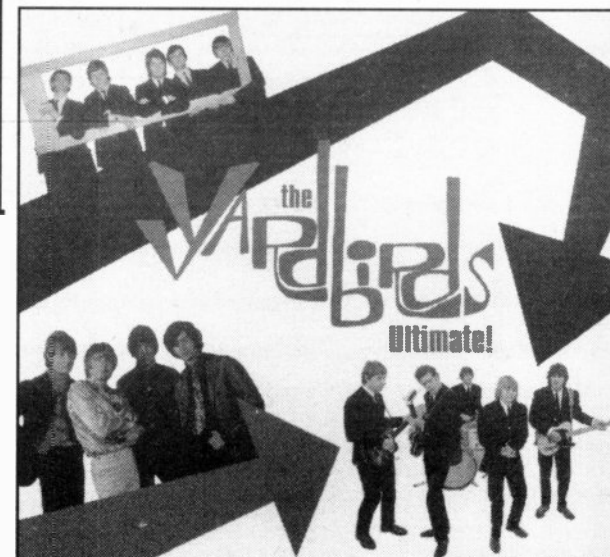
Primarily known for housing three of the greatest guitarists of all time (Eric Clapton, Jeff Beck, and Jimmy Page) and a handful of spectacular mid-60s singles, The Yardbirds were more than that. Simply put, The Yardbirds are one

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

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

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

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



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

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

(Please see New Releases page 7)

Five Star Record

ABBEY LINCOLN WAS BORN ANNA MARIE WOOLFRIDGE IN CHICAGO IN 1930. NUMBER TEN IN A FAMILY OF TWELVE CHILDREN, SHE GREW UP ON A FARM IN MICHIGAN'S CAGS COUNTY BEFORE MOVING TO CALIFORNIA TO BEGIN HER CAREER IN SHOW BUSINESS. SHE SANG IN SUPPER CLUBS (SOMETIMES USING THE NAME GABY LEE) AND SOON ACQUIRED A MANAGER AND HER STAGE NAME. AS ABBEY LINCOLN SHE APPEARED IN THE 1957 FILM "THE GIRL CAN'T HELP IT" (WITH JAYNE MANSFIELD & JULIE LONDON) AND BEGAN HER RECORDING CAREER THAT SAME YEAR WITH AN ALBUM ON THE LIBERTY LABEL... "ABBEY LINCOLN'S AFFAIR" AND THIS LP ON RIVERSIDE! THIS ALBUM IS THE BEST OF THE TWO AND MORE STRAIGHT-AHEAD JAZZ IN ITS APPROACH! FORTUNATELY, HER FOLLOWUP LPS (FOR RIVERSIDE AND CANDID) CONTINUED IN THE JAZZ IDIOM, AND HER 1962 MARRIAGE TO DRUMMER MAX ROACH PRODUCED A SERIES OF COLLABORATIONS INCLUDING THE CRITICALLY ACCLAIMED "FREEDOM NOW SUITE"!
 * ACTUALLY RECORDED BEFORE THEY MARRIED!



THIS IS AN ORIGINAL STEREO COPY, BUT I ALSO HAVE A JAPANESE REISSUE FROM THE EIGHTIES THAT I USE AS MY PLAYING DISC! TWO ADDITIONAL SONGS FROM THE ORIGINAL SESSION ARE INCLUDED ON THE REISSUE, AS WELL AS EXPANDED LINER NOTES BY JAZZ WRITER ORRIN KEEPNEWS! THE MATERIAL FEATURES WELL-KNOWN TUNES LIKE "FORGY", "WHEN A WOMAN LOVES A MAN" AND BILLIE HOLIDAY'S "DON'T EXPLAIN"! BILLIE WAS A BIG INFLUENCE ON LINCOLN, AND IT SHOWS IN HER VOCAL STYLE, ESPECIALLY ON HER EARLY LPS! THE MUSICIANS IN THE BACKING BAND ARE A DREAM LINE UP OF JAZZ GIANTS, INCLUDING TENOR SAX MAN SONNY ROLLINS, TRUMPETER KENNY DORHAM, PIANIST WYNTON KELLY, MAX ROACH AND BASSIST PAUL CHAMBERS! EVEN SO, MY FAVORITE TUNE HERE IS "TENDER AS A ROSE" WHICH LINCOLN SINGS WITHOUT ACCOMPANIMENT! LINCOLN TOOK YET ANOTHER NAME IN THE SEVENTIES & EIGHTIES... AMINATA MOSEKA... AND STARTED WRITING HER OWN SONGS!
 SHE'S BACK TO USING ABBEY LINCOLN NOW, PLAYING JAZZ FESTIVALS AROUND THE WORLD!

Goldmine

WANT LIST ADS

SAMPLE WANT LIST AD

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

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

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

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

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

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

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

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

Goldmine WANT LIST Order Form

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

PAYMENT:

Check Money Order MasterCard VISA American Express Novus

Credit Card # _____ Exp. Date: _____

Signature _____

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

This line is optional and can be used to describe the condition of the items you are looking for.
FORMAT LABEL & CATALOG NUMBER

Name _____
Address _____
City _____
State _____ Zip _____ Phone _____
E-mail address _____

Item #1	ARTIST	RECORDING	FORMAT	LABEL & CATALOG NUMBER
Item #2	_____	_____	_____	_____
Item #3	_____	_____	_____	_____
Item #4	_____	_____	_____	_____

Use additional sheets of paper if needed. Please type or print clearly.

Note: Due to tremendous response, *Want List Ads* will appear in the order they are received. Because of space limitations it may take several issues for your ad to appear.

GOLDMINE WANT LISTS

Looking for a particular recording? Advertise it in the **Goldmine Want List** section. The cost is \$1.00 flat fee, plus 50¢ per item. Use the form at the beginning of this section to list your wants. Mail the form, along with payment, to: **GOLDMINE Want List, 700 E. State Street, Iola, WI 54990.**

TED HOLLAND
• P.O. Box 336
• Cornelius, NC 28031
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
LIVING BLUES #21 - Magazine
LIVING BLUES #43 - Magazine
V/A - Wild Women Do Get The Blues, CD, Ichiban, 1190
DUKE/PEACOCK RECORDS - III. History by Gazen Gart, Book
DELBERT MCCLINTON - Never Been Rocked Enough, CD, CURB77521

JEFF BARCHETT
• 4212 Red Arrow Hwy.
• Benton Harbor, MI 49022
• (616) 849-0865
\$ Reward for the following titles on CD.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
ANGEL - Sinful, CD, Mercury
ANGEL - On Earth As It Is In Heaven, CD, Mercury
COMMODORES - Natural High, CD, Motown
CROSBY, STILLS & NASH - Self titled, CD, Atlantic (Gold)
CHARLIE DANIELS - Windows, CD, Epic
GENESIS - Abacab, CD, Atlantic (Gold)
LOVERBOY - Lovin' Every Minute Of It, CD, CBS
MEN AT WORK - Two Hearts, CD, CBS
OZARK MOUNTAIN DAREDEVILS - It'll Shine When It Shines, CD, A&M
BILLY SQUIER - Tale of the Tape, CD, Capitol

KEVIN PUTRY
• 35 S. Hamilton Rd. Apt. 2-D
• Columbus, OH 43213
• Phone: (614) 863-1699
Willing to pay \$100 or more for the following:
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
W. MICHAEL LEWIS & LAURIN RINDER - SEVEN DEADLY SINS LP ?
W. MICHAEL LEWIS & LAURIN RINDER - Warriors, LP ?
PINO DONAGGIO - Blow Out (soundtrack), LP or CD. ?
GOBLIN - St. Helene (Soundtrack), LP Cinevox
JAMES HORNOR - Battle Beyond the Stars (soundtrack), LP ?
RICHARD BANO - From Beyond (soundtrack), LP ?

RICH GUSTAFSON
• 2306 Parkview Rd.
• Alexandria, MN 56308
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
I am looking for an 80's rock ballad with the words I Know You Must Be Somebody Else's Dream. Please Don't Go. It Don't Matter To Me.

NATHALIE VERBANCK
• BP 52
• 66502 Prades Cedex, FRANCE
• E-mail: nat.alie@wanadoo.fr
• Fax: +33468052537
USA punk 7 inches wanted. Originals only. I pay at least 100 US\$ each for:
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
CHAIN GANG - 'Deuce Package' double 7 inch.
CRINGE - 'Spit on your Grave'
CHILD MOLESTERS - 'Wholesale Murder'
DOGS - 'Slash Your Face'
EAT - 'Communist Radio'
ENDTABLES - 'Process of Elimination'
FINGERS - 'Isolation' no p/s
FREESTONE - 'Bummer Bitch'
HAMMER DAMAGE - 'Laugh'
HOLLYWOOD SQUARES - 'Hillside Strangler'
IVAN & EXECUTIONERS - 'Kill James Taylor'
JOHN VOMIT & LEATHER SCABS - 'Punk Rock Stars'
JACKIE SHARK & BEACH BUTCHERS - '2nd Generation' no p/s
MAD - 'Eyeball'
NOISE - 'Let's Have Some Fun'
NOTHING - 'Scream 'N Cry'
N.Y. NIGGERS - 'Headliner' no p/s
NUBS - 'I Don't Need You' no p/s
OPUS - 'Good Procedures'
PAGANS - 'Six and Change' no p/s
ROCK BOTTOM & SPYS - 'Rich Girl'
ROTTERS - 'Discoqueen'
REACTORS - 'Meltdown'
REJECTS - 'E E G'
RUDE NORTON - 'Sea Cruise'
STIMULATORS - 'M.A.C.H.I.N.E.'
SUDDEN FUN - 'Sudden Fun'
SHITDOGS - 'History of Cheese'
TREND - 'Electric Chair'
TAPEWORM - 'Break my Face'
TURNBUCKLES - 'Super Destroyer'
VECTORS - 'Death to Disco'
VILLAGE PISTOLS - 'Big Money'
VIOLATORS - 'N.Y. Ripper' no p/s
VOMIT PIGS - 'Take One'
ZERO BOYS - 'Livin' in the 80's'
I pay 300 US\$ for SHOOT - 'Rejected' (78 with p/s)

FRANK B STEWART
• 168-43 Hillside Ave.
• Jamaica, NY 11432
• Phone: (718) 523-4058 or (718) 523-4646 or (718) 454-4418
• Fax: (718) 523-5474
• E-mail: FBStewart@aol.com
I am interested in buying the following records. Stated price is for records in new or M- condition. Less if condition is below.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER/PRICE
BENNY EARL - I'm A Man/ And There You Are, Jayberf 700, 100
BOBBY PARES - Gotas De Luvia (Raindrops)/Livin With Vivian, VJ 394, 250
FRED COLE - On Second Thought/A Soulful Woman, Delite, 75
JOHN LESLIE - Are You Kidding Yourself?/Oh! What a Crime, LLP Records, 250
KELLY BROWN - The Right Guy/It's Your Move Now, Argo 5466, 250
MAUREEN THOMPSON - Fly Me To The Moon/Gypsy Girl, Audio Fidelity, 75
NICOLE JOSEY - La Vita Sei Tu/... Lord, 250
NICOLE JOSEY - La Vie C'est Toi/... Hebra 296, 250
RAY FLEMING - Talking 'Bout Love/Go On And Dance Girl, Raymar 45-1011, 250
THE FORTUNE TELLERS - From the Land of the Blue Sky Waters/Deep In, Kapp Medallion, 75
THE GRIFFIN BROTHERS - Move it on Over/... Dot, 75
TONY LAWRENCE - Until You Loved/That's How I Feel, Nike, 75

BILL VAUGHN
• 18 Cedar Terrace South
• Charles City, IA 50616
• Phone: (641) 228-3616 (10 AM - 10 PM, slight speech impediment)
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
FIFTH DIMENSION - CD, L/#? Title? (Two-Disc set, one of Liberty Mail, the other, Bell, Record Club Tem?? Item??)

GEORGE'S RECORDS
• P.O. Box 5455
• Albany, NY 12205
• E-mail: t555m@aol.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
ROCK/POP Press Kits Collections w/photos & bios, 1970-2001
MOVIE Press Kits Collections w/photos and/or slides & bios, 1970-2001

VELPO ROBERTSON
• 205 Algiers Dr.
• Sandston, VA 23150
• Phone (804) 737-4739
• E-mail: velpo@lobe.com
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
TOY MATINEE - S/T, LP import or U.S., near mint only
TOY MATINEE - Live at the River, video
SONNY LANDRETH - Exit 103A, promo CD
SONNY LANDRETH - Outward Bound, LP import or U.S., near mint only
SONNY LANDRETH - South of I-10, LP import or U.S., near mint only
SONNY LANDRETH - any live, CD or video
SONNY LANDRETH W/JOHN HIATT AND THE GONERS - any live, CD or video

EVAN BORIS
• 6 Saint Andrews Court
• Old Westbury, NY 11568-1710
• Phone: (516) 997-4840
• Fax: (631) 234-8248
• E-mail: discdoc@bornfreefoods.com
• Web: www.bornfreefoods.com/discdoc.html
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
CACTUS WORLD NEWS - No Shelter, CD
MODERN ROMANCE - Adventure In Clubland, CD
ROMAN HOLIDAY - Fire Me Up, CD
TUBES - Premium Gold Collection, CD
VARIOUS ARTISTS - 20 Of Another Kind, CD

JOSEPH P. GIANGUZZO
• 5031 North Barton Rd.
• Lyndhurst, OH 44124
I'm Looking for the following comedy CD's in Mint or Mint- condition:
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
JEFF ALTMAN - I'll Flip You Like A Cheese Omelette, Mercury 842070
AMOS AND ANDY - Radiola CD MR 1074
LENNY BRUCE - What Was Arrested For, The Performance That Got Lenny Bruce Busted Columbia CK-30872
LENNY BRUCE - Bad Rapping Of The Marquis De Sade Blue Note 52676
BURNS AND ALLEN - Metacom 0300333
RODNEY DANGERFIELD - Rappin' Rodney, RCA 60042
DOLEMITE - Return Of Dolemite, RKD 200
JIMMY DURANTE - Durante: Patron Of The Arts, Viper's Nest UN151
FIRESIGN THEATER - Nick Danager 3rd Eye Case # 666, Columbia DIS-29 Promo
FIRESIGN THEATER - The Three Faces of Al, Rhino RNCD-5812
DICKIE GOODMAN - Everything You Always Wanted To Know About Buchanan and Goodman But Forgot To Ask, STING 58238
JERRY LEWIS - Collectors, Capitol CDP 7931962
LEEROY MERCER - Hun! I'll Whoop Yer, Warhead WHD #0615
NATIONAL LAMPOON'S - The Lost Tapes Volume 2, 3, 4, Christmas, J2 Communications Co
WINDERSPHERE AND BOOMER - The Creptation Contest, Encore 5012-2
WILDMAN STEVE - Love to Make A Ugly M.F. Laff, Ichibanich 11632
JONATHAN WINTERS - Peter And The Wolf, EMI CDC 7 499182
DAVE MASON - Certified Live, One-way, #26078

GLACIER 45 GEMS
• Phone: 800-328-0633
• E-mail: glaciardisc@hotmail.com
Limited of Stock of:
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
"Minnesota" - 1975 hit by NORTHERN LIGHTS, "Think Snow" and "Runnin'"

GOLDMINE WANT LISTS

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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 payment, to: GOLDMINE Want List, 700 E. State Street, Iola, WI 54990.

VINCE KIKEL	KURT COLE	LAWRENCE P. RESSLER	JOHN COUCH
<p>2886 Mason Avenue Port Huron, MI 48060 E-mail: vkmk@earthlink.net</p> <p>Backstage Passes and crew shirts, 8-tracks sealed</p> <p>ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER</p> <p>BEATLES - Butcher Cover paste over any condition LYNYRD SKYNYRD - 45s, LPs, imports - shirts anything!</p>	<p>212 Emerald Circle, South Whitmore Lake, MI 48189-8263 Phone: (734) 449-8807</p> <p>"WANT LIST" (Vinyl LP's) - Folk & Rock (US & UK)</p> <p>I am seeking the following LP's in VG to NM condition. They're mostly folk records from both the US & the UK. I've listed some rock & folk-rock also. I'm looking for first pressings of all the US LP's - in stereo. In the case of UK LP's, later pressings are acceptable.</p> <p>(FIS-3016) GORDON BOK - (self titled) (Verve/Folkways, 1967 - stereo) (EKS-7280) JUDY COLLINS - The Judy Collins Concert (Elektra, 1964, Guitar Player Label, stereo) (LER-2011) ROBIN & BARRY DRANSFIELD - The Rout of the Blues (Trailer, 1970 - or Highway Label) (LER-2026) ROBIN & BARRY DRANSFIELD - Lord of All I Behold (Trailer, 1971 - or Highway Label) (ODR-7) FINDASK - Near Enough, Far Enough (Open Door, 1983) (PL-25267) FIVE HAND REEL - Nothing But the Best (RCA, 1980) (STUC-2) DICK GAUGHAN - True & Bold, Songs of the Scottish Miners (Stuc, 1986) (CM-041) DICK GAUGHAN - Call It Freedom (Celtic Music, 1988) (MS-2106) IETHRO TULL - Living in the Past (Reprise, 1972 - Brown - Steamboat label, or WLP) (LER-2014) NIC JONES - Ballads & Songs (Trailer, 1970 - or Highway Label) (LER-2027) NIC JONES - (Self titled) (Trailer, 1971 - or Highway Label) (ES-90203) TOMMY MAKEM - A Room Full of Song (Columbia, 197) (4920/HALP-136) TOMMY MAKEM - Four Green Fields (Image, or Hawk Labels) (52001) MAKEM & CLANCY - The Makem & Clancy Collection (Shanachie, 1980 - "Heath Scene" Label) (BS-1001) STAN ROGERS - Fogarty Cove (Barn Swallow, 1977) (KE-32271) SPIRIT - The Best of Spirit (Epic, 1973 - Yellow Label) (D9-101) BRIDGET ST. JOHN - Ask Me No Questions (Dandelion, 1970) (JLS-3012) TRADER HORNE - Morning Way (Janus, 1970) (LER-7) MARTYN WYNHAM READ - (Self titled) (Trailer, 1971 - or Highway Label)</p> <p>(ZFB-82) MARTYN WYNHAM READ - Harry The Hawker is Dead (Argo, 1973) (BR0-134) MARTYN WYNHAM READ - Andy's Gone (Broadside, 1979) ELVIS PRESLEY - Elvis Sings for Children (I don't know the label or catalogue number of this record...)</p>	<p>2445 Jackson St., SW Warren, OH 44485-3453</p> <p>I want to buy the following budget cassettes as a Christmas gift to my father:</p> <p>ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER</p> <p>LES PAUL AND MARY FORD - Any of 6 albums, Cass. or LP, Capitol LES PAUL TRIO - Any album(s), Cass. or LP, Decca/Vocalion CHET ATKINS - Any album from 1947-1956, Cass. or LP, RCA JERRY BYRD - Any album(s), Cass. or LP, RCA/Mercury ARTHUR "GUITAR BOOGIE" SMITH - Any album(s), Cass. or LP, RCA/Starday SPEEDY WEST - Any album(s), Cass. or LP, Capitol/other labels JIMMY BRYANT - Any album(s), Cass. or LP, Capitol BOB WILLS & HIS TEXAS PLAYBOYS - Any album(s), Cass. or LP, Decca/MGM</p>	<p>240 Rt. 9 J-8 West Creek, NJ 08092 Phone: (609) 597-3038</p> <p>ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER</p> <p>THE BEATLES - Introducing the Beatles, 1 CD, Japanese THE BEATLES - Something New, 1 CD, Japanese B. DYLAN - Bob Dylan in Concert, 1 CD, Colosseum E. CLAPTON - Bottom Dollar 2 CDs, Bell Bottom B. SPRINGSTEEN - Greetings From Asbury Park, 1 CD, Japanese mini LP sleeve B. SPRINGSTEEN - The Brave, The Innocent, The E. St. Band, 1 CD, Japanese mini LP sleeve RONNIE LANE - The Arms Concert, R. Lane Appeal for Arms, 2 CDs, Heartbreaker E. CLAPTON - Kind of The Blues, 2 CDs, Mid Valley</p>
<p>41 Gleason St. Framingham, MA 01701-3504 Phone: (508) 877-0191</p> <p>I'm looking for THE VENTURES on JAPANESE CD's only. NO REPLICA CD's or NO CASSETTES. THE REAL THING!!! Any Japanese Record Dealers, or a fan of The Ventures in Japan or USA. New or used. Please let me know. GOLDMINE VIEWERS: I am NOT INTERESTED in The Ventures for USA or UK LP's or Vinyl at all. PLEASE PAY CLOSE ATTENTION TO THIS AD!!! THANK YOU.</p> <p>ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER</p> <p>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 - Tokyo Callin (East World) TOCT-6378 THE VENTURES - Flying High (Inside Out) TOCP-7239 THE VENTURES - Bel Age With The Ventures Vol 1 (Panam) (5" mini disc) CRCP-43 THE VENTURES - Bel Age With The Ventures Vol 2 (Panam) (5" mini disc) CRCP-44 THE VENTURES - Bel Age With The Ventures Vol 3 (Panam) (5" mini disc) CRCP-45</p>	<p>2919 Brinkeby Wy, #18 Louisville, KY 40218</p> <p>ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER</p> <p>REDBONE - "Message From A Drum" - Cassette, Epic ET-30815 GENE PITNEY - "Country Side Of It", 8-track, Musicor I.T.C.C. M8-3104 LULU - "Sings To Sir With Love", Cassette, Epic N16-10074 PAT BOONE - "Originals" (Double Play), 8-track, ABC/GRT 8022-301H WAYLON JENNINGS - "Hangin' On", 8-track, RCA, PBS-13918 SHIRELLES - "Very Best of 7", 8-track, Scepter Citation Series 1802 BOB CREWE GENERATION - "Music to Watch Girls By", 8-track, DynaVoice, DV8-9003</p> <p>BOBBY GOLDSBORO - "These Are The Best Times", 45, Buena Vista LOUIS ARMSTRONG - "When You Wish Upon A Star", 45, Buena Vista 489 ROGER MILLER - "Whistle Stop", 45, Buena Vista 493</p>	<p>5623 Laguna Quail Wy. Elk Grove, CA 95758 E-mail: dandsully@aol.com</p> <p>Looking for J.B. Production People. Any Band Members LP/45</p> <p>ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER</p> <p>JAMES BROWN - UNIQUE Recordings of band members, i.e. Kay Robinson, Lee Austin, Beau Dollar, Anna King, Maceo, Fred, Marva, Leon Austin, James Crawford, etc., etc., etc.</p>	<p>3760 S. Logan Ave. Milwaukee, WI 53207 E-mail: Waytogoace@cs.com</p> <p>REM collector looking for the following in Very Good condition:</p> <p>ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER</p> <p>1988-1994 Complete Fan Club packages Any Mexican promo vinyl Any UK promo vinyl Any Aussie promo vinyl Any Japanese promo CD's, LP's, 7" Do the Strand Live CD - (No CDR's) TGIF Live CD - (No CDR's) Daysleeper Japanese promo clock</p>
<p>HCR 64 Box 740 Wilmot, NH 03287 MDUGAN@CONKNET.COM</p> <p>ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER</p> <p>ALLEN TOUSSAINT - Lfe, Love and Faith, CD, Charyl</p>	<p>MARTYN WYNHAM READ - Harry The Hawker is Dead (Argo, 1973) (BR0-134) MARTYN WYNHAM READ - Andy's Gone (Broadside, 1979) ELVIS PRESLEY - Elvis Sings for Children (I don't know the label or catalogue number of this record...)</p>	<p>5623 Laguna Quail Wy. Elk Grove, CA 95758 E-mail: dandsully@aol.com</p>	<p>3760 S. Logan Ave. Milwaukee, WI 53207 E-mail: Waytogoace@cs.com</p>
<p>SAL JOSEPH ANGERAME 50 1/2 Maple St. Oneonta, NY 13820 Phone: (607) 431-9846</p> <p>ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER</p> <p>JOHN SCHNEIDER - White Christmas, 45 with picture sleeve ALL JOHN WESLEY SHIP albums on 45's & 33 1/3 ALL RICKY VAN SHELTON Christmas Albums on 33 1/3 (I have "Ricky Van Shelton Sings Christmas") ALL SOAP OPERA Christmas Albums on 33 1/3 and 45's</p>	<p>2919 Brinkeby Wy, #18 Louisville, KY 40218</p> <p>ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER</p> <p>REDBONE - "Message From A Drum" - Cassette, Epic ET-30815 GENE PITNEY - "Country Side Of It", 8-track, Musicor I.T.C.C. M8-3104 LULU - "Sings To Sir With Love", Cassette, Epic N16-10074 PAT BOONE - "Originals" (Double Play), 8-track, ABC/GRT 8022-301H WAYLON JENNINGS - "Hangin' On", 8-track, RCA, PBS-13918 SHIRELLES - "Very Best of 7", 8-track, Scepter Citation Series 1802 BOB CREWE GENERATION - "Music to Watch Girls By", 8-track, DynaVoice, DV8-9003</p>	<p>5623 Laguna Quail Wy. Elk Grove, CA 95758 E-mail: dandsully@aol.com</p>	<p>3760 S. Logan Ave. Milwaukee, WI 53207 E-mail: Waytogoace@cs.com</p>
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Elvis News

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

by Eddie Hammer

There are muchos ways to spend that Elvis money this month. First, RCA's new box set, *Elvis Live In Las Vegas* is a must-buy for every fan and collector. Since I do have many unauthorized shows that "the boys" have released over the past years, the songs included have been out there, but for anyone who loves Elvis (don't we all?), this is a classy set with sound quality and packaging that is superb. Buy it now and you'll get the real sound of an Elvis Vegas show. Even though I must have more than 50 Vegas shows on CD, this is definitely the apex of a period in Elvis' career that is often underrated due to his '50s recordings (I love them best), but his career didn't stop after the '68 comeback. Vegas was an exciting time with a new, revived Elvis. On any of the early Vegas shows, his voice and performances can not be overlooked — he was back. There never was any better. The booklet includes many photos I have never seen before (but I do not collect photos). Of all the 86 songs in the set, many have never been released by RCA. The regular fans who have access to illegal CDs will flip because they will have never heard many of the versions of the songs here, such as "Run Away," a great "In The Ghetto" and The Beatles' "Yesterday" and "Hey Jude." His talking to the audience enhances the set also. Even "Just Pretend," "It's Impossible" and "I'm Leaving" are terrific. The box is worth the high price. Put it on your Visa Card and worry about paying for it next month. Just don't eat lunch!

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

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

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

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



RCA's new Vegas box.

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

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

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

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

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

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

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

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

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

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

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

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

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

Now we come to two U.K. winners that are anti-royalty. *Laser Magic*, which was followed closely by *It's Different Now*. That one I give five stars, even though the cover is black and white. It's got Elvis wearing a pair of shades and riding on his bike, with a cutie hanging on his back and his hair blowing in the breeze. I have never seen this picture before. The content is great, right up my alley — alternates and different takes of sessions from '56 to '73. Highlights include "I Was The One" (just as good as its flip in my book), "If I Loved You," "Snowbird," "Separate Ways" (great song but dedicated to you know-who). These are all the bonus *E.P. Collection* titles, but so what if we have them all. I even have boots exactly like the one. It's got a great cover, though, which is enough of a reason to get an album. It is for me.

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

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

The granddaddy of the *Blue Hawaii Sessions* is now out there, with only 25 in this limited edition (#3 is mine). I don't think a review of this one is needed due to past collections of this movie. Sorry, but 12 takes of "Slicin' Sand," nine "Ku-Ku Po," nine "Ito Eats" and 19 of "Steppin' Out Of Line"? A were recorded March 21-23, 1961. The release is too expensive and borrows from many others.

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

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

— Eddie Hammer T.C. #1
Box 83
Carteret NJ 07008
Fax: 1-908-353-8099

(Please Mr. Postman from page 8)

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

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

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

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

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

— Pat Wong
via e-mail

{Pat, we're glad Miller's column struck a chord with you and that you'll read every story in *Goldmine* from now on! That's cool that you

are able to hang on to your father's 78 collection — it's a chunk of your family's musical history. Your father probably appreciates the fact that you've shown some interest in his music. — Ed.}

Either way, he's still the greatest bluesman

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

— Dave Nives

Director Catalog Development & Production
Koch Records
New York NY

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

Who whistles in "Sweet Georgia Brown."

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

— Paul Bailey
Sam Goody's
Orange CA

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

Coming to...

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Wings

& Annual Beatles Issue

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

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

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 State/Zip _____ Expires Mo. _____ Yr. _____
 Signature _____

New subscription
 Renewal/Extension (please attach your mailing label)

Goldmine Rates are subject to change.
 Circulation Dept.
 700 E. State St., Iola, WI 54990-0001 GMPY97

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The advertisers' index is provided as a reader service. Occasional, last-minute changes may result in ads appearing on pages other than those listed here. The publisher assumes no liability for omissions or errors.

2001 Advertising Deadlines

Deadline is 12 noon on deadline day
700 E. State St., Iola, WI 54990-0001

1-888-457-2873 • 715-445-2214 • FAX: 715-445-4087

Ad Deadline	Issue No.	Cover Date	Mailing Date	On Sale Date
Sept 20	#554	Oct. 19	Sept. 27	Oct. 5
Oct. 4	#555	Nov. 2	Oct. 11	Oct. 19
Oct. 18	#556	Nov. 16	Oct. 25	Nov. 2
Nov. 1	#557	Nov. 30	Nov. 8	Nov. 16
Nov. 15	#558	Dec. 14	Nov. 22	Nov. 30

* Denotes Garage Sale Issue

REFERENCE FORM

COMPANY NAME _____
 STREET ADDRESS _____
 CITY _____ STATE _____ ZIP CODE _____
 PHONE NO. _____
 SOCIAL SECURITY # _____
 TYPE OF BUSINESS _____
 CORPORATION LIMITED PARTNERSHIP
 CO PARTNERSHIP INDIVIDUAL PROPRIETOR
 NO. OF YEARS ESTABLISHED _____

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

NAME _____
 MAILING ADDRESS _____
 CITY _____ STATE _____ ZIP CODE _____
 TITLE _____

TRADE REFERENCES

NAME _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP CODE _____
 PHONE _____

BANK REFERENCE

BANK NAME _____
 CITY _____ STATE _____ ZIP CODE _____
 PHONE _____
 BANKING OFFICIAL _____

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

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

AUTHORIZED SIGNATURE(S) OF APPLICANT(S) _____

Advertising Information

DISPLAY ADVERTISING:

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

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

COLOR:

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

UNIT SPACE ADVERTISING:

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

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

One unit space equals one 8 1/2" x 11" typed sheet. This applies to both regular and super unit space ads.

Type your copy legibly onto 8 1/2" x 11" white sheets. We'll reduce it as is to 38% of its original size for regular units and 59% of its original size for super units. A regular unit space is one ninth of a page; a super unit space is a quarter of a page. Remember to include your ordering information, postage rates, grades, deadlines, name & address, etc., on your first unit. Do not send any partial units. There is a \$10.00 charge per photo for unit ads which contain photographs.

We will typeset your name, address and phone number at the bottom of your unit space ad for you, and a heading at the top, if you specify one. There is no extra charge for this if you ask us not to typeset anything on your ad, we'll do nothing. Otherwise the typesetting will appear.

Do not reduce your copy before putting it on 8 1/2" x 11" format. Avoid all caps in your copy, except for headlines. Keep the copy clean. Dot matrix printers do not work well for unit ads, but if you must use one print it as dark as possible. Faxing unit space advertisement is not recommended.

Regular Unit Space Advertising Rates:

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

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

Full page of 9 - \$466.20

Super Unit Space Advertising Rates:

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

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

Full page of 4 - \$466.20

COLLECTOR'S SHOWCASE:

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

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

Showcase Advertising Rates:

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

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

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

This section features listings for retail record stores around the world. Traveling record collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including ten words of miscellaneous description, for only \$9.00 an issue. You can buy this space in increments of 13 or 26 issues, for \$117.00 or \$234.00, respectively. Send in your store name, address, phone number, and ten words of description, along with your payment. If you stock GOLDMINE, we'll put your listing in boldface type.

CLASSIFIED DISPLAY:

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

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

CLASSIFIED ADVERTISING:

- A. 40 cents Per Word (\$10.00 Minimum Order Per Ad Per Issue)
Ad will also be included on our www.collectit.net site at no additional charge.
 - B. DISCOUNTS FOR CONSECUTIVE INSERTIONS
- | | | | |
|----------|-------------|------------|-----|
| 1-2..... | No Discount | 10-12..... | 20% |
| 3-6..... | 10% | 13-26..... | 25% |
| 7-9..... | 15% | | |

ADVERTISING REQUIREMENTS: BOOTLEG POLICY

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

REFUNDS:

If delivery will take longer than 30 days from the date the seller received the order, the seller must inform the buyer and offer the buyer the option of a refund or delayed delivery.

Unless otherwise stated in the ad, the buyer has a 10-day return privilege from the time he/she receives an item from an advertiser. The buyer does not have to give a reason for a return and can demand a refund less postage costs. Advertisers must allow buyers to obtain authenticity judgments as the basis for return provided they notify the advertiser of their intent within the applicable return privilege period.

All advertisers must provide a permanent address and telephone number before an advertisement will be run. If a post office box is used in an advertisement the advertiser must still provide a permanent address for our confidential files.

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a certificate of responsibility from their parents/guardian before their advertising can be accepted.

Payment must accompany an advertisement and must be in the form of a personal check drawn on a U.S., Canadian or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard or AccessCard credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

THE MOST IMPORTANT RECORD FAIR IN THE WORLD!

Barcelona, 2, 3 i 4 de novembre de 2001

17a Fira del Disc

**de Col·leccionista
de Catalunya**

**Palau Alfons XIII
Fira de Barcelona**



**Divendres
de les 6 tarda a les 12 nit
Dissabte i Diumenge
de les 11 matí a les 9 vespre**

17th RECORD FAIR OF BARCELONA

November 2, 3 & 4 CATALONIA - Spain - Europe

40 hours of business!

LAST YEAR OVER 75.000 visitors attended!

More than 2 million records brought by exhibitors from over 25 different countries including USA, CANADA, JAPAN, SOUTH-AMERICA, PERU, and ALL OVER EUROPE. Fantastic auctions including FRANK ZAPPA and KEITH RICHARDS personal guitar, JOHN LENNON drawings, awards and all kind of memorabilia at incredible prices!

Live international concerts, information booth, promotion by the leading mass media and other promotional events.

FOR DEALERS: Hotel accommodations, security, bars, restaurants, medical services and BANK INSIDE THE FAIR, etc.

**THE BEST RECORD FAIR YOU CAN IMAGINE. . .
ASK AT THE MOST IMPORTANT DEALERS OF THE WORLD. . .
ALL OF THEM ARE IN THE BARCELONA FAIR!**

**CATALUNYA
RÀDIO**



**EXHIBITOR TABLES AVAILABLE NOW:
To JORDI TARDÀ Fax: 011 -34- 93-796-16-60
Phone: 011-34-93-796-13-23
e-mail: jorditarda@retemail.es**

BAGS Unlimited INC.

FREE PHONE CALL CATALOG
1-800-767-BAGS

SEE PAGES 24 & 25 FOR MORE AUDIO PROTECTION PRODUCTS



7 Canal St., Dept. A, Rochester, New York 14608

http://www.bagsunlimited.com

E-mail: info@bagsunlimited.com



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

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

10" LP / 78 RPM

SLEEVE 3 Mil Poly Album Sleeves Made from 100% Pure Virgin Polyethylene. Fits over outer 12" LP Jacket. 12 5/8 x 12 5/8 No Flap 100 \$11.90 500 41.70 1,000 72.50 5,000 329.75 PCode: SLP3 * with FLAP add 10%.	MAILER LP Mailer Folder 13 x 13 Expandable 10 \$14.85 25 25.65 50 39.80 100 73.55 200 137.45 550 302.50 + Frt (Ships 100 wt.) 1,000 515.75 + Frt (Ships 100 wt.) PCode: MLP6 Made from 200 Lb. test "Bend Resistant" Brown Corrugated Material. EXPANDABLE to hold either 1-3 or 4-6 Albums.	DISPLAY LP/Laser Disc Display 24 x 12 X 13 1/2 1 \$40.00 2 70.00 4 120.00 10 220.00 + Frt PCode: CLP140 Wooden display case holds 130-140 LP's or Laser Discs. Available in walnut finish. 3 built in storage slots. STACKABLE.	SLEEVE 10" LP/78 RPM Poly Sleeves Made from High Clarity, 100% Pure Virgin Polyethylene. 3 Mil No Flap 10 1/4 x 10 1/4 100 \$10.20 200 17.80 500 38.50 1,000 68.90 PCode: S783 10 5/8 x 10 5/8 100 \$11.30 200 21.00 500 42.10 1,000 72.30 PCode: SLP10 Fits over our 10" GOLD/WHITE/GREEN Paper Sleeves. NOTE: Measure your 10" records when choosing size.
SLEEVE Poly Album Sleeves 12 3/4 x 12 3/4 No Flap Made from 100% Pure Virgin Polyethylene. Fits loosely over outer 12" LP or Video Laser Disc Jackets. 2 Mil 4 Mil 6 Mil 100 \$10.75 \$21.20 \$31.70 500 37.20 76.20 114.20 1,000 62.10 127.65 191.40 5,000 287.40 608.00 911.60 PCode: SLP2 SLP4 SLP6	MAILER Album Mailer Box-Holds 12 13 x 13 x 1 1/2 10 \$15.95 25 34.10 50 54.00 100 97.00 200 178.75 PCode: MLPB12 Made from 200 Lb. Test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery. Holds up to 10-12 LP's in jackets.	DISPLAY Album Jacket Frame Kit Black Matte Finish 1 \$10.00 2 18.00 5 39.25 10 64.50 25 152.50 50 287.50 PCode: ALPJFK Outside Dimension of Frame 14" x 14"	SLEEVE 10" LP/78 RPM Paper Sleeves GOLD PAPER GOLD POLY LINED 50 \$13.25 50 \$23.30 100 19.65 100 34.65 500 81.95 500 144.55 1,000 150.45 1,000 265.45 2,000 254.90 2,000 449.90 PCode: S10G PCode: S10GP 28 Lb. Kraft Paper Fits in our 10" Jacket. 28 Lb. Kraft Paper with 75 gauge poly lining.
SLEEVE Poly Box Album Sleeves 14 x 14 1/4 w/Flap Made from 100% Pure Virgin Polyethylene. 2 Mil 50 \$10.00 100 16.10 200 28.50 500 67.20 1,000 127.70 PCode: SBLP2 Fits over outer Box Album Sets.	MAILER Album Mailer Box-Holds 20 13 x 13 x 3 10 \$19.20 25 44.30 50 71.60 100 126.50 200 230.70 PCode: MLPB20 Made from 200 Lb. test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery for shipment of 18-20 Albums in jackets.	DISPLAY Album Art "Frame" BACK BY POPULAR DEMAND 2 \$17.00 5 36.25 10 60.00 25 125.00 50 225.00 PCode: AAFF 12 1/2 x 12 1/2 x 1 1/2 Clear Acrylic Frames.	SLEEVE 10" LP/78 RPM Paper Sleeves ANTIQUE GREEN WHITE 50 \$14.10 50 \$14.50 100 20.90 100 21.35 500 87.45 500 89.55 1,000 160.60 1,000 163.80 2,000 272.20 2,000 277.60 PCode: S10GRN PCode: S10W 32 Lb. Green Paper Fits in our 10" Jacket. 32 Lb. White Paper Fits in our 10" Jacket.
SLEEVE 12" Poly/Polylined POLY POLY LINED 100 \$11.50 50 \$17.55 500 42.15 100 26.60 1,000 74.10 600 129.00 Made from 100% Pure Virgin 3 Mil Polyethylene. 4,800 747.10 + Frt PCode: SLP1 PCode: S12P Fits directly over 12" Record.	FILLER LP Mailer Filler Pads 12 5/8 x 12 5/8 50 \$18.15 100 26.15 250 50.20 500 83.00 1,000 124.75 + Frt PCode: FLP Use our brown corrugated filler pads to eliminate unnecessary inner package movement while absorbing handling shock.	CLEANER Record Cleaning System Discwasher D4+ Record Cleaning System 1 \$21.50 3 50.25 5 80.75 10 145.00 PCode: AFG1006 Replacement Fluid Discwasher D4+ 1 1/4 oz. 1 \$3.00 3 8.25 5 12.50 10 22.00 PCode: AFG1046 Record care system includes record cleaning pad with walnut handle, 1 1/4 oz. D4+ Fluid and DC-1 pad grooming brush.	JACKET 10" LP/78 RPM Jacket No Hole 10 1/4 x 10 1/4 Center Hole 5 \$7.20 5 \$7.55 10 10.80 10 11.30 25 20.90 25 21.95 50 39.45 50 43.40 100 79.00 100 90.10 220 115.30 + Frt 240 132.00 + Frt PCode: S10J PCode: S10JH Qty / case
SLEEVE 12" White Paper Regular Weight Medium Weight Heavy Weight 50 \$9.20 50 \$10.20 50 \$13.85 100 14.65 100 16.20 100 22.00 500 52.00 250 34.50 400 75.20 1,000 90.10 800 79.30 800 108.10 2,000 154.70 1,600 147.10 1,200 150.70 4,000 248.05 + Frt 4,800 327.20 + Frt 1,600 160.60 + Frt PCode: S12WR S12WM S12WHD Fits directly over 12" Record. Comes with die cut center hole.	BOX Album Storage Box 13 X 13 X 10 1/2 2 \$13.60 5 27.80 10 43.00 25 87.75 50 161.70 100 231.00 + Frt PCode: XLP65 Store 50-65 Records. Attractive, WHITE, 275 lb. Test Corrugated cardboard storage container. Needs no tape or glue.	CLEANER Record Cleaning Fluid Groovy Cleaner 4 oz. 1 \$6.00 3 16.50 5 25.00 10 45.00 PCode: AGC4 Bags Unlimited's own Record Cleaning Fluid. Deep cleaning. Anti-static, residue free. Pump Spray Bottle.	BOX 10" LP/78 RPM Storage Box 10 1/2 x 10 3/4 x 13 2 \$14.65 5 28.80 10 47.90 25 98.35 50 181.00 PCode: X7865 Dividers 10 x 10 5/8 12 \$8.40 24 12.55 48 19.35 100 36.85 PCode: D78C Store 50-65 Records, WHITE, 275 Lb Test Corrugated storage box, needs no tape or glue. STACKABLE. 1/16" Extra strong white corrugated.
JACKET 12" LP Jacket 12 1/4 x 12 1/4 WHITE BLACK 5 \$7.10 \$10.35 10 12.00 17.40 25 16.95 25.60 50 30.75 45.30 100 58.70 77.00 300 138.60 + Frt 152.10 + Frt PCode: SLPJW SLPJK Qty per case High Gloss Cardboard. Specify with OR without center hole.	BOX Album Storage Box WHITE PLASTIC CORRUGATED 13 x 13 x 10 1/2 2 \$16.00 5 35.75 10 66.00 25 120.00 + Frt PCode: XLP65PC A SUPERIOR Storage Box. Holds 50-60 LP's. Made from waterproof Polypropylene PLASTIC Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds together. Super Strong. STACKABLE.	CLEANER Cloth / Sponge Record Cleaning Cloth Record Cleaning Sponge 1 \$2.00 1 \$5.00 5 6.25 5 20.00 10 10.00 2 per 10 37.50 PCode: ASA2 PCode: ACS2 Easy to use Record Cloth contains a unique Anti-Static Solution. Lubricates and protects the records as it cleans. Our Super Sponge is absorbent & drips less. Lint free. Safe for vinyl.	BOX 10" LP/78 RPM Storage Box WHITE PLASTIC CORRUGATED 11 x 11 3/8 x 8 2 \$19.25 5 38.50 10 67.65 25 137.50 + Frt PCode: X7830CP A SUPERIOR Storage Box. Holds 25-30 78 Records. Made from waterproof Polypropylene PLASTIC Corrugated. Acid-Free, ANTI-STAT material. UV resistant. Folds together. Super Strong. STACKABLE.

OUR PRICES INCLUDE SHIPPING EXCEPT WHERE NOTED

PLEASE READ Money orders and orders charged to MC/VISA/AMEX are usually shipped within 2 business days. All sizes in stock at all times. Because we are manufacturers we can make many sizes of bags and backings. If you need a size not listed, please call or write for a price.

No PO Box numbers for FedEx Ground Delivery. Please send street address.

PLEASE CHECK APPROPRIATE BOX:

- MONEY ORDER
- CHECK ENCLOSED
- CHARGE TO MY VISA / MC / AMEX
- SEND C.O.D. ADD \$5.50

CREDIT CARD



SIGNATURE _____

DAY PHONE () _____

EXP. DATE _____

CARD NO. _____

DIVIDER LP Divider Cards

12 1/8 X 13 1/8 CORRUGATED	12 1/8 X 13 1/8 PLASTIC	
12 \$8.65	25 \$17.90	\$20.90
24 13.70	50 29.30	36.20
48 23.80	100 55.00	65.75
100 45.10	500 240.25 + Frt	282.65 + Frt
204 88.00	PCode: DLPP30 DLPP40	
	.30 Gauge White Polystyrene Indexed	.40 Gauge White Polystyrene Indexed

SHIPPING & HANDLING:

▲ States of Florida, LA, MO, MN, and all states West of the Mississippi add 10% for shipping.

All prices subject to change based upon current market value of raw materials. Not responsible for typographical errors. All bags have 1-1/2" flap unless otherwise noted.

Alaska, Hawaii, Virgin Islands, Puerto Rico, APO, FPO, Canada & Foreign, Call or Write for Freight Price Quote.

MAILER 78 RPM Mailer Box / Filler

10 1/2 x 10 1/4 x 1 1/2	FILLER 10 1/8 x 10 1/8
10 \$12.40	50 \$18.15
25 19.85	100 24.20
50 34.05	250 45.40
100 61.05	500 72.60
500 289.80	PCode: M7810 PCode: F78

Holds 8 to 10 78/10" LP Records, no jacket. Made from sturdy brown 200 lb. test Corrugated material. Designed for maximum shipping protection.

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