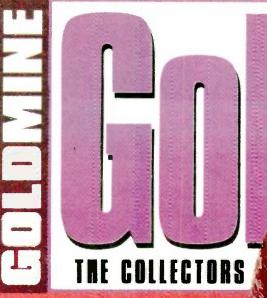
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VOL 28+NO 1-ISSUE 560

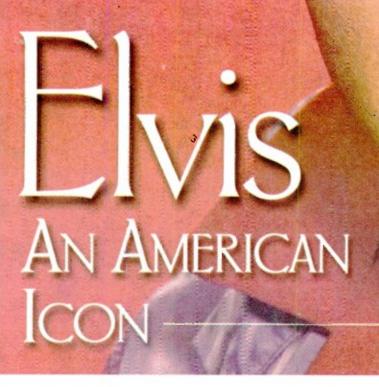
January 11, 2002



BIRTHPLACE OF

BIRTHPLACE OF ELVIS PRESLEY Elvis Aaron Presley was born Jan. 8, 1933, in this house, built by his father. Presley's career as a singer and enter-tainer redefined American popular music. Hedied Aug. 16, 1977, at Memphis, Tennessee

Exploring Elvis sites around the U.S.



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Reviews ..

The Concert For New York City George Strait **Betty Johnson**

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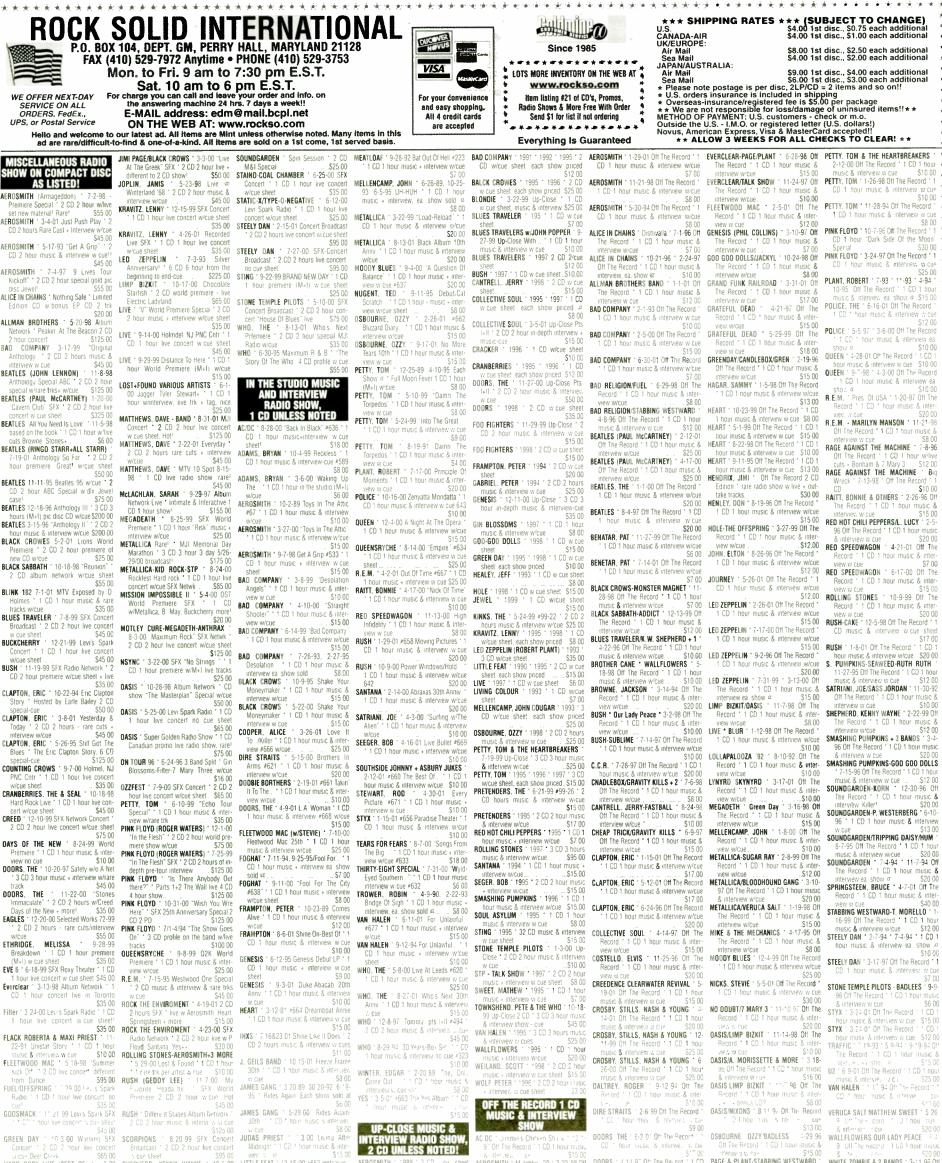
- Ike Turner
- **Grateful Dead**

Willie Nelson Country crooner makes it onto DVD



Interviews with his original sidemen **DJ** Fontana and Scotty Moore Elvis' spiritual quest

Jerry Scheff — Elvis' bass player



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GOLDMINE #560

January 11, 2002

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World Radio History

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PAGE &

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ELVIS COLLECTIBLES

PRESLEY, ELVIS 7", Weihnachten Mit Elvis EP, E. Germany, 45 EP w/PS, Amiga Label, 4 Christmas songs

apan, 45 wyliae pop ove ESLEY, ELVIS 7", Your Cheatin Heart + 3, Australia, 45 \$15.00

\$20.00 PRESLEY, ELVIS Misc., Chu-Bops, US, complete set of 8 "Chu-Bops" miniature abum covers (3'3'3') whub-ble gum inside (gum is round w/grooves-like a record). Early 80's issue. Still sealer! (that gum oughts be good \$250.00 \$2

May 192c Issue of Printed Elvis Envelope, US, print PRESLEY, ELVIS Misc., Printed Elvis Envelope, US, print ed Elvis envelope WE/Ms postape stamp and first day of Issue Graceland gate cancellation. Envelope has 2 artists renderings of The King and a short biography \$5,00

\$4.00 PRESLEY, ELVIS CD, The Million Dollar Quartet, UK, Ful length CD, no US release, Metro 289......\$8.00

12" VINYL PICTURE DISCS

PALLAS The Knightmoves, UK. \$20. PALMER, ROBERT Secrets LP, US. Promo, rare. \$18. PANTERA Heresy LP, Germany. \$35. PARKER, RAY JR. Ghostbusters, UK, glow-in-the-da

disc. PAVEMENT Watery, Domestic, UK PERKINS, CARL Glad All Over LP, Denmark PERKINS, CARL Sittin' On Top Of The Wor

PET SHOP BOYS Interview (BAK 2064), UK. PET SHOP BOYS Very LP, Mexico, nice disc. PETTY, TOM Interview (BAK 2143) UK PIAF, EDITH Greatest His LP, Denmark.... PICTURE MUSIC Volume I, Germany. Un Benutidu

PICTURE MUSIC Volume II, Germany, Coneho

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PINK FLOYD Wish You Were Here (SHVLP-814), UK, anniversary edition

PIAK FLOYD Wish You Were Here (DITVLF-or anniversary edition PIAK PAMTHER Pink Panther Country Album, US. PLANT, ROBERT I thereiwe, IGAK 2037, UK. POISON Chris Tetley Interview, UK. POILOE Wrapped Around The Cops, Luxemburg POP, IEGY Cold Metal, UK. POPEYE Popeye The Salor Man, US. PORNO FOR PYROS Pets, UK. PRETENDERS Interview (BAK 2027) UK. PREMIAL FEAR Jaws Of Death, Germany, cool m work!.

work! PRINCE Symbol LP, Mexico PRINCE Batdance UK, great lookin' Batman log PRINCE Batman IP, UK, sealed. PRINCE Partyman, UK, very limited. PRINCE Partyman, UK, very limited. PRINCE The Prince Of The Small Club, Italy.

PRINCE Thunder UK PROCOL HARUM A Whiter Shade OF Pale, (

PRONG Snap Your Fingers, UK. PSYCHE-DUT Hydra Blast, UK, tantastic The Pun toon art, the best superhero picture disc even QUARTZ Against All Odds LP, UK, artwork of support

DUEENSRYCHE Operation Mindcrime LP US or

QUEENSRYCHE Rage For Order LP, Japan

GEDY ANN & ANDY Happiness Album, US, UDLES, ROBERT A Portfolio Of Film Music LP, UDLES, ROBERT A Portfolio Of Film Music LP,

RED HOT CHILL PEPPERS Fight Like & Brave LIK

REED, LOU Interview (VBAK 3003) UK..... REO SPEEDWAGON Hi Infidelity, US, promo pic di REED, LÖU Interview (VBAK 3003) UK. REO SPEEDWAGON HI Infidelity. US, promo pic disc (only 100 made) witracks by avoids Epic artists, made exclu-sively for thie Western Merchandisers Chain .\$150.00 RESIDENTS Eskimo LP US, promo \$45.00 RHAPSODY Dawn Of Victory, UK, pic disc + psotor, cool \$20.00

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ing futuristic punk disc... ROBOCOP (BABYLON A.D.) Kid Goes Wild, UK, R

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QUEEN A Day At The Races, Mexico QUEEN A Kind Of Magic EP, UK, rare QUEEN A Night At The Opera LP, UK.

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PRESLEY, ELVIS Misc., Elvis Shrugged-Revol Comics, US, February 1991 issue of Revol Comics, US, Pepruary 1987 Comics, 35 pages PRESLEY, ELVIS Misc., Personality Classics Comic May 1992 Issue of Personality Comics, 38

PRESLEY, ELVIS Misc., The Elvis Presley Exp February 1993 issue of Revlutionary Comic

PRESLEY, ELVIS Misc., 8-Track Tape, US, Elvis

NECESSITIES

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ROLLING STONES Press Conference, NY 1989, UK, Steel Wheels Tour, Grand Central Station Press (

ROLLING STONES Sticky Fingers, Spain. ROLLING STONES Who Are The Stones (BAK 21

ROSS, DIANA The Boss, US, Promo. RUDDLPH VALENTINO Rudolph Valentino, US RUFUS & CHAKA KHAN Streetplayer LP, US

RUNAWAYS I Love Playing With Fire LP, UK

SCREAMING BLUE MESSIAHS I Wanna Be A Fil

UK, wacky picture of Fred. \$30.00 SEX PHSTOLS Never Mind The Bollocks, UK, pic citsc L1 in M-diecut cover SHADOW Volume 4, US, Garabedian Mark 56, sealed

SHADOW VOL. 2 Garabedian Mark 56 Series. \$180

SLAUGHTER Fly To The Angels, UK SLEDGE, PERCY When A Man Loves A Wo

US SMITH, MANDY I Just Can't Wait, UK, Lusci

SNOW WHITE & 7 DWARES Narrated By Marc

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SPLASH Got To Have Your Love UK. Nude

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SQUEEZE/JOOLS HOLLAND Interview (BAK 2074

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art SUPERMAN Original Radio Broadcast, US, w/diecu

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SWEET RAUREL FOUR ADDRESS TREX Tanx LP, UK TREX The Studer, UK TALKING HEADS And She Was, UK TANGERINE DREAM Live In Bristol (USA) 1

TEARS FOR FEARS Woman in Chains, UK, 2n

w/poster TEENA MARIE Work It, US, promo, killer artwork ... THE SHADOW VOL. 2 Garabedian Mark 56 Serie

US THIN LIZZY The Boys Are Back In Town, UK THROBBING GRISTLE Live At Death Factory, Gr topiess babe bending over in heels and apron. THUNDER Back Stgreet Symphony EP, UK THUNDER Everybody Wants Her, UK, Storm Tho

art. THUNDERS, JOHNNY Panic On Sunset Strip LP.

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STEWART, ROD The Motown Song, UK STIFF LITTLE FINGERS Broken Fingers In Ab

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3



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PRESLEY, ELVIS 7", My Boy/Loving Arms, Hollar 2 Golden Oldies issue 45 w/Holland Only P

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iewel box fewel box PRESLEY, ELVIS CD5, Sunday Times Fromo CP, UK, Enhancec promo only CD5 in nice card nic planer of the Enhanced promo only CD5 in nice card pic sleeve g away with the English Sunday Times Newspaper for day only. Contains 4 songs plus the video "Suspicious Minds".

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trifold digi w/bookiet, carry included 1955. PRESLEY, ELVIS CD, Rockin', UK, 20 track comp PRESLEY, ELVIS CD, Rockin', UK, 20 track comp

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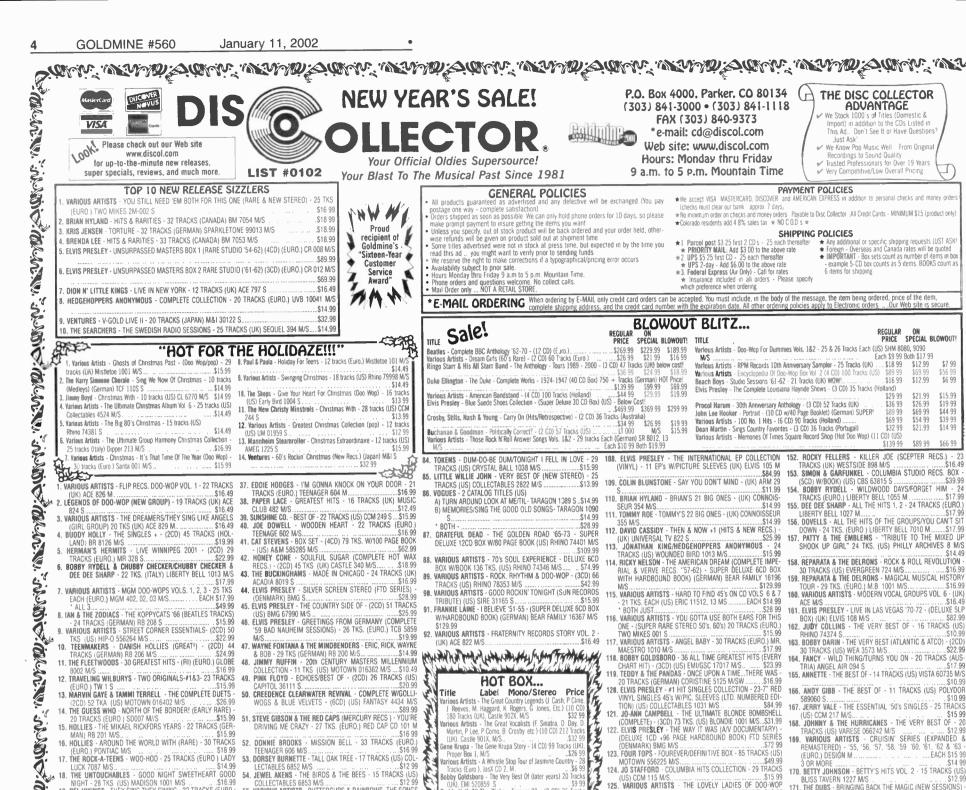
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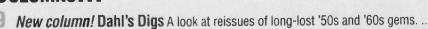
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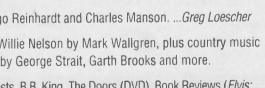
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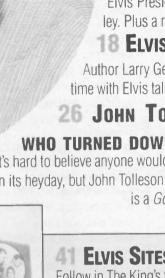
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Prince album didn't "suck"

In your Prince article "Baby, I'm Still A Star" written by Thomas Kintner (Goldmine #558, Dec. 14, 2001), I agreed with nearly everything he said, but when he said that the Old Friends 4 Sale album sucked, I was appalled. I enjoyed the Old Friends 4 Sale album so much, I bought it on CD and cassette. I got my first listen to it in a music store where you can preview the music. I absolutely loved the song "She Spoke 2 Me." I think that the album was unlike anything he ever released. I felt it was a jazz-fusion album, and I can honestly say it moved me. I don't usually consider myself as a Prince lan, but this album may have made me one. After I bought this album, I bought Crystal Ball and Rave Un 2 The Joy Fantastic, which are both pretty decent.

The general theme of the album was true for all the artists from the '80s passing through the '90s, ranging from Michael Jackson to Sting. All of the kings and the chart toppers of the '80s all became commercial flops in the '90s. Compare The Artist's Emancipation to Jackson's HIStory - they sold well, but they did not have the stratospheric sales of Purple Rain and Thriller. On the name-changing thing, I think it had more to do with Prince's Warner Bros. contract than his personal feelings. I also think that it was great that you included a Prince discography post-1990 with the article; many of the old and new Prince fans can learn something. For the future, you could do a discography for Jimmy Jam and Terry Lewis, since they seemed to have survived the '80s and the '90s.

— Jeanien Price Philadephia PA

(Jeanien, thanks for your letter. Guess everyone has an opinion on Prince's — or any artist's — music, and they don't always jive with others' opinions. That his '90s output touched your soul is great. That's what it's all about. If an article can open up an artist's repoirtoire to new listeners (whether they purchase original vinyl recordings or CD releases), it's all good. Glad you appreciated the discography of his '90s material. I am sun many people are not aware of all the output he had during that period, and you're definitely right about what happened in the '90s to the '80s charttoppers! We'll see what we can do about discographies for Jimmy Jam and Terry Lewis. — Ed.)

Sound quality important issue for reviewers

I had read a while back about the poor sound quality of The Royal Guardsmen CDs that have been in circulation and have therefore been hesitant to pick up the new Collectables two-fers of this material. So, I was thrilled to see that you were running a lengthy review of these reissues.

Submitting letters to Goldmine ...

Letters to Please Mr Postman are encouraged but cannot be responded to individually. Please keep your letter brief; it has a greater chance of being published. Send your letter to: Please Mr. Postman/Goldmine 700 E. State Street Iola WI 54990 FAX: 715-445-4087 e-mail: mr.postman@krause.com Be sure to check out Goldmine's question of the month at www.collect.com/records in the discussion forum.

LETTER FROM THE EDITOR Elvis, still The King

Twenty-five years can go by so quickly. Memory can blur events that may have seen significant then. Our daily trials and tribulations oftentimes take precedent over remembering, or worrying, about the past.

But one thing is certain — 25 years ago arguably the greatest entertainer of the 20th century passed away. (Notice, I said "entertainer," not greatest band, guitarist, songwriter, etc.)

Elvis Presley had an impact on most musicians — both the peers of his time and those who followed, whether it's for his rock 'n' roll, country or gospel singing or his swagger. He jump-started — or perhaps hip-swung — the rock 'n' roll revolution that is still beating today, although in a much different form than in his heyday. From the outset, everyone wanted to be like Elvis — he had screaming fans, fame, money, women, cars, roles on the silver screen — certainly a lot to envy.

Twenty-five years later, his legions of fans continue to pay homage him with pilgrimages to his final resting place at Graceland. Not even other deceased major rock icons such as John Lennon, Buddy Holly, Jimi Hendrix, Janis Joplin, Jim Morrison, or Stevie Ray Vaughan

But horrors: Not a mention of the sound quality. In fact, no indication that your reviewer had actually listened to the CDs. Instead we got band history and background, similar to what I used to turn in to teachers about books I hadn't actually read. Fill those blue books, baby!

Come on, Mr. Editor. You should only publish a review of a reissue if it addresses the following:

1) Sound quality.

2) Any changes from the original album: deletions, bonus tracks, edits.

3) Packaging, including the booklet's content. But the greatest of these is sound quality! — Art Carey

{Reviewer Ken Burke responds: "I did listen to The Royal Guardsmen discs. They are two-on-one sets that feature exact reproductions of the original albums with no deletions. Generally speaking, this writer mentions sound quality only when it is either significantly good or bad, not when its merely clean or average as is the case here. However, you made some noteworthy points, and I appreciate your input." Art, I can certainly appreciate your desire to know the sound quality of reissues. A long time ago, I purchased a James Gang CD reissue on MCA Records. It sounded a bit hazy, so I checked over the (meager) liner notes. In small type at the very bottom, it stated the album's cuts were taken off an eight-track tape! — Ed.]

Am I buying original pressings or reissues?

I would like to know if there are many record reproductions out there and if so how do I know the difference between the original and a reproduction? For example, if I wanted to buy *Led Zeppelin II*, is there a chance I would get a new LP instead of the original LP that I want? Thank you for your help.

- James Henderson via e-mail

get the adolation from fans as Presley does every year at Graceland.

On top of that, his recordings are still at the top of the collecting world, as evidenced by continual rising prices for his records (See Tim Neely's article on p. 57 for a look at some overlooked collectible Presley +5s).

While not personally a huge Elvis fan — he was a bit before my time (but 1 appreciate his voice, his stellar career and what he did for rock 'n' roll) — it is astounding to see the Elvis phenomenon continue 25 years after his death.

Just think, since he passed away, we've seen the rise (and fall, in some cases) of genres such as disco, country, rock, punk/new wave, heavy metal, hip-hop, rap, grunge, new age, alternative, boy/girl groups — what'd I miss?! Yet he still commands this following. Simply amazing. Long live The King!

— Greg Loescher

Editor's recommendation: Elvis — Live In Las Vegas, RCA 07863 69354-2. Four CDs of The King in Vegas throughout his career, with previously unreleased tracks. (See review on p. 28.)

(James, there are tons of variations in recordings; there are six variations alone for Led Zeppelin II listed in Goldmine Record Album Price Guide, 2nd Edition, by Tim Neely. We suggest you purchase a copy of that guide, for albums, or, for 45s, Goldmine Price Guide To 45 RPM Records, 3rd Ed., also by Tim Neely. Without knowing catalog numbers and other variables on the record's label or jacket, it's extremely difficult for a novice collector to know what is an original pressing and what's a reissue or second pressing, especially for major artists such as Zep, The Beatles, Elvis Presley, et al, who had lots of re-pressings of their mega-selling records. You can purchase our books at most used record stores, book stores, Tower Records, Barnes & Nobles, etc., or directly from us (www.collect.com/records or call 1-800-258-0929). - Ed.}

Reissue Beatles' American Capitol releases

In response to Casey Piotrowski's piece, "What Comes After The Beatles' 1" (Goldmine #555, Nov. 5, 2001), I have the following suggestion: In commemoration of The Beatles' 1964 American invasion, how about a 2004 release of The Beatles' American Capitol Records catalog, each digitally remixed, remastered and sold separately. Furthermore, in keeping with nostalgia, each Americanversion disc should contain the same logo as printed on the original album. Thus, all albums from Meet The Beatles through Magical Mystery Tour should contain Capitol's rainbow label; from The Beatles (The White Album) through Hey Jude, the green Apple label; and Let It Be, the red Apple label.

As a die-hard Beatles fan, I - and scores of fans alike - truly miss the American versions of the group's albums. Thus, I hope the powers that be will finally get the hint and release The Beatles' American/Capitol



Goldmine #558, Dec. 14, 2001

Records catalog on compact disc. P.S. Great job with this year's Beatles issue of Goldmine. I can't wait for next year's issue! — Rich Herring Fort Mevers FL

{Richard, totally agree with you. The Brit version of Rubber Soul just doesn't do it for me? May our requests be honored. — Ed.}

Reader takes reviewer to task on Elton John I'd like to take issue with comments made by Dave Thompson in his column reviewing the recently reissued Elton John albums (*Goldmine* #551, Sept. 7, 2001, p.64). He wrote "Arguably, The Rolling Stones haven't made a

(Please see Please Mr. Postman page 77)

Corrections & Updates

The wrong Hidden Track EP quiz answer in Chuck Miller's Nov. 30, 2001, *Collectormania!* column were published in our Dec. 28, 2001, issue (#559). The question and answer are below:

- Hidden Track EP (from #557):
- The Drifters
- **Richard Harris**
- Barry Manilow
- Jon Anderson And Vangelis
- Hidden Track Selena Answer: All four EP artists were later covered by Donna Summer ("There Goes

My Baby," "MacArthur Park," "Could It Be Magic," "State Of Independence"). Selena covered Donna Summer's "On The Radio." *Goldmine* apologizes for any conster-

nation this may have caused our readers. In the news story about CMJ 2001 in Goldmine #558 (Dec. 14, 2001), the writer was incorrectly identified. The story was written by Bryan Reesman.

In Carlo Wolff's Jazz Sides' News & Notes column in Goldmine #559 (Dec. 28, 2001) a quote from Neal Weiss, head of Whaling City Sounds, was incorrectly attributed to Jerry Bergonzi. Weiss' quote states, "I've always been a big jazz fan, and I see a lot of musicians I think are of international caliber but don't seem to have material available."



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Sentimental Me This 5 track CD was made by BMG to give away at the Swedish Fan Club Convention. very rare!

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BRAND NEW DVD: Elvis, The Colonel & Me:

Documenting The Legend - By Ed Bonja.* Region: Worldwide

This DVD goes behind the scenes of being on tour with Elvis Presley. In this 70 min. documentary, you'll see 16 minutes of live, amateur-filmed footage from Las Vegas and from tours in the USA. This footage is released here on DVD for the first time ever, and most of the footage is released for the first time ever anywhere.

The Bonja Family filmed one of Colonel Parker's frequent visits to their home in the fifties, and excerpts of this ultra-rare footage is also released for the first time.

This DVD is in Letterbox and includes 16 stories told by Ed Bonja (Elvis' official photographer). As a bonus, we've included all the live footage in two sections: Elvis On Stage 1971 – 1972 and Elvis On Stage 1976 – 1977 and a Slide Show of some pictures from Bonja's library.

DVD Price \$39.99 (Shipping \$5.00)

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(This price includes the book, ELVIS: SHOT BY ED BONJA and an interview CD with the same title. Also included is a signed and numbered Photo Certificate from Ed Bonja).

* The DVD contains no singing by Elvis Presley.



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Peter Green Splinter Group (from left): Peter Stroud, Roger Cotton, Peter Green, Nigel Watson, and Larry Tolferr.

Peter Green Splinter Group releases *Time Traders*; U.S. tour planned for 2002

Peter Green and Nigel Watson rock the blues world as Peter Green Splinter Group with their new release, *Time Traders*, on Blue Storm Music.

Six years after forming, The Splinter Group has an inner tightness that prevails when listening to these songs. After their first album, aptly titled *The Splinter Group*, Green re-emerged on the blues circuit that he once help start. After battling for years with schizophrenia caused by his late '60s drug use, Green, with the help of fellow guitarist Watson, has put his focus back into his guitar playing and his wonderful vocal delivery.

Previous Splinter Group albums include Robert Johnson's Songbook, which features covers of tunes of one blues legend performed by another, and Hot Foot Powder, which has more Johnson songs, but they are performed with a modern-blues touch rather than the raw sound of the originals. The album title came from an ad in The Lucky Mojo Curio Catalog which says, "You sprinkle Hot Foot Powder all around my door — it keep me with ramblin' mind, every old place I go," hence the connection to "Ramblin' On My Mind," which was not on Powder but is on Songbook. The two-CD The Soho Sessions was released in 1999 with a limited pressing of 20,000 copies. Another 1999 Splinter Group release was Destiny Road. All are on the Artisan label.

A lot has happened for Green since forming this band. He won a W.C. Handy Award in 1999 (for *Robert Johnson's Songbook*) and became a member of The Rock And Roll Hall Of Fame (as a cofounder of Fleetwood Mac). Detroit proclaimed Oct. 29 (Green's birthday) as Peter Green Day.

On the new album, Splinter keyboardist/ guitarist Roger Cotton has contributed strong material along with co-guitarist Watson. Every one of these tunes perfectly fits Green's rough but soulful voice. "Until The Well Runs Dry" has an R&B groove. The only Green original is the instrumental "Underway," previously recorded by Green on his last album as a member of Fleetwood Mac, 1969's *Then Play On*. On *Time Traders*, Green plays a mean harp along with some fine slide guitar. Green told *Goldmine* that he uses the basic open tunings such as E, A and G when incorporating his slide guitar into the songs.

Goldmine recently spoke with both of them on the phone from England.

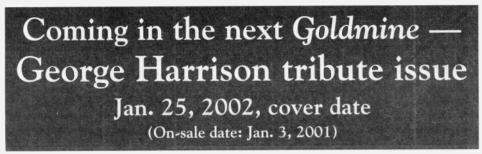
"Peter is playing the more smooth, refined parts and I have the rougher ones," said Watson, when asked how the guitar duties were handled. For his guitar work Green mainly used his black Gibson Howard Roberts Model, but "I used a recent model Fender Telecaster as well." Watson used a Stratocaster for the most part and a new Fender Custom Shop Showmaster with black-and-red tiger stripes.

"They [Fender] gave us one each for playing for 'em on one of their shows," Watson commented. Green added the Showmaster to his guitar collection.

Last year the Splinter Group performed on a 31-date tour in 32 days, co-headlining with John Mayall. They won an award for having a sell-out tour, although the band has not-toofond memories of this particular tour because of the low amount of money they made. After selling out Albert Hall and earning very little, Watson said, "We have new managers now,"

The band is planning a tour in February 2002 in the States. When asked about still performing "Black Magic Woman" and "Rattlesnake Shake," Green and Watson said that the Splinter Group continues to play both hits because they're great songs and people enjoy them.

— Guy Lee



GRAPELEAVES

Just for a Thrill

On the bookshelf: Just For A Thrill: Lil

Hardin Armstrong, First Lady Of Jazz by

James L. Dickerson (Cooper Square Press)

tells the life story of Lil Hardin Armstrong,

the jazz songwriter, pianist and entertainer

who became Louis Armstrong's second wife.

"Hot Miss Lil" was starring as the key pianist

in King Oliver's Creole Jazz Band in Chicago

when trumpeter Louis joined the band in

1922. Lil helped Louis evolve as the top jazz

artist of all time. Louis and Lil divorced, from

which she never fully recovered. She died in

1971 on stage at a jazz memorial honoring

her former husband. Dickerson previously

wrote, among others, Colonel Tom Parker:

The Curious Life Of Elvis Presley's Eccentric

Manager and co-authored That's Alright,

Elvis: The Untold Story Of Elvis' First Guitarist

Indie artists record Sept. 11 tribute:

While many major artists have been on

compilations supporting victims of the Sept.

11 attacks on America, The World Will

Remember is a compilation of 17 indepedent

artists whose recordings are sold on CD

Baby, an independent Internet CD retailer,

performing in a wide variety of genres.

And Manager, Scotty Moore.

Included are Dave Isaacs, Derrik Jordan, Anne McCue, Gravity Crush, Janie Short

and others. Proceeds from the album go to the American Red Cross Relief Fund (*The World Will Remember* can be purchased at www.worldremembers.org).

On the road again: The Monkees (Davy Jones and Mickey Dolenz) are teaming up with The Osmond Brothers (Merrill, Wayne, and Jay) for a summer concert tour. The tour will run from

May until September 2002. The opening act will be **Barry Williams** of *The Brady Bunch*.

Autographed Helpl gets \$35,156 at Lelands auction: An autographed copy of The Beatles 1965 Help! album sold for \$35,165 (including a 15 percent buyer's premium) on the first day of a two-day Lelands.com auction (Dec. 7-8). The album was signed by all four Beatles and also included a second signature by John Lennon, who signed the front and back of the album. Other highlights of the auction included a major collection of Kiss memorabilia, which collectively sold for more than \$250,000, including \$13,775 for Kiss bassist Gene Simmons' personally owned original artwork for the band's Destroyer album; The Rolling Stones drummer Charlie Watts' own white-matte gold record for "Satisfaction," \$17,467; an early career collection of Bruce Springsteen memorabilia for \$15,851; \$9,259 for Springsteen's earliest acetate recording; \$9,259 for a guitar used by Springsteen when he was in The Castilles; and \$9,361 for the coat Ringo Starr wore on the cover of Abbey Road, among other items. For complete auction results, go to www.lelands.com.

— Greg Loescher

Obituaries

Chico O'Farrill, Afro-Cuban jazz pioneer Afro-Cuban jazz composer, arranger and bandleader Arturo "Chico" O'Farrill died June 27, 2001, in New York, N.Y. He was born Oct. 28, 1921, in Havana, Cuba.

Prior to 1948, when he became interested in jazz, he had studied and played trumpet music in Havana and in Gainsville, Ga. His compositions were recorded by Dizzy Gillespie ("Manteca Suite"), Benny Goodman ("Undercurrent"), Stan Kenton ("Cuban Episode") and Machito ("Afro-Cuban Jazz Suite").

In 1995, he was commissioned to write a piece for the Lincoln Center, featuring Wynton Marsalis.

As an arranger, he worked with Gato Barbieri, Count Basie, Mario Bauza, Willie Bobo, David Bowie, Paquito D'Rivera, Charles Mingus, Charlie Parker, Perez Prado, Buddy Rich, Cal Tjader, and many others. He also wrote arrangements for TV, including *Festival Of The Lively Arts* series, and appeared in the Latin jazz documentary *Calle-54* (2000).

As a bandleader, he recorded on Norman Granz's labels (Clef, Verve, Norgan), as well as albums on Columbia. Egrem, Impulse!, Milestone, Orfeon, Palladium, Panart, and T. H. Rodven Records. His Milestone albums, Pure Emotion, (1995), The Heart Of A Legend, (1999) — both nominated for Grammy* Awards — and Carambola (2000) come highly recommended and feature his son Arturo on piano. He led his own Big Band in a weekly residence at Birdland, with his son, who took over conducting the band earlier this year.

From 1955 to 1965 he stayed in Mexico City, recording albums with Cuarteto D'Aida, the pianist and singer Bola de Nieve, and the percussionist Girardo Rodriguez. He also composed another of his major works, "The Aztec Suite," for the trumpeter Art Farmer, as well as "Six Jazz Moods," a 12-tone piece.

He is survived by his wife, Lupita; his daughter, Giorgina; and his son, Arturo. When asked to describe Afro-Cuban jazz, he was quoted as saying it is "a very delicate marriage. You can't go too much one way or the other. It has to be a blend. But you have to be careful with how different styles come together. Otherwise music labeled Latin jazz could end up being like Glenn Miller with maracas or Benny Goodman with congas. Latin jazz is much deeper than that."

— Eric S. LeBlanc

(Please see Obituaries page 23)

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11

Winter Dance Party 2002 re-creation tour gears up for action

The music doesn't ever *really* die, at least not the great early rock 'n' roll. In fact, for the past few years the lively tunes of Buddy Holly, The Big Bopper, and Ritchie Valens have helped students of all ages study music — all funded by the 1999 Winter Dance Party tour re-creation. Scholarships and funding have been presented in the memory of the musicians, pilot Roger Peterson, and the former owner of Clear Lake, Iowa's Surf Ballroom, Darrel Hein.

In 2002, the nonprofit tour will be at it again, staging events in six cities (see info box) to fund another round of grants.

Artists on the tour include:

• Tommy Allsup and Carl Bunch, backing musicians on the 1959 tour. They haven't toured together in 40 years.

• David Bigham of The Roses, a Clovis, N.M., group who recorded at the Norman Petty Studios and backed Holly, Buddy Knox, Roy Orbison, Waylon Jennings and other Petty Studios and Sun Records artists.

• Ernie Valens, nephew of Ritchie Valens.

• Gary and Ramona Tollett, from Lubbock, Texas, who provided backing vocals on both sides of the 1957 hit "That'll Be The Day." Gary also had his own releases on the Rollercoaster label featuring Holly on guitar.

• George Tomsco, guitarist and vocalist with The Fireballs from New Mexico, another group to record at the Norman Petty Studios.

• Larry Welborn & The Classics. Larry was upright bass player with the Buddy, Bob & Larry trio in 1955, predating The Crickets. Welborn played on early Holly numbers including "That'll Be The Day," "Brown Eyed Handsome Man" and "Bo Diddley." He played with The Crickets for a while in the 1960s.

• Alan Clark, formerly of The Eddie Cochran Band. Alan is also a renowned rock 'n' roll historian and author.

• The Shackshakers, a Duluth band, will be backing all the guest musicians.

• Peggy Sue Gerron, of the hit Holly song, will cohost the tour.

Look for other regional and high school bands to play at various dates on the tour as well.

In addition to ticket sales, scholarship money is raised through the raffling off and sale of items, and plans are in the works for a "Luncheon With Peggy Sue And Friends" in Clear Lake.

The nonprofit 1959-1999 40th Anniversary Scholarship Fund Tour, Inc. raised about



Ernie Valens, Ritchie Valens' nephew.

\$20,000 during the 1999 tour, with the goal of funding five scholarships for three years. In fact, scholarships to graduating high school students were given away in 1999, 2000 and 2001 in memory of Peterson (Storm Lake [lowa] High School), Hein (Clear Lake High School), and Holly (Lubbock High School . The first was presented at the grand opening of the Buddy Holly Center). The Valens family's award supported the music program at Poicoma (Calif.) Middle School and The Ritchie Valens Recreation Center. The money in the name of IP Richardson (The Big Bopper) assisted the Winborn (Texas) Elementary School and St. Bartholomew Music Ministry music programs, which his son Jay has helped to establish.

A statewide award was presented in Iowa in 1999, 2000 and 2001 through the Iowa High School Music Association. Minnesota's award, presented in 2000 and 2001, was given to a student from a high school of a town that the 1959 tour visited. In Wisconsin, a grant to the Foundation For School Music allowed three high school and three middle school students to participate in an honors project in 1999. Plans for a statewide Wisconsin award in still underway. The 2002 tour plans to fund these same scholarships

The Rock & Roll Dance Party Tour 2002

Phone: 641-792-8220 (ticket info) E-mail: prairiedogproductions@yahoo .com

Web: www.angelfire.com/mn/pdp/r&r danceparty2002.html

A printable order form for tickets is available on the site. Please allow two to three weeks for delivery.

Admission: Advance: \$11 adults; \$6 students. Door: \$16 adults; \$6 students Show times: Sun.-Wed., 7 p.m.; Fri.-Sat. 8 p.m.

Description: Fund-raiser for the "Winter Dance Party Musical Scholarships" in the name of Buddy Holly, The Big Bopper, Ritchie Valens, pilot Roger Peterson and former Surf Ballroom manager Darrell Hein.

Tour Dates

Friday, Jan. 25 Norshor Theater, Duluth, Minn.

Saturday, Jan. 26 Kato Ballroom, Mankato, Minn. Sunday, Jan. 27 High School Gym,

Storm Lake, Iowa Monday, Jan. 29 Roof Garden Ballroom, Arnolds Park, Iowa

Tuesday, Jan. 29 Skate Castle, Newton, Iowa

Wednesday, Jan. 30 Surf Ballroom, Clear Lake, Iowa (the day before its annual three-day Winter Dance Party, which is not affiliated with the scholarship fund tour).

now that they have been established and interest in them is growing.

The 1999 tour visited the same cities on the same dates as the 1959 tour and played all six remaining original venues from the tour, which had abruptly ended with the Feb. 3, 1959, plane crash that killed Holly, The Big Bopper, Valens, and pilot Peterson. About 6,600 fans attended the 11 shows in 1999. Fans of early rock 'n' roll can expect the scholarship drive tours every few years, said co-organizer Paul King.

— Cathy Bernardy

Doc Pomus remembered, feted by his friends

NEW YORK CITY — Doc Pomus must have been smiling down from R&B heaven as his longtime friends Jimmy Scott, Lou Reed, and Dr. John got standing ovations at St. Mark's Church in lower Manhattan.

While just a few blocks away New York firefighters and other rescue workers continued the gruesome task of removing rubble and bodies from the World Trade Center towers, the scene inside the narthex at St. Mark's Church Nov. 7, 2001, was serene. One could hear the proverbial pin drop as Dr. John tickled the ivories on "Imitation Of Love," from his current album, *Creole Moon* (Blue Note Records) or as Scott coaxed out the last few lines of "There Must Be A Better World Somewhere" to end the concert.

Producer Hal Willner orchestrated the concert, billed as "Hal Willner's Doc Pomus



From left: Hal Willner, Sharyn Felder (Doc Pomus' daughter), and jazz vocalist Jimmy Scott at the Doc Pomus tribute.

Rare Finds

Buyer picks up a strange mix of stuff

I have a couple of unusual items for Goldmine readers. The first photo is of a record I found at Big Al's Record Barn in San Jose, Calif. It's the self-titled Django Reinhardt

RCA Victor LPM 1100. 1 believe it was released in 1955. 1t c on t a in s great guitar jazz from the 1930s. 1 can't find a



value for it in any of the record guides. 1 paid \$15 for it.

The second is a group of items that features Charles Manson. There's a Manson album titled *Lie* on Awareness Records. I believe it was released in early 1970. It's spooky knowing that the background singers are the same people in his family who killed all those people in the Los Angeles area. This collection also has the *Life* magazine photo of Manson that was used as the cover on the album. The magazine chronicles the killings. Also included is The Beatles' 45 of "Helter

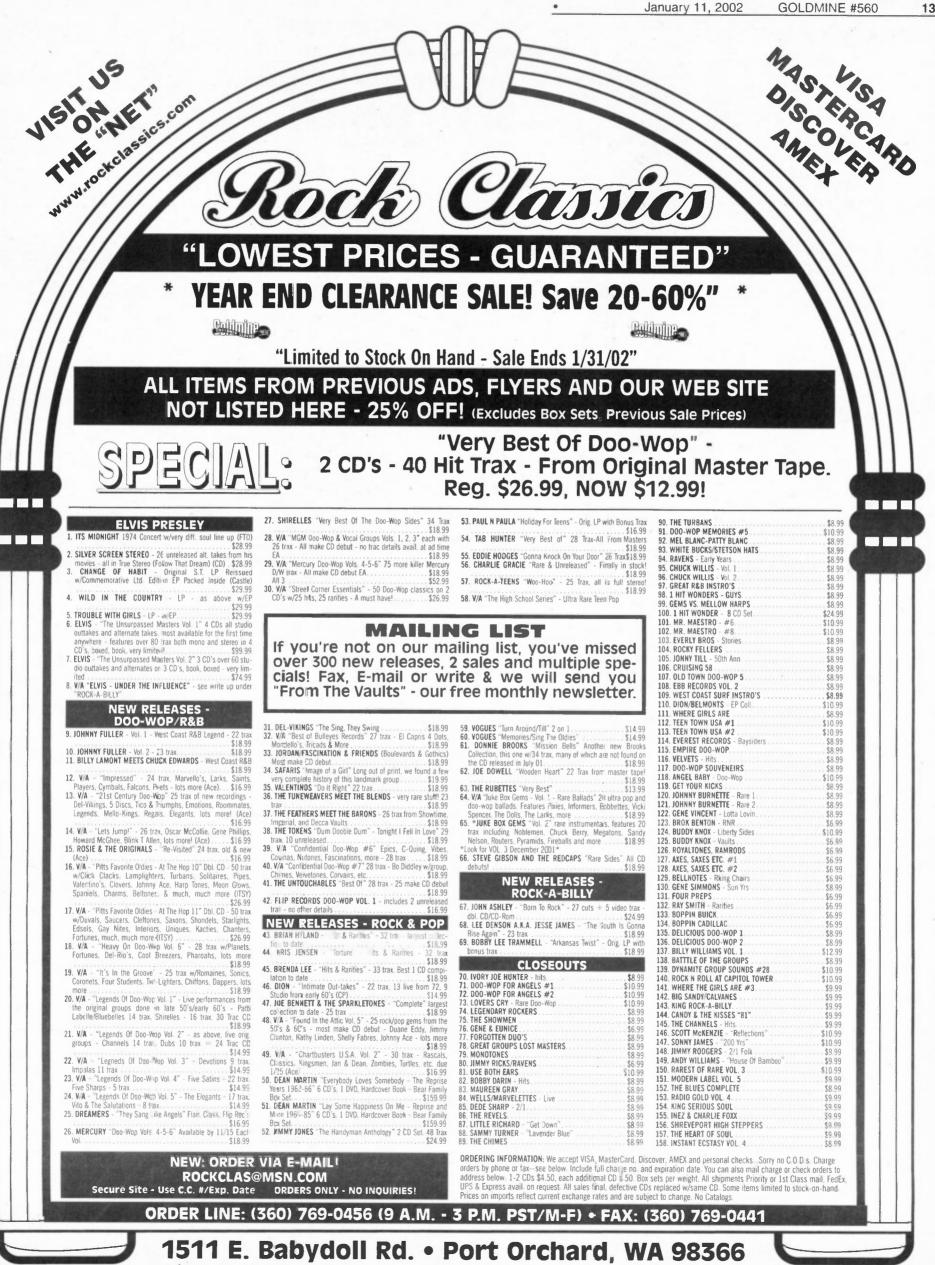


Skelter" and paperback book of the same name by Manson's prosecutor Vincent Bugliosi. The most dramatic item is a letter written by Manson while he was incarcerated at San Quentin Prison in 1988; the letter is addressed to a guitarist friend of his in San Francisco. It tells of an upcoming musical project Manson was considering at the time. Obviously, it never got off the ground.

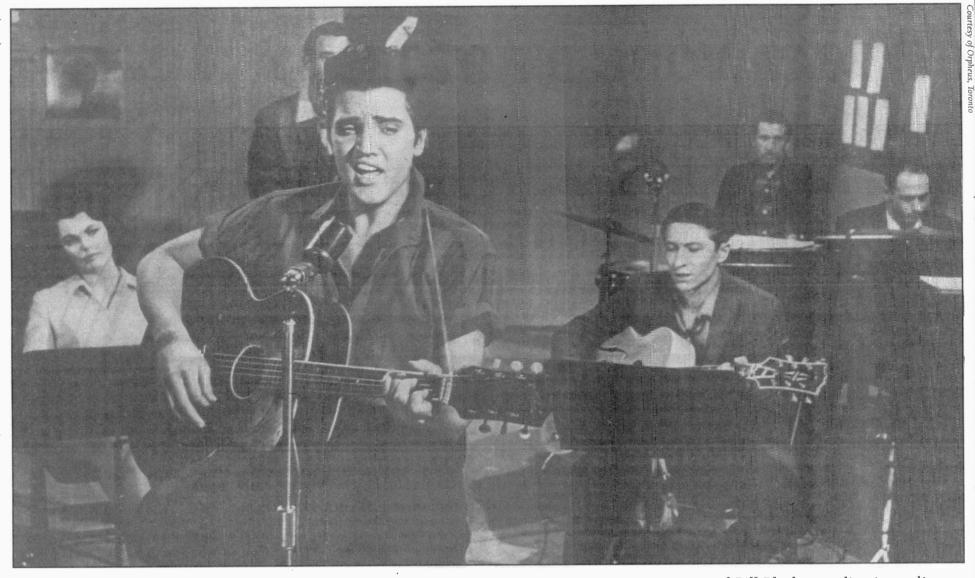
The letter and envelope both contain his signature and were authenticated by Myron Ross of Heroes And Legends, so it is genuine. I bought the collection at a collectibles show in San Mateo, Calif., for \$700. It's probably the most bizarre collection of items I've ever seen! — Matt Wanhala Salinas CA

{Matt, those are indeed bizarre items! According to the Goldmine Jazz Album Record Price Guide, by Tim Neely, the Reinhardt recording is a \$100 album in near mint condition. As for the Manson weirdness, Lie is a \$20 or \$40 piece depending on which Awareness numbers it has (08903-1056 or LP-2144 respectively). As for the the "Helter Skelter" 45, if it is the promo-only release and not the B-side to "Got To Get You Into My Life (reissued in 1976, 1978, 1983 and 1988), then it's about a \$40 record. If it's the flip side of "Got To Get You...," then it's a \$5-\$10 piece. As for the rest of the Manson stash, I have no idea and am not sure if I want to know why you bought it! — Ed.]

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



World Radio History



Jailhouse Rock lobby card. From left: Unknown woman, Elvis Presley, Scotty Moore, D.J. Fontana, and Bill Black recording in studio.

In the shadow of The King Scotty Moore, DJ Fontana and the legacy of Elvis by Gillian G. Gaar

hen Elvis Presley was rising to fame, barnstorming around the southern U.S. in the mid-50s, he was supported by a stellar group of backing musicians: Scotty Moore on guitar, Bill Black on bass, and DJ Fontana on drums. Moore and Black appeared on the first singles Presley ever recorded at Sun; Fontana signed on in time for Presley's first RCA session in 1956, which produced his first chart-topper, "Heartbreak Hotel."

Black's last session with Presley was in 1958; Moore and Fontana last played with Presley a decade later. Moore and Fontana have been involved in innumerable ventures since then but still remain best-known as Presley's sidemen (Black died of a brain tumor in 1965). Good Rockin' Tonight: The Legacy Of Sun Records — both a TV special and CD highlight Moore and Fontana's years with Presley once again. 2002 could see further releases, including a new CD from Moore, live performances from Moore and Fontana, the release of Presley's '68 Comeback special on DVD and two further documentaries. When Presley completed his two-year army stint in 1960, Moore and Fontana returned to his employ, appearing with him on the Frank Sinatra/Timex TV special, at charity concerts in Memphis and Honolulu and recording with him in the studio (Black declined, preferring to work with his own Bill Black Combo). In between working with Presley, Fontana pursued session work, and Moore worked as an engineer at Nashville studio Music City Recorders, among other jobs. As the years and movies rolled by, it seemed unlikely Presley would ever return to live performance. Then, in 1968, Moore and Fontana received unexpected phone calls.

"Elvis just out of the blue called and said he wanted to do a quote-unquote Christmas show," remembered Moore. "And so DJ and I went out there expecting to just stand up and play like we had on *Ed Sullivan* and the other TV shows. We were in the dressing room just having a jam session, And Steve Binder [the director], unbeknownst to me, had a little tape recorder running. That gave him the idea of just having a hootenanny." That "hootenanny" became one of the most acclaimed segments of the TV special simply titled Elvis. Moore and Fontana were joined by guitarist Charlie Hodge and Alan Fortas and Lance Legault on percussion for an extension of the dressing-room jam sessions, storming their way through early Presley numbers such as "Heartbreak Hotel" and "Blue Suede Shoes" and newer material such as "Tiger Man" and "Baby What You Want Me To Do." "Everybody says it was the first Unplugged that ever happened," said Moore. "It was fun. The director told us to do 'whatever you want to do, just don't cuss!"

Though the segment features a bravura performance from Presley, he apparently suffered a case of nerves before going out for the first of the two tapings.

"He said, 'Do you think they'll like us?" Fontana told *Goldmine*. "I said, 'Elvis, all you've gotta do is go out there and do what you've always done and you'll find out in about three or four songs!' He was afraid, and we were afraid. We didn't know what was going to happen — they might boo us off the stage! But it just so happened that particular segment was really good. He was singin' good and he looked good, and everybody that I've ever talked to said they thought that was the best segment of the whole show."

Enthused by the performance, Presley briefly considered taking his old band on the road, discussing the idea with Moore and Fontana after dinner one night.

"As dinner was winding down, he said, 'Come in here guys. I want to talk to you a minute," Moore told *Goldmine*. "We went in this other room, and he said, 'Would you guys like to do a European tour?' We said, 'Well, sure. Just tell us.' And he asked me, 'Do you still have your studio? What's the chances of getting in there and just locking it up for a couple of weeks?' I said, 'No problem. Just give me a little advance notice.' But none of that ever happened; it all got squashed by management."

Presley ended up recording at Chips Moman's American Studios in Memphis instead of at Music City in Nashville. But

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MooFe and Fontana were contacted one more time when Presley was putting together a band for his Las Vegas season in the summer of 1969. But by then, Moore and Fontana had other commitments

"At that time in Nashville, it was peak recording," said Moore. "The Jordanaires [Presley's backing singers] had 40 sessions all booked, I was working 12-14 an hours a day engineering and all the other guys were playing two, three, four sessions a day. And what they were offering, per week... it was just a bottom-line decision we had to make."

Fontana agreed money was a factor in turning the offer down. "We could make more money recording than we could working with Elvis at that particular time," he said. "And I had a couple kids of by then, and the wife was getting a little bit irritated that I was gone all the time. We never talked to Elvis. We had to talk to the Colonel [Parker, Presley's manager], and once you talked to him, you were wasting your time."

Moore and Fontana never saw Presley again. Fontana continued working as a session player, appearing on albums by Ringo Starr (an album Moore also engineered), Shel Silverstein, and Merle Travis, among many others. But aside from a few appearances on records by Mother Earth, Billy Swan, and Carl Perkins in the '70s, Moore largely stopped playing, primarily working as an engineer and later running tape duplicating and commercial printing companies.

But Moore and Fontana's Elvis connection continued to shadow them, especially after Presley's death in 1977. Graceland opened to the public in 1982 and quickly became a major tourist attraction and cultural landmark. The largely fan-organized "Elvis Week," commemorating the anniversary of Presley's death, draws more people each year, and RCA's overhauling of the Presley catalogue in the '90s has brought renewed interest in Presley's music - and renewed interest in Moore and Fontana's activities as well.

"I should maybe put my life story on tape!" said Fontana about interviewers who continue to delve into his past with Presley. "But you always think of something a little bit different to say. After 40 years you forget a lot, but then your mind gets to joggling around and you'll think of something that happened."

"You finally don't fight it," said Moore of the continuing interest in his Presley years. "It's obviously something I'm proud of, so I don't push it, but I don't try to hide from it either. You just go on living." Moore even served as a consultant on the short-lived 1990 TV series Elvis, though he admitted he was disappointed with the final product.

"Mostly it was based on facts, and then they had to do their little tricks on it," he said. "I'd spend two or three hours on the phone with each writer, and then they'd send me a rough draft of the script and it wasn't anywhere near the things we talked about. And when ABC got it - ABC had the final word on all of it — that's when things started changing in a lot of these scripts. 'More action. We've gotta have more action!' They wanted us to stop to get gas at a service station, [when] it's being held up, and then there'd be car chases. But we didn't do that!"

The '90s also saw Moore restart his career as a musician. In 1992 he appeared on the



DJ Fontana and Scotty Moore, 1997

album 706 ReUnion: A Sentimental Journey (706 Union being the street address of Sun Studio) along with Fontana and Carl Perkins, among others. The three also appeared in a live show at that year's Elvis Week in Memphis.

"That was the first time I'd been on stage in 24 years," said Moore. "I thought I was gonna retire, to tell you the truth! But when I went on stage with Carl, I just felt like I'd never left. And I realized, 'Hey, it's in your blood."

Since then, Moore and Fontana have performed together in a variety of groups, in

Cooper Square Press, 259 pages, \$27.95

MANAGER

by James L. Dickerson

closer to the heart of the man.

Dutch at all (according to most sources,

himself (in his words) "favors" it, not to

mention a reason why Parker's Dutch rela-

tives would have lied about being related to

him all these years. Dickerson's other reve-

lations are presented in much the same way

and frequently rely on having the reader

make great leaps in logic. For example:

Parker loved to gamble in Las Vegas and

was regularly in debt to the casinos; the

mob had a hand in running Vegas casinos;

thus, when Parker's debts grew too high,

the mob could demand — and receive — a

Parker later increased the percentage he

received from Presley from 25 to 50 percent

Presley, and Parker needed something to

- some other party owned 25 percent of

This also supposedly explains why

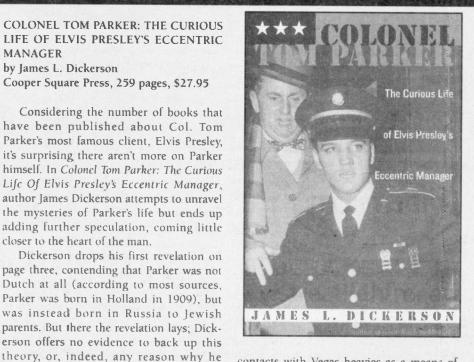
share of Presley's contract.

the U.S. and abroad. On occasion the two have backed Ronnie McDowell, who provided Presley's singing voice in the 1979 made-for-TV movie Elvis, starring Kurt Russell.

"All the fans like Ronnie," said Moore, who hastened to add McDowell is not an impersonator. "He's not an imitator. He just has a good voice that sounds like it might be Elvis!"

For his part, Fontana had been a member of the Sun Rhythm Section during the '80s, a group that also included Sonny Burgess. The group released the album Old Time Rock 'N' Roll in 1988 and toured abroad extensively,

Book Review



contacts with Vegas heavies as a means of keeping Presley under control, with thinly veiled threats of what such parties could do to them both. Therefore, Presley's unexpected visit with President Nixon in 1970 wasn't so much the result of a whim on his part as it was a desire to prove to those nameless heavies that he had friends in high places too.

Maybe. But in Dickerson's occasionally breathless writing style, it all comes across as rather far-fetched.

There are also some glaring errors in the book. Dickerson writes that after Presley's triumphant return to live performance in July 1969, Parker told a reporter at a Memphis daily paper that Presley had been offered a lucrative deal from a rival casino, live on. Parker also allegedly used his World Radio History thus manipulating The International, where including unexpected destinations such as North Africa and Kuwait.

"A lot of 'em didn't understand English, but they understood the beat of the music," said Fontana of the experience. "We were shocked, 'cause everywhere we'd go"it 'would be absolutely full.

In the mid-90s, Fontana found himself working on Burgess' 1996 self-titled album for Rounder, when multifaceted music industry vet Dan Griffin, who was executive producer of the album, had a sudden brainstorm.

Sonny had a song called 'Bigger Than Elvis," Griffin remembered. "And I said, You know what, if we could get Scotty to come out here and play on this - it would be great.' And we kept after him and kept after him, and finally he got out there and played and had a great time. And while we were taking a break, I said to Scotty and DJ, 'Guys, why don't you let me try to put together a record for you just like this?' And Scotty said, 'Do you think you could get anybody who'd be interested to play on it?""

"We thought that, sure," said Fontana of Moore's reaction. "We don't play that much anymore, and these guys that are big names are always working everywhere."

One call to Keith Richards later and it became apparent there was no shortage of musicians who were very interested in working with Moore and Fontana on the album that would eventually be called All The King's Men. The idea was to capture the feel of '50s-

Presley was then performing, into making an offer. In fact, Parker and the hotel's management began negotiations to retain Presley at the hotel the very night of Presley's debut (a picture of Parker's draft of the contract - on a tablecloth - appears in the book Elvis Day By Day) and the deal was finalized within a week.

Elsewhere, Dickerson says that when Presley visited Nixon he was able to walk "unchallenged" into the Oval Office with a gun he wished to give to the president. In fact, as White House aide Egil Krogh writes in The Day Elvis Met Nixon, Presley was not allowed to take the gun in to the Oval Office at all, for security reasons.

Dickerson also writes that after Presley's death, his former wife Priscilla and the Presley estate's co-executors asked a court judge to appoint a guardian ad litem for Presley's daughter Lisa Marie, to protect her financial interest in the estate, thus starting the ball rolling that would result in Parker surrendering his interest in Presley (the 25 percent supposedly by the heavies is now conveniently forgotten).

But Sean O'Neal's excellent Elvis Inc. states that, on the contrary, the co-executors were happy to have Parker running the business end (a letter stating this is offered as proof), and it was the judge, suspicious of Parker's high percentage, who declined permission to renew the agreement and appointed the guardian, a move that, more than any other, helped save Presley's legacy.

Granted, it's undoubtedly difficult to root out the truth about a man who covered his tracks as carefully as Parker did. But the wild theories and errors in Colonel Tom Parker make it hard to recommend unless one is interested in speculating over yet another Elvis-was-murdered theory. – Gillian G. Gaar

era rock without doing a conventional tribute album — no one covers an Elvis song.

Richards, Levon Helm, and Rick Danko kick off the album with good humor on "Deuce And A Quarter"; Cheap Trick turn in a powerful "Bad Little Girl"; McDowell, backed by The Jordanaires, sounds spookily like The King on "Soulmates"; Steve Earle and Lee Rocker jauntily rock their way through "Hot Enough For Ya" (other musicians include The Mavericks, The Bodeans, Joe Ely, Joe Louis Walker, and Tracy Nelson).

"We tried to get people that claimed they were influenced by the band," Moore explained. "Not just Elvis, but the whole total sound. We let them pick the songs, and then we would join in."

Most of the sessions took place in Nashville, but "Unsung Heroes" was recorded in a memorable session at Ron Wood's home in Ireland, with Jeff Beck also in attendance.

"Ron's the nicest guy in the world, but boy, don't go to his house!" said Fontana. "You don't ever go to sleep! You get there like two or three o'clock in the afternoon, and sometime we didn't leave until two, three o'clock the next morning — and he didn't go to bed then! Him and Jeff Beck stayed up for days, I think." (Moore's comment, "DJ didn't act like he minded when he was there!")

The sessions could also have included another notable guest. "Ron asked, 'Why didn't you guys invite Mick to do it?'" remembered Griffin. "And Scotty said, 'Well, we just didn't want to push the limit too much.' Then all of a sudden Ron's wife gets on the intercom and says, 'Ronnie, Mick Jagger's on the phone.' And so Ronnie gets on the phone and Mick says, 'Boys, are you having a good time without me?' And of course we had a good laugh about it, 'cause Mick would've done it and we just didn't think that he would!"

The album won a Nashville Music Award for Album Of The Year, and the smooth instrumental "Goin' Back To Memphis" (which features surviving members of The Bill Black Combo) received a Grammy nomination. "And then the record company went belly up!" Moore exclaimed. "Story of my life. Last I heard they had a warehouse full of product that they destroyed. I could've sold them at cut rate or something."

In addition to serving as the album's coexecutive producer along with Eric Krohel, Griffin arranged to have the sessions filmed.

"I thought, 'This is too good not to be put on film,'" he explained. Griffin now has more than 50 hours of footage he plans to turn into an accompanying documentary, titled *The Power Behind The Throne*, which he hopes to have out in 2002. An audience at Seattle's Experience Music Project museum got a sneak peak at Griffin's footage when he and Fontana appeared during EMP's tribute month to Sun Records last May.

"The finished film should really be good, said Fontana. "It's how a session is done — how it starts and how it finishes. And it shows you the character of all the guys that you work with."

1997 also saw the publication of Moore's autobiography, *That's Alright, Elvis*, "as told to" journalist James Dickerson. Moore returned to Memphis for that summer's Elvis Week both to plug his book and take part,

Sam Phillips, DJ Fontana grace special Sun Records tribute at Experience Music Project

Superience Music Project (EMP) museum, which devoted an entire month to examining the impact of the legendary label. Dawn Of Rock: The Sun Records Legacy featured films, lectures, workshops, a rockabilly brunch with music by The Raging Teens and live performances by Sun artists such as Billy Lee Reily, Little Milton, and lke Turner (who played on the Sun Studiorecorded "Rocket 88," in the running as the first rock 'n' roll record).

"Sun Records continues to have a lasting impact on the way music is created today," said Bob Santelli, EMP's Director and CEO, a sentiment echoed by EMP's Susie Tennant, associate curator of public programs, who helped organize the event. "We want to pay tribute and honor to the people that started it all," Tennant told *Goldmine*. "But also educate people as to exactly what happened there."

Having Santelli, whose previous employer was Cleveland's Rock And Roll Hall Of Fame, on board helped EMP line up an impressive roster of guests. Asked about his appearance at EMP, one-time Elvis Presley drummer DJ Fontana said simply, "1 knew Bob. So when he called I said, 'Yeah, I'll go. What the heck.'"

"I knew that if Bob actually left [Cleveland] and came [to EMP] he had to have investigated it pretty good," agreed Sam Phillips, another guest. "I had heard so much about EMP. And I knew with Paul's [Allen, EMP's founder] ability moneywise that he certainly didn't *have* to [fund it]; he had to be doing it the for love of music and what it stands for."

Phillips appeared at the month's end, interviewed by noted rock historian Peter Guralnick.

"You can't have a Sun month without Sam Phillips," said Tennant. "But we wanted to go a little bit deeper. A Barbara Pittman doesn't have as much historical recognition, and it's important to me that her story be told."

Accordingly, Pittman, who was introduced to Phillips by Presley and went on to record songs such as "I Need a Man" at Sun, was able to tell her story to an enthusiastic audience.

"We were young Southern artists who wanted more than Doris Day and 'How Much Is That Doggie In The Window," she said. "We took all the ballads and put a beat to it and called it rock 'n' roll."

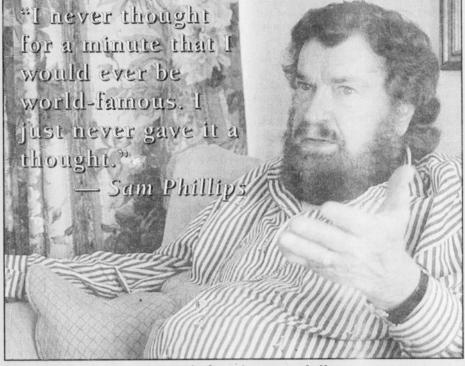
Overseas tours have allowed her to see how the Sun sound has retained its power

with Fontana and McDowell, in an unusual show, *Elvis In Concert*. The show had members of Presley's bands from the '50s to the '70s playing live, while film of Presley singing was shown on a large screen.

Perhaps because there is no '50s-era footage of Presley doing his Sun Records material, the "Elvis' early years" segment opened

World Radio History

the second act. "They should've let us open the show with some of the early stuff," Moore contended. "They're gonna do it in August again [in 2002], and I already told 'em, 'If you want us to do it again, let us do an opening thing. Do some of the early stuff.' And they start saying, 'Well, we haven't got any film footage of then!' And I said, 'That's what I'm



Sun Records founder Sam Phillips

around the world. "People love the rawness of it and the energy of it," she said. "It was a diamond in the rough, and you won't hear that energy in any other kind of music ever again."

Fontana appeared with manager-turnedfilmmaker Dan Griffin (see related story), who showed clips from his upcoming documentary *The Power Behind The Throne*.

"The Sun sound was so unique," he said. "It's amazing, really. The way Sam did it, who knows what he did. I mean, you listen to the records now, they sound like they were cut yesterday. I don't know how they got away with it in that little small studio. It wasn't very big. But it sounded good to me. A lot of studios in Nashville have tried to get that sound. They get close to it, but it's not the same."

Phillips' appearance was easily the high point of the month, and he drew an overflow audience, already primed by a screening of the documentary Sam Phillips: The Man Who Invented Rock 'N' Roll earlier in the month. But despite his reception, Phillips retains his humility when discussing his contributions to rock 'n' roll. "I never thought for a minute that I would ever be world-famous," he told Goldmine. "I just never gave it a thought."

As for the Sun sound, he attributes it to emphasizing the human human elements of DJ Fontana answering questions from fans at the Sun <u>Records tribute.</u> the music. "I just wanted something that sounded kinda familiar to your ears," he said. "I didn't artificially doctor anything,

0 2001 Gillian G. Gaa

©2001 Gillian Gaur

slap-back echo; it just brought that liveness to it. That intimate touch had to be there as best I could feel it. And that was part of the eal chal! nge, and it was fun. It was fun." ---- Gillian G. Gaar

except I did come across what we called

talkin' about! Forget the film footage, let us go out and do 15, 20 minutes, whatever, of the early Sun things and put it in context.""

The mixed blessings of being associated with Elvis were never better-illustrated than by the release of the *Sunrise* album in 1999. The two-CD set compiled all of Presley's Sun material, including alternate takes. But due to

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some nimble accounting, all Moore received was a single royalty check for \$42.25.

"Boy, I tell you," he said, "welcome to show business! It'd be nice to get paid for 'em, because it's a new use [of the material]. But my biggest beef. I guarantee you, if Elvis had been alive it would have never happened. It's just showing us working on a song and working up to getting the final master. And who wants all that stuff out there?" Well, collectors certainly would. "Oh, yeah," Moore agreed. "The fans love it. "If Elvis belched they want it!"

Moore is also somewhat bitter about the Good Rockin' Tonight project. The show (which aired last November as part of PBS' American Masters series) and CD (released in October on London-Sire) not only tell the story of Sun Records, they also pair musicians such as Moore and Fontana with Sun fans such as Paul McCartney and Bryan Ferry, with the sessions produced by Atlantic Records founder Ahmet Ertegun.

"That's a thorn under my saddle." Moore said, claiming that he and Fontana were told they would be on every album track (they ended up on two). "It was just one excuse after another. So I finally told 'em I'd had enough. The only thing I did after I said good-bye to the project, I did go to Memphis when they had a reunion of old Sun artists, telling the people. Tm not doing this for this project. I'm doing it out of respect of all these guys that are gonna be there.' That gives you an idea of my feelings of the whole thing.

"I'm sure it'll be good. I just don't like to be lied to like that, that's all. The way it was presented in the beginning was that DJ and I would be on each cut, and it was more or less like we were presenting all these other acts doing Sun songs, being hosts, I guess you could say. I'm old enough I don't need that anymore."

Fontana also thought he and Moore were to appear on every track.

"That's the way it was explained to us at first," he said. "I don't have any earthly idea what happened, how it changed. But I got to thinking, a lot of times, the big artists, they'd rather use their own people, which I understand. And you can't just say, 'No, you can't do that' --- then you wouldn't get 'em at all! And I guess that's what they did." Griffin, an associate producer on the film, said Moore's take on the situation was due to a misunderstanding.

But even Moore admitted, "What we did do [on the project] was enjoyable to do." The first session, in March 2000 (a day after Moore had been inducted in the Rock and Roll Hall of Fame), set Moore and Fontana up with McCartney, recording "That's All Right."

"It felt good," said Fontana of the session. "Everything just fell in place. There was nobody there but me and Paul and Scotty. They said, 'Do you need a bass player? You need a piano player?' And Paul said, 'No, no, no, we'll do it all ourselves, don't worry about nothin', we'll just do it.' He kinda directed the whole thing. And of course what Sir Paul wants, Sir Paul gets! The guy's a great musician. and he's a great producer. So we just kinda left it up to him."

"It was just like we'd been working toge her for 20 years," Moore agreed. "Somebody asked Paul why he didn't bring Bill's bass [which McCartney now owns]. He said he was afraid to bring it, because of it not being pressurized in the hold of the airplane.

Jerry Scheff Latter-day **Elvis** bassist

assist Jerry Scheff began his career playing California clubs in the 1950s, later becoming a session musician playing with Bob Dylan, Elvis Costello, and The Doors, among many others

In 1969 he joined Elvis Presley's band, and, aside from a two-year break, played live with him through Presley's last shows in June 1977. He has since played in the Elvis In Concert band, where live musicians play to filmed Presley performances.

In February and October 1976, Presley recorded in his den at Graceland, dubbed The Jungle Room. He planned to record Scheff's "Fire Down Below" but never laid down a lead vocal. Now, Scheff has released two newly recorded versions of the song on a CD EP of the same name, with original members of Presley's TCB band and Terry Mike Jefferey on vocals (available from Scheff.com).

Goldmine: Tell us about The Jungle **Room Sessions**

Jerry Scheff: This is the best story. We were all sitting around at his house, and Charlie Hodge [one of the Memphis Mafia] came and said, 'Elvis wants to see you.' I went to his bedroom, and he was in a Denver police captain's uniform; they made him an honorary captain. He found a velvet jacket and a scarf and he dressed me up, sent me downstairs, and then he dressed everybody in a costume out of his wardrobe. And then we couldn't record; every time we started, if one of us looked over at Elvis or if he looked over at us, we'd start laughing.

Elvis was supposed to record "Fire Down Below" at the October 1976 session.

We worked on it for an hour or two. And then Elvis said, "I don't feel good. I have to go upstairs." I shot some pool for an hour, and then Charlie said, "Elvis wants to see you." I went up to his bedroom, and he said, "Jerry, I just don't feel good. I can't do it anymore You guys cut a track and put a scratch vocal on it, and I promise I'll cut it." [Producer] Felton Jarvis went around for a couple of months with the master tape trying to get Elvis to put his vocal on it, but backing track (though lead guitarist James World Radio History

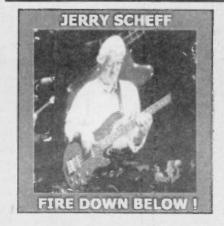


Elvis Presley with bassist Jerry Scheff.

he never did. And so I sat on the song: who could take Elvis place, especially on a song I wrote for him? Then [Elvis Presley Enterprises] put out an album called The Jungle Room Sessions, and they put the song on the album. So I started getting e-mails from all over the place, "We want to hear this song." So I went in with TCB [the Taking Care Of Business* band], and we re-recorded it.

What was the best part about working with Elvis?

We had a lot of fun. And I worked with a lot of other people during that time. Elvis was just a part of it.



IERRY SCHEFF Fire Down Below! Dog Toys (no catalogue number)

On Oct. 29-30, 1976, Elvis Presley held his final recording session at his Graceland home. He recorded four songs. His band also recorded the backing track to "Fire Down Below," written by Presley's bass player, Jerry Scheff, but Presley, feeling too ill to work, never recorded a vocal.

But now, on Scheff's new album, Fire Down Below!, you can hear how the song might have sounded had Presley recorded it. No, there's no lost Presley vocal that's been discovered. Instead, Scheff has let vocalist Terry Mike Jeffery take the lead on two versions of the song. One is the original And you're still working for Elvis.

Yeah! Who knew that? If anybody told me that back then I would be doing this now I'd have told them they were crazy! - Gillian G. Gaar

* The original lineup for Elvis' Taking Care Of Business band, who also re-recorded "Fire Down Below," is Jerry Scheff (bass), James Burton (lead guitar), Ron Tutt (drums), Glen D. Hardin (piano), and The Sweet Inspirations (background vocals) - Ed.

Burton's original guitar part was accidentally erased, meaning he had to re-record it), the other is the "modern version." newly recorded but by members of Presley's original TCB (Taking Care Of Business) band: Burton, Scheff on bass and rhythm guitar, Glen D. Harden on piano and clavinet, Ron Tutt on drums, and The Sweet Inspirations on backing vocals (additional musicians include Albert Lee on lead guitar, Al Perkins on rhythm, and Jason Scheff and Bill Champlain on backing vocals).

Schell has said he prefers the modern version, and it does rock harder; the TCB band can still cook. As the stand-in for the King, Jelfery opts for a straight-ahead rockin' 'n' rollin' approach, wisely making no attempt to imitate Presley. The CD also presents the tracks without vocals in "sing along" versions, making it interesting to compare the two. The modern version still comes up the winner, as the faster tempo gives the song an extra edge.

Scheff also shares his reminiscences of Presley on a track that should probably have opened the CD (as the fifth track it breaks up the flow), and there are two additional songs, "That's When The Real Love Begins" and "Living In Paradise," the latter featuring a lead vocal by Michael Stanton.

(The CD is only available through Scheff's Web site, scheff.com.)

- Gillian G. Gaar

And somebody said, 'Well, you could've bought it a seat!'"

In addition to "That's All Right," Moore and Fontana appear on one other track, "Don't Be Cruel," which features a lead vocal from Bryan Ferry; Mark Knopfler and Jools Holland are also on the track. In the film, the two are seen working with Knopfler on "Rock 'N' Roll Ruby" and with Italian singer Zucchero on "Who Will The Next Fool Be?" Though the film spotlights Sun's stars, it doesn't forget the near-misses either, covering Sun veterans such as Burgess, Billy Lee Reilly, and Jack Clement, making it a wellrounded look at its subject.

In addition to Power Behind The Throne, Griffin is working on another film Moore and Fontana will be featured in, 200 Cadillacs, which intends to "explore the stories behind the King and the cars, seeking out the famous and unknown recipients of the luxury automobiles" (ironically, Moore and Fontana not among them). The film is also tentatively planned for release in 2002.

Griffin has also booked live shows for the two over the years. "Scotty won't play behind an Elvis impersonator at all," he noted. "In fact, we got an offer a couple years ago for a lot of money to play behind one and he turned it down, even though he needed the money. I really want to put them with people that respect them and musicians that followed in their footsteps and were influenced by them. That's been my main goal. And hopefully one of these days the films will pay off. But you know what - even if they don't make a dime, I don't care, because the last 10 years have been absolutely amazing, working with these guys. They're my heroes, but they're also my friends, and they're as close to me as my family."

There are plans to release Good Rockin' Tonight on VHS/DVD in 2002. Moore and Fontana have also provided commentary for an upcoming DVD release of the '68 Comeback special.

"DJ and I had always seen the finished, edited version between the two shows," said Moore. "And when we did this, we watched both shows all the way through. I saw a lot a stuff that I didn't even remember, really."

Fontana added that the two became so engrossed in watching, they sometimes forgot to add their commentary.

"We got to watchin' it so good, they'd say, 'Well, you've gotta say something!' I said, 'Well, we're watching it, to see what's gonna happen now, 'cause we don't know what's going on here.' That was fun. You kinda had to put your thinking cap on again."

Though the two claim to be retired, both are still involved in a number of other projects. ("We've been retired for the last few years," said Fontana. "But it seems like every time we retire something pops up and we say, 'Heck, let's do that."") Moore will appear on an upcoming Creedence Clearwater Revival tribute album (doing "Bad Moon Rising" with Tracy Nelson) and plans to release a CD of his own, with "some old stuff and some new stuff. Some stuff's been laying around for several years, and there's a story with each cut, just about. I hope to do a little booklet along with it." He's also considering doing an update of his autobiography.

Fontana recently appeared at a series of fund-raisers in Red Bank, N.J., benefitting



From left: Col. Parker, Elvis Presley, and Larry Geller, in 1966.

Elvis' spiritual search There's somebody bigger than you and I

f all the books about Elvis Presley, Larry Geller's are among the more unusual, for they focus on an aspect of Presley's life beyond his music and films — spirituality. After meeting Presley in 1964 and discovering they shared an interest in spritual matters, Geller introduced Presley to books such as *The Impersonal Life* and *The Autobiography Of A Yogi*, and their discussions on philosophical matters continued until the end of Presley's life.

"That very first night we met really changed both of our lives," Geller told *Goldmine.* "We were both on a major spiritual quest, and every night we would spend an hour, two hours — whatever it was alone, discussing books and religion and life, family, death, all that."

Geller was working as a hairdresser in Los Angeles in 1964 when he was asked to work with Presley, then completing the film *Roustabout*. When Geller began discussing his own interest in "the search for God and a greater understanding of myself," he found an enthusiastic listener in Presley, who hired Geller full time. For the next few years, Geller and Presley read and discussed a range of philosophic issues in their spare time, to the consternation of Presley's entourage.

"The pcople around Elvis resented me," Geller contended. "They did not understand his spiritual search, and it got to the point where Colonel Parker [Presley's manager] and I really clashed. It got to the point where I knew it was time for me to leave, and I did."

Geller left Presley's employ in 1967 and

next ran a spiritual bookshop/restaurant in Los Angeles. He rekindled his relationship with Presley after seeing an early '70s Las Vegas show and began working for him again in 1972.

"He was basically the same person; nothing really changed," Geller remembered. "Except he was not as healthy. His blind spot was his body. He ate the worst food, at the worst times. He would go to bed at five in the morning and eat a couple of Big Macs with french fries. It just would blow my mind. And different doctors were giving him prescription medications for various things, and they weren't in touch with one another. The combination of those things are lethal; they're poison."

Despite reconnecting with his fans through live performance, Presley remained dissatisfied with his career and occasionally considered making some changes, according to Geller.

About a year before he died, we were on tour," he said, "We were in Elvis' hotel room, and he said, 'You know, if there's one regret I have in my life, it's that I didn't become the actor that I know I am.' And so we went into a very deep discussion about this, I said, 'Elvis, on the next tour, I'll bring my tape recorder. And we'll throw out ideas about movies - actors you like, roles you think you'd be comfortable in. And I'll put something together and we'll find ourselves a great scriptwriter in Hollywood and do it." He said, 'Man, that's exactly what I want to do. I want to quit touring for at least a year. I'm going to go to Hawaii. I'm going to rent a house. I want to run on the beach and

exercise and come back and make a movie as an actor.'

"This was his vision of the future," Geller continued. "And if he would've right then and there took the bu'l by the horns and made those dramatic changes, perhaps he'd be alive. But he waited. And I know he had contracts. He had to fulfill his obligations. But he didn't do it. He didn't do it."

On Aug. 14, 1977, Geller flew to Graceland with more books for Presley, including *The Scientific Search For The Face Of Jesus*. He spoke to Presley briefly on the 15th, and Presley later sent an aide to Geller's hotel to collect the books. The next afternoon, Geller arrived at Graceland and was confronted by the shocking news that Presley was dead. For the last time, Geller was called on to do his friend's hair.

Geller has since published The Truth About Elvis, Elvis' Search For God, and If I Can Dream: Elvis' Own Story, the latter being the most comprehensive. He also regularly appears at events such as Memphis' "Elvis Week."

"It's such a phenomenon. It gets bigger every year," he said of Presley's posthumous "career." "There's teenagers now in the fan clubs — they weren't alive when Elvis was. It's amazing."

Geller's appearances pay further tribute to the friend of whom he wrote, "Elvis was an ordinary man who did the most heroic things any of us ever do: he tried, and he believed."

- Gillian Gaer

victims of World Trade Center attack. Burgess, Bruce Springsteen, Joan Jett, and Phoebe Snow were among those on the bill, with the shows being filmed as well. He will also appear in a number of events in the Midwest commemorating the anniversary of Presley's birth in January.

But he has no future recording engagements. "I don't hardly do that anymore," he said. "If you're past 30, they don't think you know anything. They don't even cut live anymore. They track this and track that. Overdub this and overdub that. And I don't like to play like that. I want everybody in a pile and just start playing and see what we come up with. That's the way the good records are cut — do it right then and there on the spot."

But as the two rock on into the 21st century, it's the music they recorded nearly 50 years ago that retains the firmest grip on the public's imagination.

"I think Carl Perkins is the one that put the title on that," said Moore regarding the lure that the Sun sound, and Elvis, still has on listeners. "He called it feel-good music. It feels good when you do it, feels good when you listen to it and it feels good when you play it. And I think he's right."

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NEW COLUMN FOCUSES ON REISSUES OF RARE '50S/'60S ROCK 'N' ROLL, BLUES AND R&B

by Bill Dahl



gural installment of a column dedicated to reviewing roots music reissues that might otherwise sail under even a rabid collector's radar screen.

Long before he took the mid-60s blues world by storm at Stax, southpaw stringbender Albert King was making magic for St. Louis-based Bobbin Records. British Ace's *More Big Blues* consists of 22 1959-1963 sides by King and his vicious Flying V, including the torrid "Let's Have A Natural Ball," two versions of the

<u>Bill Dahl</u>

driving "I've Made Nights By Myself," the stereo swinger "Old Blue Ribbon" and his lights-out '61 hit "Don't Throw Your Love On Me So Strong." King already had all his patented fret moves down cold, and his own Gateway City combo was scarcely less tight than the MG's would prove a few years down the line.

Not every Chicago label of the '50s and '60s possessed the venerated cachet of Chess. Vi Muszynski and son Bernie Harville ran the tiny Bandera logo, their contributions now spotlighted on two Ace discs. *Blues And Gospel From The Bandera, Laredo And Jerico Road Labels Of Chicago* features a half dozen mean workouts from guitarist Jimmie Lee Robinson (including 1960's haunting "All My Life"), Grover Pruitt's '59 blues/rockabilly hybrid "Mean Train," four tough items apiece from harpist Dusty Brown and drummer Bobby Davis and 10 spirituals. *White Bucks To Stetson Hats* surveys Bandera's rockabilly and country leanings, dominated by eight Bob Perry outings and seven by James Mask & His Impalas. Benny Ingram's "Jello Sal" is a particularly riotous slab of Midwestern rockabilly. (42-50 Steele Rd., London NW10 7AS U.K.)

Arhoolie Records boss Chris Strachwitz pays tribute to two of his label's most celebrated bluesmen on new collections. *The Best Of Lightning Hopkins* alternates seven stark gems cut circa 1947-1950 for Bill Quinn's Houston-based Gold Star Records ("Tim Moore's Farm" was a national hit) with Strachwitzproduced '60s performances (most of them band-backed). *The Best Of Mississippi Fred McDowell* offers 18 1964-69 sides by the slide wizard from Como, including his often-recorded signature pieces "Shake 'Em On Down" and "You Gotta Move."

Underrated during his long Chicago blues career, Johnny Littlejohn never made a hotter album than his 1968 Arhoolie outing. The Mississippi-born slide guitar specialist was as adept at single-string leads as he was peeling off the Elmore James–influenced bottleneck riffs sparking the harrowing "Dream," and his booming vocals match their intensity and the kick of his combo. Never has there been a more down home remake of Brook Benton's "Kiddio" than this one. Arhoolie has repackaged the set as *Slidin' Home*. (10341 San Pablo Ave., El Cerrito CA 94530)

The domestic Music Club imprint, which recently closed its doors although it's U.K parent continues on, surveys the incredibly fertile Texas/Louisiana axis on three new reissues. Roy Head's *Head On!* captures the blue-eyed soul screamer after his '65 smash "Treat Her Right" but prior to his '70s country rebirth. Many of the highlights stem from a 1970 LP Head cut for producer Huey Meaux; the witty "Soul Train" and a remake of Dyke & The Blazers' "Let A Woman Be A Woman, Let A Man Be A Man" are soaked in roadhouse funk.

Folks thought Joe Barry's '61 hit "I'm A Fool To Care" was Fats Domino's latest platter, so uncannily similar was Barry's tangy Creole patois. Music Club's I'm a Fool To Care boasts 15 atmospheric slices of south Louisiana swamp pop from 1959-66, Barry granting Jimmie Rodgers' country anthem "Any Old Time" an infectious Crescent City groove and engagingly easing through "Heartbroken Love" and "Little Papoose."

Gulf Coast Guitars — A Texas Blues Collection is misleadingly titled — Lowell Fulson, who alternates with T-Bone Walker and Johnny Copeland on the comp, hailed from Oklahoma rather than the Lone Star state. But these artifacts from Meaux's archives strike the right general tone, especially Copeland's mid-60s roarers "Gonna Make My Home Where I Hang My Hat," "You're Gonna Reap Just What You Sow" and "Working Man's Blues." (Holden House, 57 Rathbone Place, London W1T 1JL, U.K.)

R&B vocal group fans rate the Harlem-based Harptones with the genre's best, thanks in large part to the 18 1953-55 nuggets comprising Hot JWP Music's *The Complete Rccordings*. Willie Winfield's ethereal leads were scintillating on the majestic "Sunday Kind Of Love" and "My Memories Of You." Though ballads were their forté, The Harptones' Bruce Records catalog sports the jumping "Gimme Some" and "It Was Just For Laughs." The Jive Five also hailed from New York — Brooklyn, to be precise — but came along when doowop was morphing into soul. They combined the best of both worlds on their early '60s sides for Beltone. As with the Harptones, their 20-song *The Complete Recordings* is by no means everything they did, but it offers all their Beltone goodies,

Folks thought Joe Barry's '61 hit "I'm A Fool To Care" was Fats Domino's latest platter, so uncannily similar was Barry's tangy Creole patois.

notably their '61 smash throwback "My True Story" and "What Time Is It?" both featuring Eugene Pitt's muscular lead. (1450 NW 159th St., Miami FL 33169)

EMI never reissued Ike & Tina Turner's funky 1970 hit LP Workin' Together for Liberty, but One Way has thoughtfully picked up the slack. Paced by the duo's turbocharged revamp of CCR's "Proud Mary," the set boasts more hits (a revival of Jessie Hill's "Ooh Poo Pah Doo" and the title item), the churning Southern soul treatise "(As Long As I Can) Get You When I Want You," a strutting "The Way You Love Me" and a seismic "Goodbye, So Long."

The Twang Gang flourished from 1958 to 1961 in Phoenix around producer Lee Hazlewood and guitarist Duane Eddy. Jamie/Guyden collects 18 numbers by these country-rooted vocalists, including Donnie Owens (his eight tracks include the Top 20 ballad "Need You"), Don Cole (whose "Born To Be With You" is a highlight) and the deep-voiced Hazlewood, under his own name for a melodramatic "The Girl On Death Row" and as Mark Robinson on a lively "Pretty Jane." Owens and Cole also team up in an Everlys mode for three tunes as The Two Dons. And yes, Eddy's twangy axe is in evidence. (2055 Richmond St., Philadelphia PA 19125)

Rockin' south Louisiana swamp pop was Jerry Raines' passion. Night Train's 28-track *Dangerous Redhead* unearths the young singer's atmospheric output for Andrew Blanco's Drew-Blan imprint, notably his 1959 bayou ballad "Our Teenage Love," successful enough regionally to warrant national issue on Mercury (his Crescent City combo included Mac "Dr. John"



Rebennack on the 88s and guitarist Roy Montrell), the storming title item and "No More" and the marvelous '62 ballad "Tell Me." (250 W. 49th St., Suite 705, New York NY 10019)

British Connoisseur Collection checks in with Tommy Roe's Tommy's 22 Big Ones, an overview of his ABC-Paramount hit streak that opens with his '62 breakthrough — the pounding "Peggy Sue" clone "Sheila" — and proceeds through his Muscle Shoals rockers "Everybody" and "Come On" before segueing into Roe's bubblegum classics "Sweet Pea," "Hooray For Hazel" and "Dizzy." Brian Hyland's Brian's 21 Big Ones illustrates the lad's maturation from purveyor of novelty fluff (1960's silly "Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini") to meatier pop-rock under producers Snuff Garrett ("The Joker Went Wild") and Del Shannon ("Gypsy Woman") as the decade progressed. Hyland's '63 rendition of "Save Your Heart For Me" was a hit two years later for Gary Lewis & The Playboys (2/3 Fitzroy Mews, London W1T 6DF, U.K.).

The turban-clad Mighty Hannibal lives up to his grandiose name on Norton Records' 28-track 1958-73 career overview *Hannibalism!* Born James Shaw (as his debut rocker "Big Chief Hug-Um An' Kiss-Um" attests), the Mighty One cut for firms both relatively large (King, Loma, Josie) and microscopic (Concept, Pan World, Sharob, and Shurfine, source of his lifein-a-muddy-foxhole '66 hit "Hymn No. 5" before Josie picked it up nationally), developing from a journeyman R&B shouter into a first-rate soul screamer. "Jerkin' The Dog," "Fishin' Pole," and "Get In The Groove" are funkified scorchers. Hannibal penned the anecdotal liner notes himself, and they're as riveting as the music. (Box 646, Cooper Station, New York NY 10276)

Varèse Sarabande's 16-song *The Best Of Bobby Day* showcases the animated L.A. R&B singer's late '50s rock 'n' roll classics "Little Bitty Pretty One," "Rock-in' Robin" and "Over And Over" for Class Records as well as a pre-solo gem with The Four Flames ("Wheel Of Fortune") and with Earl Nelson as Bob & Earl for "Gee Whiz." The Laurels (the '55 ballad "Truly, Truly" on RCAs "X" logo) and Hollywood Flames ("Buzz-Buzz-Buzz"), Bobby's buddies on the intertwined L.A. doo-wop circuit, are also spotlighted. The set concludes with more Bob & Earl triumphs (by then, the pair consisted of Nelson and Bobby Relf), notably their '63 hit "Harlem Shuffle" and Nelson's 1965 dance smash "The Duck" as by Jackie Lee. (11846 Ventura Blvd., Suite 130, Studio City CA 91604)

Not every rockabilly belter to walk through the portals of Sun Records was an instant star. Gene Simmons' one 45 on the Memphis institution bombed, but his luck was better at crosstown Hi: His remake of Johnny Fuller's novelty "Haunted House" was a certified '64 smash. British Hi/Demon's Haunted House: The Complete Jumpin' Gene Simmons on Hi Records spreads 38 titles over two discs. (His signature song turns up twice, but it's disappointing that neither are in stereo.) From 1959's "Goin' Back To Memphis" with Bill Black's Combo to the '61 coupling of "Twist' Caldonia" and "Be Her # 1" and the lighthearted "Haunted House," follow-ups "The Jump," "The Batman" and "Keep That Meat In The Pan," Simmons kept things lively long after the hits quit. (174 Mill Lane, London NW6 1TB, U.K.) P. Han, P. P. Cook, (P. Sockwy) Grigman Rate W1 P Yolds, M.-M. wOlds, Death Wish II: (P-T1180) M-/M-wOld Has policitor of Pagel.
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- J70.
 Hammery Genry "Night Ow!" (GP-730) Rare Original WIP Promo M-M- w08i
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 378, Scages, Bez "Boz Scages" (P-10203A) First Solo LP
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 3811, Sax Philotzik-Pristols The Swindle Continues" (S52045-45) Very Kara Lgan Unit / 2 Netter Comes n Diece L Gatelold Cover M-Al Around W0811
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 382, Shartark Warne "The All Seeing Eye" (GKK-8004) Rate Stamped Promo 1977 Ressue on King Records M-M-W081
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517

Hemastered In Mini LP Cover! 52 Popper, Art "Smack Up" (VICJ-60762) Lmtd Sealed 20 B K2 Mastering In Mini LP Cover w/2 Bonus Tracks (196 Alhum)



w Sticker On Cover 229 Atlanta Rhythm Scenin Are You Ready (MPZ-81312) Ono a 2LPS M- All Around w OB 200 Band, The Music Form Big Pink (ECP050455) Rare Rock Now Pressing Gatefold Cover M-N- w Rock Now, OB

231 Band, The Story (ECS-811614 WLP Promo M- M-

Barclay James Harvest "Time Honoured Ghosts" [511 Rare Ongmal M-W 08]
 [33 Beach Boys, The Pel Saunds: EDS-70111 Rare Raseb Boys, The Pel Saunds: EDS-70111 Rare Raseb Boys, The Summer Dais" (CP-7386) Super Orginal Red Was GiteHot Wildpan Omy Fel Color Coler M-VG-W/08]

235. Beach Boys, The and Jan & Dean The Beach Boys & Dean Greatest Hits 15 UXP-767-V Prome M-M-

S30 236. Beatles, The "He.p" (AP-8151) Ultra Rare Pressing On Apple Red Wax M-IM- w/OBI Gateford Totally Unique Back Cover!!

S300 237. Beck, Jeff "Blow By Blow" (ECPO-39) Rare Original M- M-

wOBI 238. Ban, Jorge A Tabua De Esmeralda" (FDX-399) Rare Original WLP Promo M-M-w WOBI 239. Benatar, Pat "Special D.J. Copy" (PRP-8174) Rare Promo Only LP VG/VG-240. Big Brother & The Holding Company "Cheap Thrills" (15AP-622) M-M-M w/OBI

6021 M-M- w/081. 241. Birkin, Jane "Lost Song" (28PP-130) Promo M-M- w/08 Star

241. Birbin, Jane "Lost Song" (28PP-130) Promo M-M-W wIDEI 300 242. Bindnie "Plastic Letters" (WWS-80963) Rare WLP Promo "oshta" M-M- w/DEI 243. Boston "Boston" (25-39-42) M-M. w/OEI 255. Bow Woo "Morgani Recordings" (FMS-61523) Rare WLP Promo M-M-W w/DEI 256. Borwiego Mow "Dirgani Recordings" (FMS-61523) 261. Braniga, Laura "Set Control" (P-11466) WLP Promo M-M- w/DEI 277. Browne, Jackson "Running On Empty" (P-104465') M-M-w/DEI & Baokie! 230. 248. Byrds, The "Younger Than Yesterday" (SOMP-50306) Very Rare 1969 Pressing Still In Shrink M-M- w/DEI 243. Came! Twan Dances" (CP-1050) Rare WLP Promo M-M-w/DEI

w OBI 550 250. Canned Heat Cook Book/The Best Of (LAX-133) 1978 Reissue Gatefold M-(M- w OBI, 535

Reissue Satefold M-M-wiOBI. 251. Carpenters 'Live In Japan' (GSW-301/2) Rare Japan On LP M-All Around WOBI & Rare Poster S' 252. Cash, Johnny 'Man In Black' (SONP-50429) Rare Ong M-M-wiOBI.

M-M-w 081 253. Cassidy, David "David Cassidy's Greatest Hits" 805301Utra Rare 1974 Japan Original WLP w 081 VG

254. Chicago "Chicago III" (25AP-618/9) Reissue 2LPs M-Around w/OB1

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Pressing! . **Cockburn, Bruce** "World Of Wonders" (VIL-28025) Pr LP M-7M- WOBL

w/081 \$32 262 Costello, Ehvis & The Attractions "Almost Blue" (P. 11107X) From UH-MI- wi081 263. Creedence Clearwater Revival "Mardi Gras" (LFP-80545) Utira-Rare WLP Promo Gateloid M-M- w/Rare "Rock Now OBI

 266. Deep Purple Purple Passages (P-4603 4W) Rescue 2Ps

 276. Deep Purple Purple Passages (P-4603 4W) Rescue 2Ps

 M. Al Around w/OBI

 257. Deepche Mode "Never Let Me Down Again (Split Mix" (AL-1302S) Rate Primot 12" M-M: W/OBI

 258. Deringer, Rick "Good Dirry Fun" (28MM-0326) M-M wrDRI

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274, Dooble Brothers, The Stampede P-8554W Rare On 275. Doobie Brothers, The Talon It To The Streets (P-10162)

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 217. Dytan, Bob Bob Duan (SDPL-220) Rare Early TUCe Ressum Still in Shrink M-M w (DB)
 218. Dytan, Bob Bob Duan Van 4, YS-641-C), Mega-Rare Drigmal 1966 Japan Only Awesome Cover M-M, w Uttra Driven All (P-6430E)

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281 Eagles Mote Culture P 102211 Organs LP M 081 & Poster 282 Emerson, Lake & Palmer Love Beach IP-10603A Prom 461--N w Bl

283. Emerson, Lake & Palmer Tarkus (P-10126A, M

w OBI 284 Eno, Brian On Land (284M-0142) M M v OB 285 Entwistle, John Too Late The Herol (P-11080) Promo M M v OBI 286 Fairport Convetion (Batchaotimbe Let) (VCL-15) Ubra Ran Onginal Gatefort Grimerik Chier WLP Prime M M v OB

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OBI Cure, The "Cure Live" (35130-25) Rare M-/M- w OBI Damned, The "Anything" (P-13445) Rare Promo M-/M-w OBI

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302. Gong Shamai (YX-7102-VR) Uitra Rare Ong nal Gatefold S101

 302
 Going Smith at TX-102-VP1 bills after Origina Galeriol S100

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 Grand Funk Railroad All The 3irls in The World Beware EES 0015 Raie Original M-Me and Bil S50

 304.
 Grant White Great White (P2-81643) w0Bil M-M- S20

 305.
 Guess Who, The So Long, Bamagner (SRA-556) UTA-Rare Original W-P promo M-M-wRare (Neo D01) S100

 306.
 Haley, Bill & The Correts Tile Best Of Bill Haley & The Correts (BP-7012) Uta-Rare Original Red Wax M-M wr0Bil

Correts" (BP-7012) Ultra-Rate Unginal Neo Wax norm Woll 307, Harrison, George "Thirty Thm e & 1/3" (P-102850) Rate WLP Promo M-M- w/081 308, Heart "Special D.J. Copy" (PRF-8312) Rate Promo Only M-5100

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 311. 1001, BIHY Viral 1001 (hr.20-3370) hair on any write.
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 312. Immates. The "Shot In The Cark" +P-10955F) Rare Wr.P.
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 313. Iron Butterfly In-A Gada-Da Vida (P-8108A) Rare Blue Laber Prome VG+M, VIO DBI, S50
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 314. Iron Anienen Aces High Max Single (EMS-50148) Rare Blue S50
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 315. Iron Maiden Aces High Max Single (EMS-50148) Rare Blue S50
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 315. Iron Maiden "Number Of The Beast" (EMS-91034) M-M-K
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w CBI 316. Jam. The Dig The New Breed (28 VM-0242) Discut Gve M M w OBI 317. James Gang, The Thirds (YW-8025-AB) Ressue M M

w CBI 318. Jefferson Airplane" (Surrealistic Pillow (PG-102) M-/M w/IBI

wCBI 319. Jethro Tull This Was (P-8074R) Ultra-Rare 1st Pres On Plonger Great Abum¹¹ M-14, vOB 320. Jo Jo Gunne Bite Down Hard (AP-80811) Ven Organal Rock Now Awesome Album¹ M-N-w OBI (

Audophile Audophile 321. Jo do Sunne "Lumpin The Gunne" (P-8411Y) Rare Ongmin Baterloid M-M-wr081 322. Jone, Billy Schol Street (2547-1152) Rare Promo M-M-wr081 & Press Sheetstill 323. John, Ehon "Rock Of The Westes" (IS-80375) Ongmin M-Wr wr081 324. Johnston Bruce "Going Public" (25AP-568) Rare Ongmin 1977 M-VGs-wr081 355. Journe "Rock of Ina.P-3100 Rare Mark Street Scholl - Street Str

1977 M- VG+ wi OBI 325. Journey "Escape" (30AP-213") Rare Mastersound Di Mastering M-M- wi OBI 326. Jaurney "Infinity" (25AP-866) Rare Original M-M- wi

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25152, Promo Sealed 33 33. Carpenter, Mary Chapin "Party Doll (SRCS-B70, Promo 1 Track CD w 081 34. Cash, Johnny "The Gospel Collection" (SRCI-5988) Prom

CD 35. Cassidy, David "David Cassidy" (TOCP-643 Out Of P

36. Chicago "Live At Burokan 1972" (OR-9926 T Rare Ong

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150. Pink Floyd "Electric Factory" (AKA-21-12) Ultra-Bare Ominial CDs On AKASHIC (200 Made) In Total y Awasome Hardboure (Sto Case) Amazing".
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Track SS 112. Man Almond Mark-Amond UCY-3328 Sealed 24 B Digitally Remachined 1971 1st Denui Album By Ex-John Migal-are-11

113 Man Almond II (UICY-3329) Sealed 24 B Dottor Permitting 1972 Album By Ex-John Mayal-ers Frist Ime at den

114 MCS Thurder Excess in OC in Milliagu 115 McCartney, Paul Intervence from R. E. B. K.

CC 119. McCartney, Paul & Wings Wings Greatest (TOCP-5989) Promo Sealed 12 Track CD 120. Negadeth Risk (TOCP-65272) Promo w Bonus Track S25 121. Mendes, Sergio "The Beat Of Brazil" (AMCV-1245) Sealed 122 Merchant, Natalie Mothenand AUCY-7304 Sea "topan Exclusive Renus Trock
 123 Metallica Vieta cal And Justice For All (39DP-51) 6 Super Rm. Japan Only, CD w Exclusive Catalog No. & T-St In Can Way Out Of Print! One Of The Hardest Metallica iter heny, Pat "Zero Tolerance For Science" (MVCG-Pramo Séaled 126 Minogue, Kylie Light Years (TCCP-65488) Pro witerus Treck: Sung In Japanese) 127 Mitchell, Joni Mases (WPCR-833) Promo 128 Mitchell, Joni Second Frei Sets 1966-1968' (Wild W Rare Original 2 CDs s

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133. Morrison, Van "Wavelength" (POCP-2612) Promo. Sea 134. Morrissey "World Of Mornssey" (TOCP-8520) Rare Sealed Promo Out Of Printil 135. Murray, Anne "Greatest Hits Volume II" (TOCP-5995) Pr

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141. Dasis "Be Here Now" (ESCA-6767) Sealed Promo Out

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 196. Violent Fernmes "Add 1 + Up (1982 1993)" (POCD-11:29) Rare Cut Of Print Promo CD Seated 97. Waterman, Rick: "Special Sampler" (J3P-0001) Promo Ony 7 Track C:
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rhen it comes to American music legends, the name Willie Nelson elicits incredible warmth and respect for one of the most talented and accomplished singer/songwriters of our time. Although he has spent his 40-year career as a country musician, Nelson's music transcends all genres. The now-familiar term "crossover artist" was no doubt invented for Nelson.

It's late summer and the singer is winding up his most recent U.S. tour. Preparing for the evening's concert in Tacoma, Wash., Nelson has just returned from the local driving range, ever trying to improve his golf game, although he readily admitted, "I should be a lot better than I am." Asked about his handicap, he wryly replied, "It's my putter and my driver!"

Beyond golf, Nelson has kindly agreed to talk to Goldmine about his newest DVD release, Willie Nelson: Live In Amsterdam (Image Entertainment) and a few other topics, including his most recent album, Rainbow Connection (Island Records) and his forthcoming release, The Great Divide.

10 Questions For...

Based even on a sliver of truth? A sliver, yes. You've got to be careful. [laughs]

Amy, your daughter, first suggested an album such as Rainbow Connection some 20 years ago, and yet you didn't begin recording it until just last Christmas.

The reason being that I work on the road a lot, and so recording a children's album was kind of down the list of what I needed to do, you know. This last Christmas I got a couple months off, so I told her to come on now and we'd do "Rainbow Connection" and some more songs. But then I started learning "Rainbow Connection" and I realized there's a little gem here. I mean, there's a lot more here, I thought, than a frog singing.

"Wouldn't Have It Any Other Way," the one new original composition, sounds like a song you might have written for Johnny Cash.

It's one of the last songs that I've written. The other one being "Great Divides." There's

something about that song that I enjoy, and I really got a kick out of playing it and doing it. I don't really know where it came from, but maybe it is a Johnny Cash song. I'll have try to get it to him. I appreciate your saying something about that song because I haven't

started doing it on the show at all because I wanted to kind of get some feedback from the people who listen to the album.

Your next album, The Great Divide, is produced by Matt Serletic, who produced that superb Santana album Supernatural a couple of years ago.

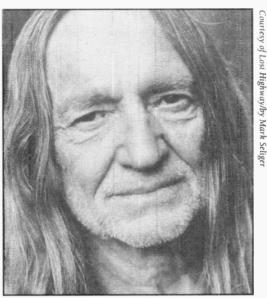
It'll be released in January, and it was an important one to make because I got to sing with a whole lot of great musicians and writers and singers, so it's one of those once-in-a-lifetime deals, and to work with Matt Serletic, he's one of the better producers. We've got a good lineup. Sheryl Crow, Bonnie Raitt, Kid Rock, Rob Thomas, Alison Krauss, and we've

WILLIE NELSON Live In Amsterdam **Image Entertainment** (ID0583MYDVD)

appeal of Willie Nelson's musical legacy is in exceptionally strong evidence

Amsterdam concert DVD from Image Entertainment. Captured on the opening night of Nelson's 2000 European tour, the country legend and his band deliver a first-rate performance before an enthusiastic sell-out crowd at the historic Paradiso Theatre in Amsterdam, Holland.

The vibrant 109-minute, 30-song set (four medleys run the count to 36) spans the breadth of the celebrated musician's



got The Jordanaires. They're backing me on "Mendocino County Line" that we did with Lee Anne Womack in Nashville. Also a guy named Brian McKnight. He's a young guy from the West Coast. I think he's really a good singer.

You've raised more than \$16 million since you staged the first Farm Aid benefit back in 1985. Did you ever envision that Farm Aid might still be necessary in the new millennium?

No, I really didn't. I thought we'd just have to do one, honestly. I thought once everyone was aware of the situation that something would be done immediately and it would be like, fixed overnight. It takes a long time to get a new farm bill through, one that the farmers are for, but big business, corporations, and unfortunately most of the politicians in Washington are against. But we're gonna stay with it and nobody's going anywhere, and there's a good chance that we might be able to get a little bit more done in Washington now that there's sort of a shift in powers up there where it looks like people who are concerned with the small businessman may be in more of a position to do something for the farmer.

Final question: Has the Nelson household received its tax rebate check yet?

[laughs] I've already spent my \$600!

legendary career. Nelson wastes little time in between numbers, effortlessly shifting gears from rousing Hank Williams and Waylon Jennings covers to the more intimate demands of his own signature ballads.

Widely hailed as one of the greatest singer/songwriters of our time, it is Nelson's carefully crafted skills with the guitar - his trademark "Trigger" --- that demand the spotlight in this video performance. Impeccable throughout, Nelson's style of guitar playing is as rich and distinctive as his trademark vocals.

Live In Amsterdam easily doubles as a top-flight "live" album. Nelson's faithful legion will find this an excellent souvenir of their hero's current stage show, while casual fans are certain to rediscover and widen their appreciation for the pure musical genius of this American icon.

- Mark Wallgren

NEWS & NOTES

My Top 11 Country Singles/Tracks Of 2001 (in alphabetical order): Trace Adkins, "I'm Tryin"; Gary Allan, "Man Of Me"; Tracy Byrd, "Just Let Me Be In Love"; Chris Cagle, "Laredo"; Jeff Carson, "Real Life"; Sara Evans, "1 Could Not Ask For More"; Faith Hill, "If My Heart Had Wings"; Alan Jackson, "Where Were You (When The World Stopped Turning)"; Toby Keith, "I Wanna Talk About Me"; Marc McGuinn, "Mrs. Steven Rudy"; Lee Ann Womack, "Does My Ring Burn Your Finger."

The Corncob: The Kinleys and Epic Records have parted ways after two albums. The duo is working on a new album with producer Scott Hendricks and shopping for a new label... LeAnn Rimes has signed a new deal with Curb Records, ending a yearlong legal battle with the record company... Loretta Lynn and The Everly Brothers are among the 12 inaugural inductees to the new Kentucky Music Hall Of Fame & Museum, slated to open in May ... Elvis Presley was inducted into the Gospel Music Hall Of Fame Nov. 27, becoming the first artist to be selected for the Rock And Roll Hall Of Fame, the Country Music Hall Of Fame and the Gospel Music Hall Of Fame ... On the mend: Waylon Jennings (from leg surgery); Charlie Daniels (from successful prostate cancer surgery)... Freddy Fender's long-awaited kidney transplant is expected to take place in January ... It's daughter number three (Audrey Caroline) for Faith Hill and Tim McGraw ... Willie Nelson's autobiography, The Facts Of Life And Other Dirty Jokes, arrives in bookstores Jan. 8.

New Releases/Reissues: Jan. 1: Narvel Felts, Hi Records Era 1959-1973 (Demon); Red Foley, Chattanoogie Shoeshine Boy (Demon). Jan. 8: The Allison Brown Quartet, Replay (Compass); Caught In The Webb: A Tribute To The Legendary Webb Pierce (Audium); Beth Nielsen Chapman, Deeper Still (Artemis); Jonathan Edwards, Honky-Tonk Stardust Cowboy (Collector's Choice); Donna Fargo, The Millennium Collection (MCA); Tim Hardin, The Millennium Collection (UME): Rusty Kershaw, Caiun In Blues Country (Collector's Choice); Marty Stuart, The Millennium Collection (MCA); Hank Williams Jr., The Almeria Club And Other Select Venues (Curb) (see review on p. 23). Jan. 15: Alan Jackson, Drive (Arista); Willie Nelson, The Great Divide (Island); Osborne Brothers, Bluegrass Hall Of Fame (CMH): Gary Stewart, Best Of (HighTone); Dale Watson, Best Of (HighTone). Jan. 22: R.W. Hampton, Always In My Heart (Paras Group); John Hartford, Steam Powered Aero-Takes; Tex Williams, That's What I Like About The West (ASV Living Era); Bob Wills, The Orginal Columbia Recordings, Vol. 2 (Rounder).

TV/Movie News: Toby Keith and Brooks & Dunn will perform on the American Music Awards, Jan. 9 on ABC. Tim McGraw is the token country nominee in the AMA's Fan's Choice Award competition... Lucinda Williams and Elvis Costello team up on CMT's Crossroads on Jan. 13... Look for Brad Paisley on Hollywood Squares in early January. As always, check 'em out!

The endearing on this new Live In

World Radio History

Mrs. Soli

LIVE IN AMSTERDAM

Willie Nelson

by Mark Wallgren

Goldmine: Is there anything special about touring in Europe?

Willie Nelson: We don't get over there as much, so when I play in Europe they're really glad to see you. And there's a certain exuberance over there, you know. For 40 years now they've been really good country music fans for me.

One doesn't envision Europeans wearing cowboy hats and boots, but your audience certainly does.

Yeah, it's hard to tell whether you're in Amsterdam or Austin [laughs].

In watching this video, your guitar work is woven into the tapestry of your songs. Do you enjoy playing as much as it seems?

I've been playing guitar since I was six years old. The guitar is my friend, you know. I guess it's my first wife. [laughs] I try to build the whole show around me and the guitar, and everyone else plays behind and complements what I'm trying to do - fills in places and does their thing — they go into it that way, and then you get a pretty good ready-mixed show.

there's a really funny moment in this new DVD, at the end of the regular set, when you ask the audience to pretend that you'd left the stage and that you've now returned for the encore.

[laughs] Sometimes I tell them that story. you know, mis is the place where we normally go off and come back, and if it's all right with everybody, we're just gonna stay here, because one night we went off and came back and everybody had gone!" A version of that, every now and then.



On the racks

GARTH BROOKS Scarecrow Capitol Records (7243-5-31330-2-3)

Garth Brooks is just two years removed from one of the strangest career derailments of all time, when his long run of mammoth sales success came to a crashing halt with an ill-conceived rock album that cast him in the new identity of Chris Gaines. He looks to return to the country fold with Scarecrow, but despite sporting all of the styles that pushed him to the top, he can't get much of anything to click on the surprisingly bland homecoming he claims is his final studio album.

Brooks liberally weaves together rock and country but yields only generic fodder such as the steel guitar-thick "Why Ain't I Runnin"" and the perky but undistinguished love song "Wrapped Up In You." The presence of George Jones does little for the gimmicky party tune "Beer Run," and Brooks' stretches for epic imagery on "The Storm" come off overblown amid its monotonous arrangement.

Brooks still favors boisterous anthems that are more frat boy than cowboy, bringing Trisha Yearwood along for the rocked-out honky tonk of "Squeeze Me In." The most infectious musical moment is a rollicking cover of America's "Don't Cross The River" that features the estimable Béla Fleck and Jerry Douglas, but more common is the sort of dreary delivery that characterizes "Mr. Midnight." Full of empty and forgettable moments, it sounds as if Brooks is sleepwalking through his own comeback.

— Thomas Kintner

HANK WILLIAMS JR. The Almeria Club And Other Select Venues Curb (CURBD 1639)

Hank Williams Jr.'s latest proves he can still succeed in grand style by taking creative and commercial risks. Recorded principally at the Almeria Club, an Alabama schoolhouse that became a bloody bucket Hank Sr. once played, this 12-song set is the strongest display of roots-music prowess by a big-name artist in recent memory.

Williams, 52, joyously whoops through the rockabilly boogie of "Go Girl Go" and bluesy swing of "If The Good Lord's Willin'," the latter a Hank Sr. song found in a shoebox and fleshed out by Hank Jr. Western swing permeates both the declarative "X-treme Country" and the jaunty, salacious "Big Top Women." Bluegrass newcomers Nickel Creek light a fire under the backwoods anthem "Outdoor Lovin' Man," while hip-hop/metal icon Kid Rock attempts harmony on the hilarious cautionary ode "The F-Word." Providing profound contrast is the gospelsoul testimony of "Cross On The Side Of The Highway," featuring a spoken passage by Bishop Marvin E. Donaldson.

Best of all are Williams' remarkable turns as Delta Blues alter-ego Thunderhead Hawkins on the down-and-dirty "Last Pork Chop" and the atmospheric tribute to Rufus Payne, the man who taught his dad to play guitar, on "Tee Tot." Ol' Bocephus is singing and performing at the top of his game here. Moreover, it seems as if he's thumbing his nose at contemporary radio with these evocative old-timey sounds.

— Ken Burke

CLINT BLACK Greatest Hits II RCA (07863-67005-2)

Clint Black has released just two albums since his first Greatest Hits came out in 1996. His preoccupation with his recently born daughter, however, coupled with his insistence on writing his own material, make this second volume of hits - including four new tracks - the most practical output at this time.

Black's recent hits include some first-rate duets with Martina McBride (the haunting "Still Holdin' On"), Steve Wariner (the jazzy "Been There"), and wife Lisa Hartman Black (the pretty "When I Said I Do"). The older singles found here, such as the catchy "When My Ship Comes In" and the soulful "Nobody's Home" (Black's most witty lyrics to date), are just as good and could have been included on the first Greatest Hits.

The new tracks include another duet with wife Lisa on "Easy For Me To Say." Like "When I Said I Do," it is a simple but moving tale of devotion (a fresh thematic approach would be appreciated on future duets). His bluesy rendition of "Put Yourself In My Place" continues another recent Black trend: reworking prior hits. It is great but unnecessary (the original was great too).

Still unanthologized after two volumes are the lush "Loving Blind" and the haunting "Where Are You Now" from 1990's Put Yourself In My Place as well as the Merle Haggard collaboration "Untanglin' My Mind" from 1994's One Emotion. Surely they will make it onto Black's inevitable third volume of hits. — Jim Bagley

Musician and other magazines that contained

GEORGE STRAIT The Road Less Traveled MCA Nashville (088 170 220-2)

With 47 #1 country singles to his credit, George Strait has what can only be called an enviable career.



The Road Less Traveled - Strait's 28th record and a decidedly more energetic effort than his ballad-heavy output of late - shouldn't upset his long winning streak. Included here are some obscure gems: Chip Taylor's "The Real Thing," a lively homage to the authentic voices of rock's pioneers, and the party-like atmosphere of Jerry Chestnut's "Good Time Charley's." There are also some offbeat surprises: an electronically altered remake of Rodney Crowell's "Stars On The Water" that gives Strait's vocals a slight underwater effect, as well as the minor-key single "Run" with its talky verses and soaring choruses.

More conventionally Strait are the meditative title track, a homage to those who march to the beat of a different drummer, and the Spanish-tinged "The Middle Of Nowhere," a tale of heartache that draws a parallel between a desolate natural landscape and the emptiness the protagonist feels inside. The latter is countered by the rousing "Living And Living Well," which celebrates the heightened joy life brings when there's someone to share it with, and a sublime cover of Merle Haggard's "My Life's Been Grand" that finds him sounding supremely satisfied. Given his track record, why shouldn't he be? - Tierney Smith

(Doc Pomus from page 10)

Project." The show, performed to a nearly packed house, lasted about two and a half hours. Performers included author Peter Guralnick and producer Joel Dorn, both of whom had spoken-word segments, as well as singers Janine Nichols, Shannon McNalley, Eric Mingus, Sandra St. Victor, and musician Garth Hudson (from The Band) and his wife Maud.

The backing band for much of the concert was Sex Mob, a diverse group of musicians who are known to frequent The Knitting Factory and have even recorded for The Knitting Factory's record label. Lou Reed was accompanied by Tony Smith (drums), Fernando Saunders (bass), and Mike Rathke (guitar). Reed and the band pounded out soul- and energy-filled hard-rockin' versions of classic Pomus chestnuts, including "Youngblood" and "Save The Last Dance For Me." (Reed and Pomus were quite close. At the time of Pomus' death in March 1991, Reed, Dr. John, and Phil Spector were among those too wrapped up in mourning to contribute anything to a Goldmine magazine tribute to the late songwriter, producer, journalist and impresario.)

The entire concert was organized under the auspices of The Poetry Project, a nonprofit group based in lower Manhattan that regularly holds readings and performances at St. Mark's Church. (For more information, see www.poetryproject.org.) Among The Poetry Project's many benefactors were the late poet Allen Ginsberg. Willner produced similarly diverse concerts to celebrate the publication of several of Ginsberg's poetry anthologies as well as the release of his boxed set on Rhino Records, Holy Soul, Jelly Roll. Ginsberg, like Pomus, had a deep appreciation for the poetry of the blues, as do Reed and Scott.

On a personal note, this author had met up with Pomus at his West 72nd Street apartment in late July 1990. (By March of 1991, Pomus had passed away from cancer.) Though wheelchair bound, and before that on crutches for all of his life because of the effects of childhood polio. Pomus (Jerome Felder) had a sunny, upbeat personality. Asked about some misinformation the writer had obtained about a benefit for him several years previous, Pomus said, "No, kid, there are no benefits for me, I don't need any benefits."

Yet precisely eight months later, as Pomus' cancer worsened, benefits were being held for him at one of his favorite New York clubs, The Lone Star Roadhouse. This writer recalls receiving from Pomus original copies of

(Obituaries from page 1

Flip Phillips, star tenor saxophonist

Tenor saxophonist and bass clarinetist Flip Phillips died Aug. 17, 2001, in Fort Lauderdale, Fla. He was living in Pompano Beach, Fla. Joseph Edward Filipelli was born in Brooklyn, N.Y. According to his Social Security records, he was born March 26, 1915.

A hard-hitting tenor saxophonist, he was known for both his crowd-pleasing stomps and his gentle ballads. When it came to performing, his motto was, "If you wanna make a dollar, you gotta make the people holler!" During 1944-1946, he was a key member of Woody Herman's Thundering Herd, soloing on tracks such as "Apple Honey" and "Sweet And Lovely." From 1946 to 1957, he was a major star in Norman Granz's touring roadshow, Jazz At The Philharmonic (JATP) and is especially remembered

touched by greatness. This was later confirmed, sadly, at Pomus' memorial service in March 1991, when his decades-long role of helping others as an impresario and orchesfor his remarkable 1947 solo on "Perdido" and on the only JATP recording ever to enter the

interviews with him. I told him I'd just make photocopies of the interviews and mail them back to him, which I did. But Pomus wasn't concerned about this, as he had plenty of copies of the magazines - a small gesture of the man's generosity and caring for anyone to whom he took a liking. The interview lasted perhaps two hours, but then we spent the next hour just talking, and in that one meeting with him - which I cherish - I fell in love with this grand old father of blues and rock 'n' roll songwriting. I knew I had been

trator was upheld, as record executive Seymour Stein signed Scott to a multiplealbum deal with Warner Bros. Records. This helped relaunch Scott's career in the 1990s. By 1999, when Scott's bookings were starting to falter, I pulled a Doc Pomus move myself and called Maxine Harvard (who also handles Brother Jack McDuff's legacy; he was featured in the Jan. 28, 2001, issue of Goldmine. -Ed.), a well-respected jazz booking agent and manager who works with Jimmy McGriff and others, and asked her to consider working with Scott. She's been working with Scott for three years now, and the result is a growing worldwide following for this unique, soulful, bluesy vocalist that Pomus loved.

- Richard J. Skelly

R&B charts, "Mordido," both with Illinois Jacquet and pianist Hank Jones.

As a leader, Phillips first recorded in 1944 for Bob Thiele's Signature label, followed by many recordings between 1949 and 1954 for Granz's labels (Clef, Verve). Beginning in the 1960s, he began recording again, including albums for Candid Chiaroscuro, Chi-Sound, Choice, Concord Jazz, Jumo, Onyx, Progressive and Sue Records. In 2000, at age 85, he returned to record with Verve, issuing Swing Is The Thing, on which he is joined by contemporary masters Joe Lovano and James Carter.

As an accompanist, he recorded extensively, with artists such as Buck Clayton, Duke Ellington, Ella Fitzgerald, Dizzy Gillespie, Benny Goodman, Scott Hamilton, Bill Harris, Earl Hines, Milt Hinton, Billie Holiday, Hank Jones, Gene Krupa, Red Norvo, Charlie Parker, Sarah Vaughan and many others.

Survivors include his wife Miki and sister, Theresa LeBlanc. He was preceded in death by his first wife Sophia Phillips (1914-1988). A daughter from his first wife died earlier this year.

- Eric S. LeBlanc

Little Willie Foster, harmonica player

Singer, songwriter and harmonica player Willie James Foster died on May 20. 2001, in Jackson, Miss., in his hotel room, shortly after performing at a private party. He was born Henry Goodwyn Sept., 19, 1921, near Leland, Miss., and was living in Greenville. He recorded at least five CDs for Black Cat (with The Juke Joints), Mempho (with The Rhythm and Blues Upsetters), Palindrome and RMD Records. He should not be confused with the Clarksdale, Miss.-born, Chicago-based Little Willie Foster who recorded for Cobra and Parrot Records.

- Eric S. LeBlanc

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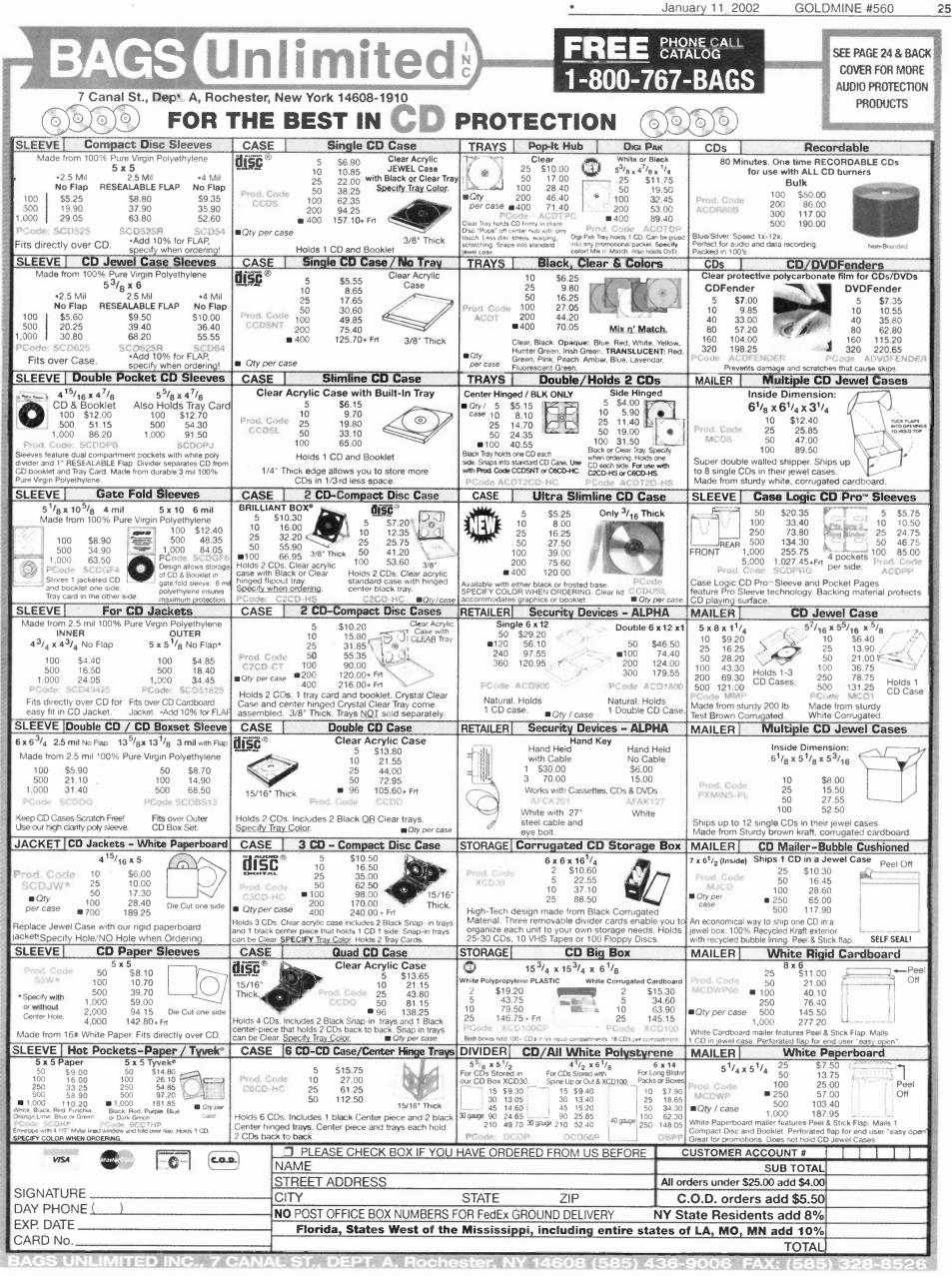
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World Radio History



John Tolleson The man who said "No" to Sun Records

by Hank Davis



An early picture of John Tolleson and his backing band, taken in Hamilton, Ontario, in 1958. From left: Larry Morton, Jim White (later Jim Mundy), Tom Bernie McAnally, and John Tolleson.

Interpret the set of t

The truth is, precious few artists were offered a chance to record for Sun Records. Even fewer, if any, ever turned them down.

Then there's John Tolleson. This young piano rocker from Arkansas walked into Sun in the fall of 1959 and auditioned five songs for A&R man Ernie Barton. Barton was sufficiently impressed to offer Tolleson a session on the spot.

"That's good," he told Tolleson. "I think we can do something with that. Let's get some pickers in here tomorrow and we'll do a session on you."

Tolleson's reply? Suffice it to say, it wasn't what you or 1 might have said. Young Tolleson told Barton that he needed some time to think about it and turned around and drove back to Arkansas. By the time he decided that recording for Sun might not be such a bad idea, the offer was off the table. Indeed, Barton was gone — replaced by the decidedly unsympathetic Charles Underwood, plus the magic little studio at the corner of Union and Marshall Avenues had been replaced by a cavernous-sounding room in the spiffy new building on Madison Avenue. In short, everything possible had gone wrong for the hesitant Tolleson.

"I didn't think I was turning them down forever," Tolleson reflected today, from the comfort of his Arkansas home. "I just needed some time to think." Then, with the wisdom of 40-plus years, he added, "Can you believe it? I had the chance to record for Sun. Everyone's dream. And I didn't take it."

Indeed, Tolleson's near-miss story might never have come to light. In the summer of 1998, Scott Parker and this writer were searching deep in the Sun vaults looking for unissued material to release on the next volume of *That'll Flat Git It*, the series of label-based rockabilly CDs issued by Bear Family Records. In an out-of-the-way corner of the vault I found a dusty seven-inch tape box simply marked "John Tollerson" [sic]. The name — misspelled or not — was unfamiliar, so we put the tape in the "Play" pile and took it upstairs. An hour later, we sat listening to an enthusiastic piano rocker, working his way through material such as "Rocky Road Blues" at break-neck tempos. We chose four of the five demos and included them on the CD, released a year later as *Volume 17* of the series (BCD 16405).

Now the trick was to identify Tolleson and find him, if possible. That proved more difficult than expected. Several collectors with excellent credentials informed me that Tolleson was recently deceased. Others listed him as having lived in Texas and added that he had spent much of his adult life confined to a wheelchair. It was a colorful story and, in the absence of any conflicting information, one we shared when it came time to write liner notes for the CD.

Imagine how Tolleson felt when he finally found his way to a copy of *That'll Flat Git It* — *Volume 17*. Not surprising, Tolleson contacted Bear Family Records and explained that he was very much alive and fully ambulatory. Shortly thereafter, Tolleson and I were in touch on an almost daily basis, sorting out the details of his not-altogether typical adventures in the world of Southern music. His story offers a rare glimpse of someone in the right place at the right time, who turned his back on the siren call of fame and fortune during the early days of rock 'n' roll.

Goldmine: I guess I should begin by apologizing for having written your obituary.

John Tolleson: [laughs] It was a bit premature, to say the least.

Let me make amends by getting the details of your life correct this time.

I was born in Board Camp, Ark., on July 29, 1937. I grew up in Greenwood, Ark.

When did the music start for you?

I started singing rock 'n' roll in 1956 and organized my band in 1957 while I was a student at the University Of Arkansas.

Many Goldmine readers will recognize that as the same time that Ronnie Hawkins attended University Of Arkansas.

That's right. We were there at the same time. I knew Ronnie quite well, although he was a couple of years ahead of me. When I was a freshman he and I had Physical Education class together. He was quite a character even then. He'd dress up and go around singing. He was on stage right from the get-go. He and I used to do music together - I'd play piano and he'd sing. He and I started a band together that played exactly one night. We both wanted to be the leader, so it didn't work out too well. We did end up playing together, but that was later on. I remember he wanted to get me to join his band after they started doing very well in Canada. I'm guessing that was around 1959 or 1960. "Mary Lou" had already been a hit.

The guys Hawkins brought to Canada with him were different from The Band that went on to fame and fortune?

Right. The group Ronnie first brought to Canada was entirely from Arkansas. In addition to Levon Helm on drums, it included Jimmy Ray "Luke" Paulman on guitar and Willard "Pop" Jones on piano. When Luke left, Ronnie replaced him with Robbie Robertson. Garth Hudson replaced Willard. I never recall meeting Rick Danko or Richard Manuel, as they joined later. The original group lived the hard life, and 1 really didn't want any part of that.

You were doing quite a bit of playing on your own at that time.

That's right. We were very successful. I graduated in 1959 with a degree in music education, and I was already making more money playing than I could ever hope to make teaching.

Tell us about your contact with Conway Twitty. I was talking to Ronnie Hawkins one day, and he told me that Harold Jenkins was playing up in Canada, and he'd changed his name to Conway Twitty. Hawkins was very excited about what he had heard. Twitty was apparently doing very well. So I told Ronnie, 'Why don't you talk to that manager/booking agent of yours. We might want to go up there too." So that's what we did. In the summer of 1958 and '59 we followed Conway into the place he was playing. It was The Brass Rail in London, Ontario. We arrived on their last night, so we spent some time together. He was very excited about his new record that had just been released on MGM. It was called "It's Only Make Believe." Of course, it went on to be a #1 record for him. We came back to Arkansas after the summer and, as 1 recall it. Ronnie followed us into The Brass Rail.

How did the Arkansas connection lead you to Sun Records?

Well, like everyone at the time, we were looking for a record deal. I had a friend at University Of Arkansas named Skip Wallin. Skip was from a tiny Delta town called Earle, Ark., that wasn't very far from Memph s. He spent quite a bit of time hanging around the Sun studio and apparently had struck up a friendship with Ernie Barton, who was running things there at this point. He arranged the audition for me at Sun. I just went in and sat down at the piano. I remember it was an older grand piano and it had real hard hammers so that it produced the distinctive sound you heard on the [Sun] records. I loved the sound you got in that studio, even on the simple demos I did. [Note: Tolleson recorded five titles -- "Hickory Nut Mountain," "Rocky Road Blues," "Don't Sweetheart Me," "Searchin' For My Baby" and "Real Thing," the first four of which appear on Bear Family BCD 16405.]

How did it feel hearing those tapes for the first time in more than 40 years?

Incredible. I was amazed they still existed. I'm really so glad you found them. My only wish is that I had played everything at a slower tempo. I had just completed a summer of playing shows in Canada, and we tended to play everything faster than we would have for





Above (from left): Larry Morton, Tommy "Pork Chop" Markham, Ronnie Givens, and John Tolleson playing in Hamilton, Ontario, Canada, in 1959. Right (from left): John Tolleson, Ronnie Givens, <u>Tommy "Pork Chop" Markham, and Larry Morton.</u>

dancing. I was obviously still in that "souped up" mode when I made the demos at Sun.

So Barton wanted to make a record with you right then and there?

Yeah. I think they may have liked my sound because of what had happened to Jerry Lee [Lewis] in England the year before. His career was going nowhere at that point, although that kind of music was still quite popular. Maybe they saw an opportunity to recapture some of that with somebody like me.

Which of the titles you did at Sun had the greatest potential in your opinion?

Well, I always thought "Hickory Nut Mountain" might have been the strongest. It had that Bo Diddley beat, which was a bit unusual.

I know you regret it today, but you must have had a pretty good reason for walking away from the offer at Sun.

I certainly do have regrets about it. But at the time, it seemed like the thing to do. I'd been talking to Conway's manager in New York, a man named Don Seat. He told me to steer clear of Sun. "You'll never make a dime there," he told me.

Did he make you any kind of counteroffer? Yes. He arranged for me to go to Nashville and do a demo session at Owen Bradley's studio. Conway was cutting all his records there, and the studio was very popular. So I thought it would be good for me. I went there abcut a month or so after I visited Sun. Presumably, Seat paid for the studio time, and they just kind of shoe-horned me in between a couple of sessions and I did my demos. I just sat down at the piano and did them each in one take.

What was the purpose of the session? Was Seat supposed to get you a contract with those demos?

I don't think there was ever a clear understanding about that. Seat had never heard me. He'd only heard about me from Conway. So maybe when the demo arrived in New York, he wasn't too impressed by what he heard and just let it go at that. I think also one of the reasons he did this whole thing is that Conway wanted me to come and play piano in his band. He didn't have a piano player back then, and he liked the way I played. Maybe Don Seats interest in me was mostly as a potential member of Conway's group. Why didn't you just take him up on the offer?

Well, one reason was that I didn't want to leave school. I knew my parents would have croaked if I left college and traveled all over with Conway's band. I did play with his group some, but it was never a permanent arrangement. For example, right after I got back from Canada in 1959, I hadn't started back at school yet, so I went up to Indianapolis with him and played the Indiana State Fair. Then we went over and played a fair in Ohio.

Who was in Conway's group at this time?

He had Joe Lewis playing guitar, Jack Nance played drums, Preston Wilkinson played upright bass. Later I introduced him to Tommy Markham, also known as Pork Chop. He played drums for me for a while, then stayed with Conway for many years.

Do you remember which tunes you recorded in Nashville?

I had to go look at the original demo. It's a 10-inch 45 [rpm] disc with four songs on each side. The titles are "Anytime." the old Eddy Arnold/Eddie Fisher song; "Searchin' For My Baby"; "Real Thing"; "Hickory Nut Mountain"; "Don't Sweetheart Me" — four of the titles I also recorded at Sun; "A Thousand Miles Away," originally recorded by The Heartbeats — I knew The Diamonds version; "You're In Love With Yourself," a title I later recorded for the Chance label; and "Red Headed Woman" [recorded for Sun by fellow Arkansas rocker Sonny Burgess].

How do you feel about the Nashville recordings compared to the Sun tapes?

The piano doesn't sound as clear as on the Sun session, and I don't like the EQ on the voice as well. But the tempos are more reasonable here. Guess I'd been back from Canada long enough to slow them down.

What happened when you finally tried to cash in the offer that Barton made you at Sun?

Well, by the time I called, Barton was no longer there and the studio had moved. The man in charge then, Charles Underwood, told me he was willing to listen next time we were in town.

But he wasn't going to simply honor the offer that Barton had made?

"[Charles Underwood] also said something to us that I'll never forget. We used to joke about it in the band for many years afterwards. He said, 'Rock 'n' roll per se is dead.' Those were his exact words — 'Rock 'n' roll per se is dead.' Of course, we were a rock 'n' roll band. [laughs] I guess that explains why we didn't get anywhere with him."

— John Tolleson



No. Things had changed quite a bit. I just took my band there to audition after a job we had near Memphis.

What do you remember of Underwood?

[laughs] Well... he was a large guy, and he was sort of pompous. He seemed very proud of himself. He wanted us to know that he had written "Ubangi Stomp." He didn't let us forget that for a minute. He also said something to us that I'll never forget. We used to joke about it in the band for many years afterwards. He said, "Rock 'n' roll per se is dead." Those were his exact words — "Rock 'n' roll per se is dead." Of course, we were a rock 'n' roll band. [laughs] I guess that explains why we didn't get anywhere with him.

And when was this? Sometume in the fall of 1960.

I take it that when you went home you weren't exactly waiting by the phone for a call from Sun.

No. [laughs] Underwood made it very clear he wasn't interested. He didn't see any merit in what we were doing. It wasn't a tragedy for us. We were solidly booked back then. We were probably making as much money as you could and not have a hit record.

Where were you playing all these gigs?

We did mostly colleges all through Arkansas. Oklahoma. Missouri, Texas — especially the Dallas area. We played a lot there.

Did you finally get to make some records after the false start at Sun?

Yes. In 1961 we recorded a song 1 had written in 1957 called "You're In Love With Yourself." It came out on the Chance label (released as #31761). Chance was a local Fayetteville, Ark., label owned by a guy named Phillip Eagle. It didn't get much distribution, but it was fun having a record out. The flipside, which I wrote with our drummer, Charles Conine, was "Summer Love 'N' Summer Kissin'," In 1964, Cal-Cas, a Dallas label, asked us to record. We cut Jimmy Driftwood's "Tennessee Stud," which was our signature song by then. The flip side was our second-most requested song, Fats Waller's "Black And Blue." The label was owned by Jack Calmes and Angus Wynne III. The record was pressed but not released due to the overwhelming popularity of The Beatles at the time. Right or wrong, the label felt it would have no chance for success. I have one copy of the 45, Cal-Cas 101, and have wondered what happened to the other ones pressed for release.

We've focused pretty much on what you didn't do over the years. What did you do instead of recording for Sun or joining the Twitty or Hawkins bands?

I got another degree from the University Of Arkansas in 1961 in business. By that time I had fallen in love with and married a girl who was not enthusiastic about marrying an entertainer. She wanted me to pursue a "real" career. I joined Bałdwin Piano & Organ Company in 1962, although I did continue my band until mid-1965. My job with Baldwin changed to a traveling position at that point, so I quit playing. I worked 36 years for Baldwin, retiring at the end of 1998 as Vice President–Sales. Last Nov. 23, that same girl and I celebrated our 40th wedding anniversary. We have four grown daughters.

Not a bad legacy.

No. It would be fun having a Sun 45 to show for all those early years, but as far as the rest of it goes, you've got to be careful what you wish for. It may come at quite a price.

Reissues

ELVIS PRESLEY Live In Las Vegas RCA (07863 69354-2) (Four CDs)

Live In Las Vegas is the first box set to document Elvis Presley's tenure in the city, from his first appearance in May 1956 to his next-to-last engagement in December 1975. Most of the material on this four-CD set is previously unreleased, and, best of all for collectors, a handful of rarities (songs never released in live form before) are also included.

One of the set's highlights comes straight up on disc one — an entire show from Presley's July-August 1969 engagement. It marked the first time Presley had performed before a concert audience in nine years and came in the wake of his successful "comeback" TV special, *Elvis*, which had aired the previous December. It marks the first time a '69 show (Aug. 24, 1969) has been released in its entirity (with all but one song previously unreleased), and it's exciting to hear Presley as he comes back to performing life.

The first part of the show is devoted to his '50s hits ("Heartbreak Hotel," "Hound Dog," "Jailhouse Rock"/"Don't Be Cruel"), and most of the covers are from the same period ("Johnny B. Goode," "What'd I Say"). But there are indications of what's to come; he throws in a more modern cover, "Hey Jude" (albeit in a medley with "Yesterday"), and has a few new hits of his own, "In The Ghetto" and "Suspicious Minds." The pace of the earlier songs is somewhat rushed (Presley tended to race through his '50s-era material during his '70s shows), but his passion and energy are evident in the performances of the more recent material.

It's a shame the only other complete show in the set comes from the summer 1970 shows (Aug. 11, 1970, all but four songs previously unreleased; disc two and part of disc three), as that season was documented pretty thoroughly on last

ELVIS PRESLEY Best Of Elvis Presley RCA (07863 69384-2)

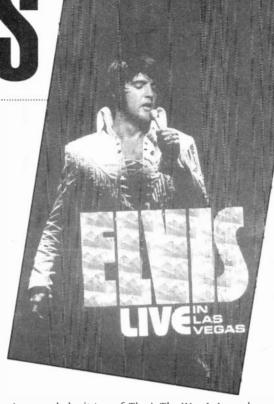
ANN-MARGRET The Very Best Of Ann-Margret RCA (07863 69389-2)

These collections are something of a puzzlement. Issued as part of a series commemorating RCA's 100th anniversary, they contain a mere 14 tracks each, not enough to really provide an overview, or even an introduction, of either artist.

The Best Of Elvis Presley collection spans approximately 20 years of material, from his very first single, "That's All Right," to one of the last singles released in his lifetime, "Moody Blue." Despite its brevity, the set manages to touch on almost every musical aspect of Presley's career, with the notable exception of gospel. Of course, any Presley fan could easily think of 14 other tracks that might rank as The King's best. And for those unfamiliar with him (can there be such people?), a set such as The Top Ten Hits would give a better sense of Presley's work.

Ann-Margret's set, *The Very Best Of Ann-Margret*, sticks to the '60s and includes her sole Top 40 hit, the petulant "I Just Don't Understand." The 14-song selection displays the actress/singer's versatility, from the teasing swing of "Slowly" and the poignance of "My Last Date (With You)" to the girl-group pop of "He's My Man" and the sultry "It Do Me So Good." There are also two songs from her costarring film with Presley, *Viva Las Vegas* — "You're The Boss" and take nine of the comic duet "The Lady Loves Me." Unfortunately, it's over all too soon.

Still, for those who know absolutely nothing about either artist, these releases do provide an easy entry point. — Gillian G. Gaar



year's expanded edition of *That's The Way It Is*; perhaps more previously unreleased songs could've been found from other Vegas seasons The songs on disc three are taken from the February 1970 and 1972 shows, and all are previously released, taken from singles, the albums *On Stage*, *He Walks Beside Me*, *Elvis (Fool)*, and the box set *Walk A Mile In My Shoes*. All are remastered, but the inclusion of tracks from Walk A Mile... may be redundant; fans who purchase this set are more likely to have Presley's other major box sets as well.

The fourth disc will also be of special interest to collectors; not only are most of the songs previously unreleased, they also date from a period not previously documented, Presley's '74 and '75 Vegas stints.

First up are four songs from Presley's 1956 debut in the city; the songs previously appeared on the box set Elvis Aron Presley, but, like the That's The Way It Is season, the shows are so important to the story of Elvis In Vegas that they need to be included. But the remaining songs include less-familiar numbers, with four songs never before presented live: "Promised Land," "If You Talk in Your Sleep," "It's Midnight" and "Help Me." A cover of Bobby Darins "You're The Reason I'm Living" is especially notable as a song Presley never released in a studio version tand is presented here for the first time live).

Though Presley's health began to fail during the decade, his voice is as strong as ever, as he turns in moving renditions of "Softly As I Leave You" (a Presley favorite), a heartfel: "My Boy" and an unexpected oldic, "My Baby Left Me." Despite his personal difficulties, Presley could still clearly rise to the performing occasion.

Live In Las Vegas is a good representation of Presley's time in the city, and the amount of unreleased material should make it attractive to collectors.

- Gillian G. Gaar

ALBERTA HUNTER Downhearted Blues: Live At The Cookery Varèse Sarabande (302 066 247 2)

The aging Alberta Hunter was anything but downhearted when her undated 18-song *Downhearted Blues* was taped toward the end of her illustrious life. She was living an octogenerian's dream — a revitalized night-club career after her forced retirement from nursing at only 82 when her hospital found out her true age.

As for her composition "Downhearted Blues," she brags to her fond crowd about still collecting royalties from Bessie Smith's 1923 version tSmith's first hit). Whereas Smith moaned majestically, Hunter's blues are a bluebird of happiness.

Back in the '20s when lines weren't drawn between blues, jazz. Vaudeville and cabaret. Hunter was among the carliest blues ladies to record. Comparing this buoyant Cookery

(Please see Reissues page 30)



REISSUES NEWS

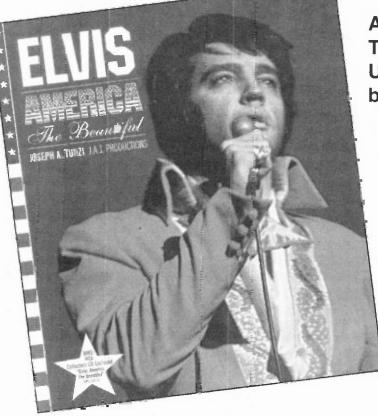
Out now: Marvin Gaye & Tammi Terrell: The Complete Duets (Motown) is a 52-track, two-disc set of their three albums together -- United, You're All I Need and Easy and also includes three previously unreleased duets, four bonus Terrell solo versions of songs from her album Irresistible, including a non-LP B-side and seven previously unreleased Terrell solo songs... New 180-gram vinyl reissues from Sundazed include The International Submarine Band's rare and trend-setting 1968 country rocker Safe At Home. The band included the legendary Gram Parsons, and the reissue includes for the first time on vinyl "Knee Deep In The Blues"; cult folk fave Fred Neil's Bleecker & MacDougal from 1965, which includes The Lovin' Spoonful's John Sebastian on harmonica and Mountain's Felix Pappalardi. Neil was one of the leaders of the late '50s/early '60s folk revival. He even cowrote an early Buddy Holly single, 1956's "Modern Don Juan," and collaborated with Parsons; and The Freewheelin' Bob Dylan, an exact repro - in mono - of the 1963 classic that features "Blowin' In The Wind," "Don't Think Twice, It's All Right" and "A Hard Rain's Gonna Fall," among others. (This album as originally released is also the most expensive collectible album, with the rarest version probably not the one you have in your collection - worth up to \$12,000)... Whatmusic.com, specializing in European jazz and bossa nova 24-bit digitally remastered reissues both on CD and vinyl, recently reissued the self-titled Open Sky Unit, originally released in 1974 on a small indie label and available only at the band's concerts; Edson And Tita Lobo's bossa nova-filled Novidade De Vida, a rare 1981 album featuring Paulo Jobim and others: and Naturalemente, the 1980 live debut with a mixture of jazz, samba and scat vocals from Brasilian pianist Guilherme Vergueiro... Boyz II Men Legacy: The Greatest Hits Collection (Universal) is a 13track best-of from one of the biggest vocal groups of the '90s... Folk Era/Wind River Records just released The Kingston Trio: Everybody's Talking — The Houston Tapes, First Set, a 25-song set recorded live in 1989; The Tarricks' 1956 self-titled debut, a 26-song set that includes "The Banana Boat Song," the first Top 10 single by a folk trio, and 10 bonus live cuts; and Glenn Yarbrough: The San Francisco Tapes - First Set and Second Set, recorded live in 1965 at the hungry i in San Francisco... Capitol Records recently released Those Were Our Songs: Music Of World War II, a twodisc, 40-track compliation featuring the usual big-name suspects from the era - Benny Goodman, the Andrews Sisters, Nat King Cole, The Modernaires, and The Pied Pipers as well as many others such as Spike Jones, Kay Kyser, and Martha Tilton.

<u>Coming soon</u>: From Rounder Records comes *l'm Every* Woman by Rory Block (Jan. 8, 2002); John Hartford: Steam Powered Aereo-Takes (Jan. 22), a batch of previously unreleased outtakes from the sessions that produced Hartford's 1971 classic Aero-Plain. A star-studded guest list includes Norman Blake (guitar, mandolin), Vassar Clements (fiddle), and Randy Scruggs (bass), among others... Sony Legacy will be releasing on Jan. 29 The Best Of Johnny Winter, a 16-track compilation with guests brother Edgar Winter, Rick Derringer, and Tommy Shannon, and Live Around The World: The Best Of Junior Wells, recorded during the blues harpist/vocalist's last world tour in 1997... Coming Jan. 15 from Mosaic Records is the Blue Note Stanley Turrentine Quintet/Sextet Studio Sessions, a five-disc set.

— Greg Loescher

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THE BOOK



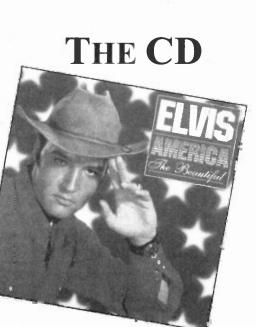
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World Radio History

(Reissues from page 28)

session to her confident 1920s work on Young Alberta Hunter (Jass), we find in her deepening voice the authority of experience.

Rediscovered in her 80s, she enjoyed a steady gig at New York's Cookery with finely attuned backup from pianist Gerald Cook and standup bassist Jimmy Lewis. Even at that age, we can imagine her strutting to the jelly-roll blues at "The Darktown Strutter's Ball." Her wholesomely risque "Handy Man" and "You Can't Tell The Difference After Dark" show her earthy Memphis roots taking on Big Apple savoir-faire. As did bluesman Lonnie Johnson, Hunter mellowed with age like a fine wine. - Bruce Sylvester

GRATEFUL DEAD The Golden Road (1965-1973) Rhino (R2 74401) (12 CDs)

What a long, strange trip it was as the Grateful Dead became carriers of the hippie dream from San Francisco's Haight-Ashbury district of the '60s until guru Jerry Garcia's 1995 death in a drug rehab center. They were icons — perhaps unintentionally — as well as musicians, partly because (as their publicist Dennis McNally writes in the liner notes), "The basic Dead character is Everyman.

With 12 CDs clocking in at more than 15 hours (seven hours of previously unreleased material). The Golden Road (1965-1973) is the definitive collection of the ultimate jam band's Warner Brothers days their prime, I'd say, thanks to the youthfulness in Garcia's voice and, above all, the swirling, circus-like organ and gruff, gutsy vocals of their other original lead singer, Pigpen - their earliest member to die of his own lifestyle. His 1973 death pushed Garcia more to the band's front, trucking them beyond their early stance (like the young Rolling Stones) as partly a gritty white band covering black music.

Besides expanded versions of their five Warner studio LPs (The Grateful Dead, Anthem Of The Sun, Aoxomoxoa, Workingman's Dead and American Beauty) and four live albums (Live/Dead, Grateful Dead, Europe '72 and Bear's Choice), the box opens with their days as The Warlocks in a two-CD package, Birth Of The Dead. The first six sides (starting with a timid cover of Gordon Lightfoot's "Early Morning Rain" that shows the churning roots of "Bertha") were done for Autumn Records Nov. 3, 1965, as The Emergency Crew since bassist Phil Lesh had found another act recording as The Warlocks. Ten 1966 tracks as the Grateful Dead for Scorpio Records include four songs (three traditional and one penned by Pigpen) done both with and without vocals Birth's second CD is live tracks - some murky recorded around San Francisco in 1966

The band's second LP, Anthem Of The Sun, was a turning point. Essentially a spacy jam ("intellectual jazz improvisation with a rock and roll backbeat," McNally calls the approach), it marks Mickey Hart supplementing Bill Kreutzman's percussion and (brielly) Tom Constanten on piano. Most important, the 11-minute "Alligator" is their first writing with Robert Hunter, the band's savior, in McNally's words.

Take Garcia and Hunter's "Dire Wolf," set in backwoods Fennario, an unlocatable land where Ioan Baez and Bob Dylan's Pretty Peggy-O once charmed a doomed captain. In this frontier counterpart to Ingmar Bergman's Seventh Seal, the Dead's Everyman begs the dire wolf for our most basic wish, life ("Please don't murder me."), in a time when America wrestled with political assassinations, Vietnam and The Manson Family. Elsewhere, "Sugar Magnolia"'s sunshine daydream marked the joy in Hunter's influence.



VH-1 Storytellers - The Doors: A Celebration Image Entertainment (ID1019VHDVD)

A historic summit was convened in Los Angeles in August 2000 when the surviving members of The Doors: keyboardist Ray Manzarek, guitarist Robbie Krieger, and drummer John Densmore, reunited before a studio audience in VH-1 Storytellers - The Doors: A Celebration, one of the most enthralling and rewarding episodes to date of the highly acclaimed VH-1 Storytellers series, now available on DVD.

Joining The Doors were several of today's most celebrated lead singers: Pat Monahan (Train), Ian Astbury (The Cult), Scott Weiland (Stone Temple Pilots), and Scott Stapp (Creed), each of whom pays vocal tribute to the late Jim Morrison with five-star performances. The surprise pinnaele is achieved by Travis Meeks (Days Of The New), who delivers a show-stopping rendition of "The End."

Throughout the DVD, Manzarek, Kreiger, and Densmore supply the stories behind these compositions, providing enough first-hand accounts, personal observations and internal disagreements over the details to keep the proceedings engaging.

Image Entertainment's expanded 75minute DVD features two bonus songs not included in the TV broadcast: "Wild Child" (Astbury) and "Riders On The Storm" (Stapp). The Doors: A Celebration functions as both a triumphant reunion and a heartfelt tribute, successfully capturing the magic of a band whose music has long stood the test of time and continues to serve as both benchmark and inspiration for many of today's leading artists.

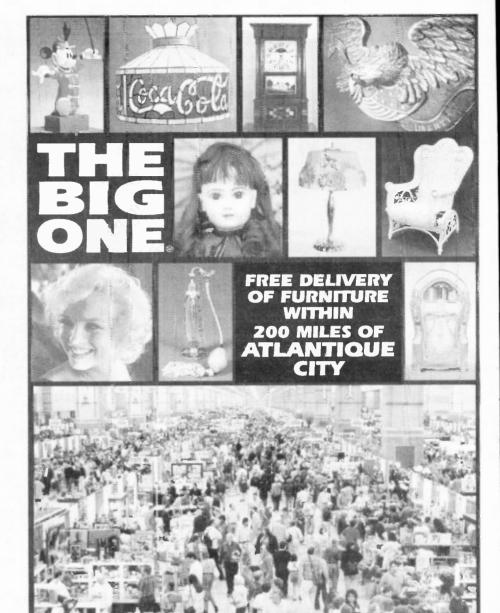
- Mark Wallgren

So what surprises do we find? "Good Morning Little School Girl" ends with 59 seconds of jam the debut LP deletes. Among American Beauty's bonus tracks, Bob Weir (not Garcia) sings "Friend Of The Devil." On Europe '72, "Looks Like Rain" showcases Garcias pedal steel guitar. Grateful Dead continues the Buddy Holly element of the LP's finale. "Not Fade Away/Goin' Down The Road Feeling Bad," with a raggedy-starting "Oh, Boy!." Weir's autobiographical "Born Cross-Eyed" is a hidden bonus. Radio ads conclude a few of the box's CDs.

Much better remastered than some Rhino

(Please see Reissues page 32)

World Radio History



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Antique Trade

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(Reissues from page 30)

efforts, the megabox provides a Dead discography and substantial notes. Soundman/acid pioneer Owsley "Bear" Stanley's new notes to *Bear's Choice* should delight techies. The art even reproduces a Pigpen-lookalike contest with several entries.

One essay opines, "They were part good-time bar band, part mystical, visionary, chaos-loving avatars on the Deep Unknown and the Great Holy Goof — it changed from moment to moment." Take a trip on *The Golden Road*.

- Bruce Sylvester

VARIOUS ARTISTS

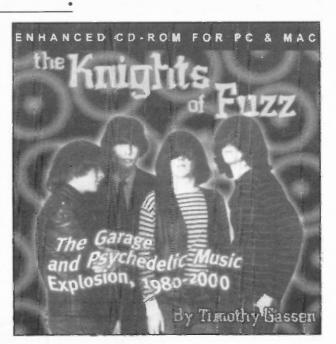
The Knights Of Fuzz: The Garage And Psychedelic Music Explosion, 1980-2000 by Timothy Gassen

Purple Cactus Media Productions PCMP2001 (CD-ROM)

The original version of *The Knights Of Fuzz*, written in 1995, was an excellent 300-page history of modern post-punk garage bands from around the world. This new CD-ROM updates that book, by not only replicating the original book on disc, but also by adding more than 100 different feature articles and reviews as well as some selected music videos and MP3s.

Once the disc is installed, an Internet browser pops up on the screen, along with the opening index page for *The Knights Of Fuzz*. From that index page, one can read the entire original book, browse through the reviews or play the videos and MP3s, all at the reader's leisure. While the information on this CD-ROM is fantastic (with color images of rare picture sleeves and LPs, for example), its organization leaves a lot to be desired.

Part of the problem lies with the inclusion of the original book on the CD-ROM. While the material in the original *Knights Of Fuzz* is highly fascinating and extremely well-researched, each page is stored on the CD-ROM as an image. Readers actually look at each page through their Internet browser. Besides not allowing the user to search through the book by the use of keywords, each page is scanned at a large size, meaning that one must scroll from top to bottom to read its contents.



Although readers can jump to the beginning of each chapter through the index page, they cannot, for example, jump to page 96 just because they want to. Instead, they would have to start at the first page of that chapter and then scroll through until they reached page 96.

There is a search feature that allows readers to find information on their favorite garage band. For example, I wanted to look up the group 1313 Mockingbird Lane, a garage band from Albany, N.Y., but the search feature only let me start at the beginning of the alphabetical grouping (in this case, it started at "T" on page 203) and then I had go through listings for Technicolour Dream, The Texaco Lether [sic] Men, The Thangs, and The Things before finding the listing for 1313 Mockingbird Lane (no, Herman Munster does not play lead guitar).

The disc's update section contains articles Gassen wrote for *Magnet Magazine* (including his column *Garage Nation*) and for the webzine *Cosmic Debris* (containing his column *Psychedelicalessen*). These updates are formatted in HTML and contain

unique observations on the garage scene of the late 1990s.

The disc contains some music video clips (in Quick Time format) of groups such as The Fuzztones, The Gruesomes (a Monkees-influenced video for their instrumental "Hey!"), and The Chesterfield Kings (with a '60s-style TV-performance video clip of "99th Floor"). On these video clips, the sound and visual quality are very clear. The MP3s are a nice crosssection of contemporary garage bands, including tracks such as "Return To The Psychedelic" by The United States Of Existence, "Come And Gone" by The Tell-Tale Hearts, and the track whose title influenced this CD-ROM, "We're The Knights Of Fuzz" by The Marshmallow Overcoat.

Instead of using a CD-ROM to store an entire book, the original book should have been reproduced on paper (perhaps with an update) and the CD-ROM should have been inserted as a bonus. But getting past that caveat, the book is an excellent resource to discover the history of garage bands for the past 20 years. (PO Box 121, Tucson AZ 85702; www.purple-cactus.tv.

- Chuck Miller

BETTY JOHNSON Betty's Hits — Volume II Bliss Tavern (1227)

Although she may be a dim memory to many pop music fans, Betty Johnson scored nine Top 100 hits during her peak years in the 1950s. Her tale is a true American success story, from Appalachian poverty to regular appearances on the *Jack Parr* TV show. In recent years, Johnson has emerged from selfimposed retirement to a selective career of personal appearances (often in the company of one of her daughters). She has also begun to issue her original recordings — ranging from 1940s acetates of The Johnson Family Singers to *Betty's Hits* — *Volume II*, the second of her *Betty's Hits* packages. The first volume of contained six of her nine charted titles. How then, does she fill the 15 slots on this disc?

The picture gets even more complicated. The cover of Volume

(Please see Reissues page 34)



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(Reissues from page 32)

I lists "Dream," a #19 hit for Johnson in 1958. Unfortunately, in its place the disc contains "I Want You Around," a vintage novelty number from the same period. Perhaps this oversight alone was responsible for the birth of Volume 2. We can't have a Betty's Hits collection without "Dream," and so this second collection was compiled — with the missing title on both the track listing as well as the disc. Oddly, it is the only legitimate hit included in Volume 2's 15 tracks. The two remaining titles that were omitted from Volume 1 are missing here as well: "Clay Idol," a 1956 track (Bally 1013) and "Hoopla Hula" (a 1958 offering on Atlantic 2002). Arguably, Johnson might have some misgivings about associating herself today with these pieces of teen fluff, but still - a Hits package is supposed to be a hits package

So what are the other 14 tracks? Well, there's good news and bad news. The good news is that the selections (including the absolutely lovely "There Will Never Be Another You" as well as the pop-ish "Red Sails In The Sunset," "I'm Beginning To Wonder" and "I'll Follow You") are just what the doctor ordered and will no doubt please her solid fan base.

They retain the style and feel of her vintage hits - classy Doris Day-sounding vocals, often multitracked, with catchy melodies and gentle instrumental support. If anything, this collection veers a little closer to jazz than the purely pop approach on Volume 1, but these songs are a natural extension of her style. The bad news is that there is absolutely no indication of the source of these obviously vintage tracks, either their label or the year they were recorded. Although Johnson can be excused for not thinking in these terms, it is clear that record collectors do and will be somewhat frustrated by the lack of information.

Unlike many artists, Johnson values personal contact with her fans and is likely to startle them by answering the phone when a call comes through on her CD order line (1-800-838-6110). A true fan-friendly artist, she also replies to e-mails at betty@betty-johnson.com. - Hank Davis

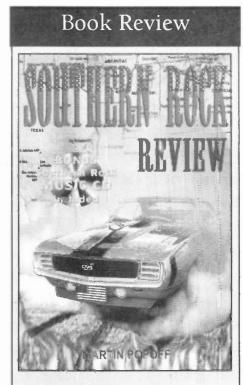
JOHNNY MAESTRO AND THE CRESTS 20 All-Time Greatest Hits Varèse Sarabande (302 066 248 2)

Much has been made of The Crests being, along with the Del Vikings and Don Julian & The Meadowlarks, a fully integrated doowop group — Italian-American Johnny Mastrangelo (Maestro) performing with African-Americans Tommy Gough and J.T. Carter, and Puerto Rican-American Harold Torres. But in listening to this hits package, one can hear the quartet's vocals melding together as one united sound.

The recordings on 20 All-Time Greatest Hits come from The Crests' tenure on Coed Records and include the band's biggest hit, the ballad "16 Candles," as well as other Top 40 hits such as "Step By Step," "Six Nights A Week" and "The Angels Listened In."

This disc also contains some album tracks from The Crests' LP The Crests Sing All The Biggies (Coed 904), as the quartet remakes many of the popular songs of the day, including "I Remember (In The Still Of The Nite)," "Earth Angel (Will You Be Mine)" and Maestro's sweet take on Bobby Helms' "My Special Angel."

The sound quality on this set is excellent, and the liner notes (penned by Goldmine writer Bill Dahl) give a unique insight on The Crests' tenure at Coed and how the label tried to spin off Maestro as a solo artist (four of



SOUTHERN ROCK REVIEW by Martin Popoff (Collector's Guide Publishing) (\$19.95 paperback, 200+ pages. Bonus Southern rock compilation CD included)

A must for Southern rock fans, Southern Rock Review contains more than 200 pages of album reviews, from the obvious, such as The Allman Brothers Band, Marshall Tucker Band, and Lynyrd Skynyrd, to Molly Hatchet, Blackfoot, The Outlaws and more. Author Martin Popoff does an outstanding job of digging deep and providing factual information on lesser'known, yet equally important groups such as Cowboy, Doc Holliday, Jackyl, The Henry Paul Band, and Point Blank. All of the bands are rated between a one and a 10, and in the eyes of this writer, Martin pretty much hits the nail on the head with his ratings.

One of the great surprises in this book is the nearly 150 photographs of album covers, some pretty obscure, such as ones from Artimus Pyle Band, Beaverteeth, Bonnie Bramlett, and The Ailen Collins Band.

As with many of the Collector's Guide Publishing titles, there is a free CD inside a pocket within the back cover. This one features tracks by The Allman Brothers, Atlanta Rhythm Section, Elvin Bishop, Dixie Dreggs, Steve Earle, Hydra, Lynyrd Skynyrd, Sea Level, and Wet Willie. Heck, the CD is almost worth the price of the book itself.

Southern Rock Review will be a welcome addition to any Southern rock fans library. It's a valuable resource for rock music historians, writers or regular listeners of good Southern music.

- Michael Buffalo Smith

Maestro's solo recordings, including the stringladen "Model Girl" and the strolling "What A Surprise," are contained on this disc as well).

This compilation features only The Crests' Coed Records recordings; although reference is made in the liner notes to their first recording, "The Sweetest One," it is not included on this CD. Neither do any of The Crests' post-Coed recordings appear. Still, 20 All-Time Greatest Hits is a fascinating snapshot of the career of one of the top doo-wop groups of the 1950s, and is a must-own for any doo-wop fan

- Chuck Miller

(Please see Reissues page 48)

GOLDMINE UNIT SPACE ADS

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- 5. Clearly identify whether your ad is a set sale or auction.
- Avoid mixing the two in the same ad; if you must, have separate sections for set-sale and auction items.
- Include your name, address, and telephone/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

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

SET SALE GUIDELINES FOR SELLERS

- Only advertise items you have. Because of ad deadlines, some dealers will assume they will
 have new material based on release dates given by record companies. In the long run, it's
 better to wait until you actually have an item to put it in your ad.
- State all your policies in the ad. Examples include method of payment, whether (and at what times) you will accept telephone calls, and whether to reserve items or send money immediately.
- 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

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

AUCTION GUIDELINES FOR SELLERS

- Set minimum bids on any item you won't sell for less. You also can set an auction-wide minimum; different minimums on different parts of the auction; or no minimums at all. Avoid "Ridiculous bids will be rejected" or similar phrases; you can't assume that everyone knows what a "ridiculous bid" is. Instead, take the time to set minimums.
- 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:

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RHYTHM & BLUES - ROCKABILLY - ROCK & ROLL - GARAGE - 45 RPM PT. IV

Allen Radwill 23 Hunte Minimum Bid-\$4.50 per s Bob Harris & Kings Fourt Donna Harris & Group V regory Harris & Group V facene Harris & Group V like Harris & Group V in Permit Harnpton,New Jersey 08088.Phone 609-953-5473. ould rather not bid & want to know high bid-call me ely Crowded Street/Teeny Weeny/VCr+ (White1963) Peppermint Harris(Jew-Phil Harris(RCA WB) Rolf Harris(Epic 9596)

Allen Kadwill 21 Hunters Lanc-Southamption, New Jersey (3808, Phone 609-953; 5473. Minimum Bid: 54:50 per record II vou would rather not bid & want to know high bid-call me 30e flarris & Kings FourtKent o Tobi-Lonely Crowded Street/Teeny Weeny/V(r+ (White1061)) Donal Jurris (MRC 108:71-HE Was Almood PersuadedM) Waterone Harris & Group Valuati 727; Hust Don't Inderfrand/Guess Who/M [1961] Waterone Harris & Group Valuati 727; Hust Don't Inderfrand/Guess Who/M [1961] Waterone Harris & Group Valuati 727; Hust Don't Inderfrand/Guess Who/M [1961] Waterone Harris & Group Valuati 727; Hust Don't Inderfrand/Guess Who/M [1961] Waterone Harris & Group Valuati 727; Hust Don't Inderfrand/Guess Who/M [1961] Waterone Harris & Group Valuati 727; Hust Don't Inderfrand/Guess Who/M [1961] Perpermit Harris(Exe VH V-R'). The Thing/V/C' (Call on others.) Stoff Harris(Epic 9596) The Me Kangaroo Down Sport/PS/M- or (MGM [14103)-Two Little Boys/M-Cel Jarris(Fing) 40301 Pickon II OwerSDoor That Leads To Heaver/M (1962) Thurston Harris(Aladini 3198) Little Bitty Pretty One/VCF or (1gp 597) Flowire Gonna Need Me/M Water Harris(King 4085)-Quert Whiskey/Down Boy Down/M (1962) To (Took 100) Poff I to School Agarity/Gr or (Luggermati405)-Louise You VG+ or (Dook 100) Poff I to School Agarity/Gr or (Luggermati405)-Louise You VG+ or (Dook 100) Poff I to School Agarity/Gr or (Luggermati405)-Louise You VG+ or (Dook 100) Poff I to School Agarity/Gr or (Luggermati405)-Louise You VG+ or (Dook 100) Poff I to School Agarity/Gr or (Luggermati405)-Louise You VG+ or (Dook 100) Poff I to School Agarity/Gr or (Luggermati405)-Louise You VG+ or (Dook 100) Poff I to School Agarity/Gr or (Luggermati405)-Louise You VG+ bit Harris(King 4083)-Picko 100 Picko 100 Pick

The Hawking Timps Budden (1994) A set of the set of the

radie Rock/M-- "I'm I carving It All Up, To Yow/Corrida Mash/VG+)ne, Two, L Love You/Without A Cause/M-- (Min Rid-\$100) - Who Do You Love/They I're Not Forgetting You/M- (White-1967) 0)-Love's Got A Hold On Me/Right Place, Wrong Time/M-y/M-

Hearbreakers(Mern w-Hearbreakers) Ernet 70 Hearbreakers(Vik 026 Heart Breakers (Vik 026 Heart Strakers (P&M 4 Heart Throbs(Overture Hearts(Th 710)-Dear Hearts(Chancellor 105; Hearts (Chancellor 105; Hearts & Flowers(Cap) Adam Hebert(Swallow Mark Helton(Showbud Bill Henderson(Vez Ja Victor es sour A noie on merxign Flace, wrong Time-M-VighteVCH-r of L&S 1003. There Arc So Many Ways/VG+ or (Mem r (Zells 3372-A' Thousand Years From Todey/M-in My Honor/HS Unbeltewhelder(M (min field-S12) 2167)- Tim Angel/She Sang Hymas Out Of Tune/M-7-For The Last Time/Open The Door/VG+ 1)-My Baby Just Left MerRose Covered Grave/VG+ 1)-Sweet Georgia Brown/My How The Time Goes By/M- (1961) -Blues For A Four-String Guitar/VG+ or (1079)-Trute-Steps/VG+ V/G+ or (Signature 1200)-Hey Chick/M- or (Cub 903)-Tudie/VG++ +Flycho VG- or (729)-Busy Flintin/VG+ or (712)-I'm Big Boy Now/VG+ eting M--Hearis ... Adam Hebert(Swaitow, Mark Helton/Showbuds Bill Henderson(Vee Jay Joe Henderson(Vee Jay Joe Henderson(Todd 10 or (1085)-Love Mc Ss Bobby Hendricks(Sue 7) or (706)-Lichy Twitch Henhouse Five Plus Tw Hennietta-The Singing ---- Wenry(Argo)

In The Mood/Classical Cluck/VG+ 11278)-A Poultry Production/VG+ (Call on 2,000 other to No Home/VG+ or (5388)-Always Hurt One You Love (G++ or (5378)-Bui, 1 Do/M- or (Part.4500)-Green Frog. larence Henry(Argo /VG++ or (5395)-W

Clarence Henry(AFgo 5259)-Aint Got No Home/VGF or (5388)-Always Hur One You Love Note /VG++ or (539)-Mix Got No UG++ or (5378)-Built DoW- or (Par-4500)-Green Frog Gene Henslee(MeI-O-Dy 110)-Houtiful Women/Stambles/VG-Herb Henson(Abbott 182-Yol Jaloy, YMan Holda Lightmig In His Hands/VG+ Herb Henson(Abbott 182-Yol Jaloy, YMan Holda Lightmig In His Hands/VG+ Herb K Kay(King 4849) DJ-Wc Du/Right To Be Jealous Honey/M-Pervis Herder Imme L5-44 Nou (1r)/M- (1963) Herd Hensley Call Singer And Singer Gene Henslee(Mei-Herb Henson(Abbott Herb & Kay(King 48-Pervis Herder(Jamie Heritage(Pip 8921)-V

Marty Hill & Group Acco h145)-Romy Hill & Group Acco h145)-Romy Hill & Group Carol and Acco Hiltoppers(Dot EP 113)-P S. 11 Hippics/Parkway 863)-Memory 1 Hi-Toppers/Star Satellite 7114)-Bobby Hoad (Promenade 9)-All SI Hobbits(Decca 32226)-Sumy Date Eddie Hodges Carden-Johnt Pretend/Changing/VG+ 2b/Lonely Teardrops/Smoke Gets In Your Eyes/VG+ 0b/Make Me Know I/VBe My Baby/VG+ (White-1961) 1 ove You & 3/PC/VG+ (Call on others.)

larty Fill & Group Atxo bi 45-1Jonn Pretend/Changing/VG+ onry Hill & Group (2014) 143-51-Lonely TeardropySmoke Certs In Your Eyes/VG+ (White-1961) Illeopper(100) 116 / 131-183-1000 (2014) 1160 or others) ipples/Parkway 863). Memory 1 and VG+ bib Head (157 131-187). A set of the Arrow Core of the Certes 11980) obb Head (157 131-187). A set of the Certes 110 or others) ipples/Parkway 863). Memory 1 and VG+ the Mediate Cancer 1397-1101 (crona Knock On Your Door/PS/M- or (1421)-(Girls) Made To Love/VG+ or (1410)-Bandit Of My Dreams/VG+ or (Auron 153)-New Orleans/VG+ set Fouges 4 (crong Assoc Arriss 116)-Till Then My Love/Spark/ed/M- (White-1959) laire Hogan(MGM 13839-11m Always Drank In San Francisco/M- or (13860)-Boozers&Losers o-file 3 (Thunderfind 1950-1101 (crona Knock On Your Door/PS/M- or (1421)-(Girls) Made To Love/VG+ or (1410)-Bandit Of My Dreams/VG+ or (1956) (call no more novelliss) and Holem/Donne 1319-Love You So/VG++ or (1324)-Gee Bul Th Lonesame/M-illie Holday(CE 7 91:50)-Love You So/VG++ or (1324)-Gee Bul Th Lonesame/M-Won T Be MeA- or (622-19)-Kod, Country And My Baby/M-- urly Holiday(KC A 7499)-Young Ideas/VG+ or (7349)-Luiu Had A Baby/VG+ or (Coral 62319)-Hi Won T Be MeA- or (622-19)-Kod, Country And My Baby/M-- urly Holiday(KC A 7499)-Young Ideas/VG+ or (1323)-Gonna Use What Holiday (KC A 7499)-Young Ideas/VG+ or (1401): 132022-Baby I Love You/VG+ or 1320.16; Olive Me Your I ove YG+ or (1325)-Gonna Use What Holiday (KC A 749)-Young Ideas/VG+ or (1401): 13202-Baby I Love You/VG+ trin Holiday(KC A 749)-Young Ideas/VG+ or (1205)-Gonna Use What Holiday (KC A 749)-Young Ideas/VG+ or (1400)-Wint 13202-Baby I Love You/VG+ trin Holiday(KC A 749)-Young Ideas/VG+ or (1205)-Gonna Use What Holiday (KC A 749)-Young Ideas/VG+ or (1206)-Hite-Holiday (KC A 749)-Lite Holiday (KC A 749)-Young Ideas/VG+ or (1206)-Hite-Holiday (KC A 749)-Lite Holiday (KC A 749)-Young Ideas/VG+ or (1207)-Hite-Holiday (KC A 749)-Lite Holiday (KC A 749)-Young Ideas/VG+ or (1207)-Hite-Holiday (KC A 749)-Lite Holiday (KC A 749)-Youn Priv Hope & Badmi ynn Hope (Aladdin Girl Of My Dream ohnny Hopkins(Sal Ightning Hopkins(Sal Woman/VG+ (Mir or (Jewel 788)-Bad (816)-Mr.Charley/ inda Honkinst Ateo

runnetsrev. 312)-Strollin Zhou Dane/VG+ Johnn Horton & Group(b): 334-Nissin Ny Little Marine/VG+ Johnny Horton(Col.41782)-North to Alaska/PS/M- or (41339)-Battle Of New Orieans/PS "N- or Philips S84-Holland-Honky Tonk Man/VG+ (Call on 25 others.) Hot Soug(Rama 775) You Took Me By Surprise/Getting."In My Way Aagin/VG+ Hotlega(Capitol 2886)-Neaderhal Man/YOU Didn't Like It Cause You Didn't Think Of It/VG+ Houtag0 Capitol 2886)-Neaderhal Man/YOE-His Bat Criv Police/Lonely Man/VG+4 (1047) Dal Houston/Dale & Kristek Montel 098/B-His Bat Criv Police/Lonely Man/VG+4 (1047) -Super Fox/M-ntel 908)-Big Bad City Police/Lonely Man/VG++ (1962) Iscripti-Blue Prelude/Im Sorry Made You Cry/VG+(1955)

nn Houston & Group(Thunder 101)-Ginchy Little Baby/Standing On Your Doorstep:M--ank Houston & Grp(B&F-1323)-I Know Now I Was Wrong/Why Did You Lie/VG+ (White1960) eddie Houston & Group(Captan (922-Willing To Try/Everybody's Got A Right/VG+ (Black-1962 e Houston(Cash 1018) frouble, & Worries/VG+ or (Modern 16)-All Night Long/M-

Big 160 ird(Spec 110. emporaneous Boogie/M)-Oh Happy Day/VG+or (316-red wax)Rain Rain/VG+

M. h Could Fall In Love Again/One You Slip Around With/VG D/Cold Little Girl/Memories OF A Fool/VG -foor>11:5 Howdy Doody Time/M-call on other TV-related recor-or/VG or (191014)-300 Pounds OF Joy/M or (1968)-M, Mind ues/VG er (1879)-Poor Boy/VG+ ver (Cadet 7013)-TailDragge viDeore Tail/One-Poor Boy/VG+ ver (Cadet 7013)-TailDragge Howard Challenge \$00(9)-1 Wish Howard & Group(Imperial 568, Howard 2004) & Butland Bab(Co. 1) How1 The Good(Rare Larth 5045 DJ) How1in Wolf(Chess 1923)-Killing Hi Is Ramblin/M or (1726)-Howlin Bi Viuva Hubbard(ABC 9982) Whith Jorden 2005 VG+ or (1679)-Poor Day / Son (200) 'ony Tail/VG+ e The Sailor Man/Bronx Stomp/VG+ (Rock version) Mincler/M-Popeye 720)-N t Make [1] 2019 The advance matching with the second of the second processing of the second procesing of the second processin

Da/Em/M-[11] Feels Good, Do IV/G+ or (Wheel 320015)PeacefulChildh i-f or (1236)-J Just Don'K Know What To Do With or (1231)-So Lonel/Y/G+ or (1261)Winnes/VG+ %op In ThereV/G+ or (1261)Winnes/VG+ Bot 15880-City Lights/VG+ or (Atlantic 111) She's GoneV/G+ or (118)-Shooty Boot/YG+ or Ahout The Bluez/H- or (Golding: 5010)-ITS

Sav/VG+)-As Long As I Have You/VG+ (Jimmy DeKnight involve) That The Right Thing To Do/Not Yet/VG+ vine Ways/M- (Call on 10 others) Lowe/VG+ or (3003)-1 et Ther Jack Hunter(Gotham 802-red w Susan Hunter(Decca 29152)-Wa Tab Hunter(Dot 15548)-Ninety Hunters(Crest 10186)-hilder(Can

Loxe/VG+'or 21003)-1 et 1 hem Sav/VG+ Jack Hunter(Decca 29152)-Was That The Right Thing To Do/Not Yet/VG+ Tab Hunter(Dot 1554)-Wiss That The Right Thing To Do/Not Yet/VG+ Hunticater(Dot 1554)-Wiss That The Right Thing To Do/Not Yet/VG+ Hunticater(Dot 1554)-Wiss That The Right Thing To Do/Not Yet/VG+ Hunticater(Audivox 100)-Francionyl Keep Crying/VG++ (White-1953) Ferlin Husky(Captol IP 1516)- Wiss 2017 A Dove & 2017 You Were Me/VG+ Hunricater(Audivox 100)-Francionyl Keep Crying/VG++ (White-1953) Ferlin Husky(Captol IP 1516)- Wiss 2017 AD verse & 2017 You Were Me/VG+ Hunricater(Audivox 100)-Francionyl Keep Crying/VG++ (White-1953) Ferlin Husky(Captol IP 1516)- Wiss 2017 AD verse & 2017 You Were Me/VG+ Hunricater(Audivox 100)-Francionyl Keep Crying/VG++ (Mhite-1953) Ferlin Husky(Captol IP 1516)- Wiss 2017 AD verse & 2017 You Were Me/VG+ Hunricater(JA) 2017 J. Know/YG-Hunter(Call on 250 OF) Sister(JA) 2017 J. France (Sandae Corth & Chuir)-Issa Dancers Of Korfu/The Minotaur/YG-Huski Sister(JA) 2017 J. Know/YG-Hunter(JA) 2017 J. Ian & Zodiace/Philips 402-44-Crying Game/Living Loving Wreck/YG+ Ideals(Decca 20800)-Hx League Lover/DM-He & Baby/YG+ Ideals(Decca 20800)-Hx League Lover/DM-HC + 1079)- mime/YG++ 079, mime/YG++ Iduits(Riverside 4505)-School For Airplane Printes/The Spontscaster/VG+ Ideals(Decca 20800)-Hx League Lover/DM-HC + 1079)- mime/YG++ 079, mime/YG++ Iduits(Riverside 4505)-School For Airplane Printes/The Spontscaster/VG+ Ideals(Decca 20800)-Hx League Lover/DM-HC + 1079)- mime/YG++ Iduits(Riverside 4505)-School For Airplane Printes/The Spontscaster/VG+ Ideals(Decca 20800)-Hx League Lover/YG++ Iduits(Riverside 4505)-School For Airplane Printes/The Spontscaster/VG+ Iduits(Riverside 4505)-School For Airplane Printes/The Sp

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Gordon Jennings & Swing Kings(Skyrocket 1003)-I Saw You Cheatin'Last Night/VG+ Dick Jensen(P13504)-(Joing Lip The Mountain/M- or (Probe 468)-Im Good For You/VG++ Kris Jensen(Mickory 1173)-Torture/M- or (1243)-Lookin For Love/VG+or(1195)-Don't Take

Gey & Time Machinet Raoss.
 Little Willis John King 51081-Talk 10 nm.
 Little Willis John King 51081-Talk 10 nm.
 Slow/VG or (5142)-1 et's Rock. While Rockin's Good/VG or (502-m).
 Gey & Time Machinet Raoss.
 Cristal All VL 10x et Belongs. To YouVG or (5400-Half Active Control Contro

Johnny & J. Tie Javd F. airbanks 2001 H. Lugene/Baby DovM (White-1961) Johnny GL & Bobby (M. 3004) - Cuten Field Sometimes J. Petel Like A Methericss Child M. Bib Johns (R. A. Shi Can, New The Khool For LowPlant Of An Angel/VGT Herty, Ohispane & Groupe (All 106-1)-Pearns Vere Money/VE+ (MB-S25.00) Bubber Johnson (Ling 4086). Curidential/VOF or (1309) - Mode/Val J. Lift White Lies/VG+(Call on othe Brownie Johnson (Ling 4086). Curidential/VOF or (1309) - Mode/Val J. Lift White Lies/VG+(Call on othe Brownie Johnson (Ling 4086). Curidential/VOF or (1309) - Mode/Val J. Huite (1824). MJ One Desire/VG or (1001) - Dif Lift Girl Bont C:/VG or (4872). Wonderful Thing/VG Beddy & Elis Johnson (Herver V7075). Don't Want Nobody/VG+ (Call on 20 others.) Herb Johnson & Group (2017) - Dif Lift Girl Bont C:/VG or (1872). Wonderful Thing/VG Beddy & Elis Johnson (Herver V7075). Don't Want Nobody/VG+ (VHite-1958) Jeanie Johnson (K) and 310). J. Herb/Crying Bluezh/F. (1958) Jeanie Johnson (K) and SJ-You Go What I Takae/VG+ or (24). Wilndow/VG+ (White-1958) Jeanie Johnson (K) and SJ-You Go What I Takae/VG+ or (24). Histor M. Glack, Market J. Johnson (J. A. 185). You Go What I Takae/VG+ or (24). Histor M. Glack, Market J. Johnson (J. A. 185). You Go What I Takae/VG+ or (24). Histor M. Glack, Market J. Johnson (J. A. 185). You Go What I Takae/VG+ or (24). Histor M. Glack, Market J. Johnson (J. A. 185). You Go What I Takae/VG+ or (24). Jakae J. Johnson (J. A. 185). You Go What I Takae/VG+ or (24). Jakae J. Johnson (J. A. 185). You Go You Hint I Takae/VG+ or (24). Jakae J. Jakae

Bill Judis & Jury (NRC [119):Hlowing Rock/YG+ (Call on 2,000 other instrumentals).
 Kain Twins Retrussive, EP 101 90-Fincer-Whend & 3700 PC/YG or (Docca 30642)-When/M-or (31045)-Dream Of MeV/G+ or (30807)-Only Beginning/YG
 or (31169)-Zing Went The String:YG+ or (3111)-True To You/YG+
 Kitty Kallen(Decca 2505)-Cermany-Forget Me Not/New Kind Of Lowin/YG+
 Kenny Karen & Group(Cal-2538)-Sitteen Years Ago Tonight/M- or (42264)-Light In Window/VG-Harry Karl(Capiol 252)-Yokohuma Mama/YG+ or (257)-Yellow Rose Of Osalaz/YG+
 Martina Karry Karl(Capiol 252)-Yokohuma Mama/YG+ or (3257)-Yellow Rose Of Osalaz/YG+
 Martina Karry Karl(Capiol 252)-Yokohuma Mama/YG+ or (3257)-Yellow Rose Of Osalaz/YG+
 Martina Karry Karl(Capiol 252)-Yokohuma Mama/YG+ or (3257)-Yellow Rose Of Osalaz/YG+
 Martina Karry Karl(Capiol 252)-Yokohuma Mama/YG+ or (3257)-Yellow Rose Of Osalaz/YG+
 Martina Karry Karl(Capiol 272)-Yokohuma Mama/YG+ or (3257)-Yellow Rose Of Osalaz/YG+
 Martina Kard(Capiol 252)-Yokohuma Mama/YG+ or (3257)-Yellow Rose Of Osalaz/YG+
 Martina Kard(Capiol 263)-Wok3 Gonna Like You Home/Baby/YG+ (1958)
 Kay S(Promende 543)-You Cheuta/TG Know Him Is To Love Ilim/YG+
 Certa Gut/YG+ or (427 DJ)-Real Man/YG or (627)-Te-Ta-Te-Ta/YG+
 Certa Gut/YG+ or (427 DJ)-Real Man/YG or (627)-YG+
 Katy Keegaan(Compass, 7013)-Yalley of The Dolls/M- or (Malibu 1219)-The Good Life/YG+
 Kathy Keegaan(Compass, 7013)-Yalley of The Dolls/M- or (Malibu 1219)-The Good Life/YG+
 Keith & Admirations(10:43268)-Dream Carava of Lonety Mer/M Keith & Admirations(10:43268)-Dream Carava of Lonety Mer/M Keith & Admirations(10:43268)-Dream Carava of Lonety Mer/M Keith (Mercu 77746)-Im So Proud/PS/M- (Call on others.)
 Keith & Admirations(10:43268)-Dream Carava of Lonety Mer/M Keith & Adm

Keystoners(Epii, 9187). The Magic Kiss/Affer I Propose/VG+ Keytones(Uf Town 104). Evseren Wonders Of The World/VG+ (Min Bid-515.00) The KidOkeh '1199-The Pons Supid Ponv/VG+ (vocal) generge Killebrewith '14-11al' Hexten Half Heatrache/VG+ (Gene Prinev cover) Kim Sisters(Mousuneat 329) Werk Going Back Together M- or Lipti. 1172)-Ching Chang/VG+ Adrana Kimbervit all located Circumstance M- 1173. Heconsider Baby/VG+ Adrana Kimbervit all located Circumstance M- 1173. Heconsider Baby/VG+ Adrana Kimbervit all-108 World Circumstance M- 1173. Heconsider Baby/VG+ All Rich Market M- 1975. Time Has Come/Need You By My Side/M- (1959) Cail on more: 0 Ris King(Abbett 1002)-World You Do IVCarve My Nittals In The Dinger/VG+ Carole King(Dimension 1004). School Bells Are Ringing/VG+ or (1009)-He's A Bad Boy-VG-Chickic King & Hurssteratorial 2014-Chapel Bellz/Just Walking In The Rain/M-Claude King(Information 1004). School Bells Are Ringing/VG+ or (1009)-He's A Bad Boy-VG-Chickic King & Hurssteratorial 2014-Chapel Bellz/Just Walking In The Rain/M-Claude King Information 1004). School Bells Are Ringing / VG+ or (1009)-He's A Bad Boy-VG-Chickic King & Hurssteratorial 2014-Chapel Bellz/Just Walking In The Rain/M-Claude King Information 1004). School Bells Are Ringing / VG+ or (1009)-He's A Bad Boy-VG-chickic King & Hurssteratorial 2014-Chapel Bellz/Just Walking In The Rain/M-chickie (Circum) (2014). School Bells Are Ringing / VG+ or (2430)-Don't Take It So Hard/VG+ or (12415)-He Wornan/VG+ or (12422)-Fin Tore Down/VG or (12428)-See See Baby/VG+ or (12415)-Line-sone Whistel BuszM- or (12452)-Wint About Love/VG+ or (12415)-Line-Sin Wornan/VG+ or (12422)-Wint About Love/VG+ Het King & GruupHell 150+That's All You've Gorta Do/VG+ Met King & GruupHell 150+That's All You've Gorta Do/VG+ Het King & GruupHell 150+That's All You've Gorta Do/VG+ Met King & GruupHell 150+That's All You've Gorta Do/VG+ Met King & GruupHell 150+That's All You've Gorta Do/VG+ Met King & GruupHell 150+That's All You've Gorta Do/VG+ Met King & GruupHell 150

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World Radio History

RHYTHM & BLUES - ROCKABILLY - ROCK & ROLL - GARAGE - 45 RPM PT. IV Kings (VKMGM (224)) (Visilie Off Trail Stumbling M(White-1956)	RARE ELVIS ELVIS FOR SALE	SILENT KNIGHT RECORDS 5215 Iron Bridge Rd., Richmond, VA 23234-4705 E-mail: silentknightrecords@worldnet.att.net Web site: http://home.att.net/silentknightrecords
k ingement Laart Vest. 11 Sulterter Beitrer II: Weekend VU- k ingement Laart Vest. 11 Sulterter Beitrer II: Weekend VU- Green Guant XII: et al. 1 Her Clark VI- et al. 10 fold-freed MetVCr Kington Erick and Sulter II: Bis hen Daole PPCVG- (Ed) on 35 others Kingtones Cottline Adubti Liberter II: Sulter Anymoreth- (Min Bid-S20.00) Kip & KenfCraader 119-H: Nice Tota B. Alves Provider (Ed) on 35 others Kingtones Cottline Adubti Liberter II: Sulter Anymoreth- (Min Bid-S20.00) Kip & KenfCraader 119-H: Nice Tota B. Alves Provider (Ed) and 35 others Kingtones Cottline Adubti Liberter II: Sulter Anymoreth- (Min Bid-S20.00) Kip & KenfCraader 119-H: Nice Tota B. Alves Provider (Min Bid-S20.00) Kip & KenfCraader 119-H: Nice Tota B. Alves Provider (Min Bid-S20.00) Kip & KenfCraader 119-H: Nice Wast Alves Total With A woman/VG- Kippington Lobget Nick Liberter (Journal VII) Kathy Kinthyl Amort Tiber Wast Mast Mean For TwetCh, So Lonesome Blues/VG+ Eddie Krifk RCA. S28: 7). Wannen Tiberter Control Wag/M- Lack Kirst Ad. 10:25: Wast Tiberter To Donnal't & All Over Now/VG+ Kitten (Linart 2010) - Vieture II: an Unit A. Kontrol Wag/M- Kitten (Linart 2010) - Vieture II: an Unit Min (Min Yieter Song/M- Kitten (Linart 2010) - Vieture II: an Unit A Kontrol Yag/M- Kitten (Linart 2010) - Vieture II: an Unit Min (Min Yieter Song/M- Kitten (Linart 2010) - Vieture II: an Unit Min (Min Yieter Song/M- Kitten (Linart 2010) - Vieture II: an Unit Min (Min Yieter) Song/M- Kitten (Linart 10: Suiter Songer Min (Min Yieter) Song/M- (Christis Kitterhockers(II: A Natural 30: Work Vieture Song/Work) - (KCA 7892) - Anytine Min (Min 2010) Baker Kingint Represe Hill (JU) Wiet II: fort Wings Sole World- or (KCA 7892) - Anytine H All Hob Kingin Foorther (Lin Winn You ve Gir LowelGorta Have A New Dress/M- Earl Kingint & Greage Kellev (KI: 1002) - Lines Roll/M- Mare Kingint & Greage Kellev (KI: 1002) - Lines Roll/M- Mare Kingint Foorther (Lin Winn You ve Gir LowelGorta Have A New Dress/M- Earl Kingint & Greage Kellev (KI: 1002) - L	Scrious Inquiries Only Lorandlar@aol.com Attn: Larry • (925) 798-8082 1. "Elvis Christmas Album" - rare and hard to find - New Zealand issue - Loc 1035. same song tilles to the US, but different cover. Cover - VG/Record - VG - has scuffs both sides/scratches - Black labe (1957). Make offer, 'Elvis as Recorded AI Madison Square Garden. 'RCA Promo special 2-record set for adio station only anded for your convenience. SPS - 33 - 571-1 (LSP-4776). Promotional album - Not for sale. Cover - VG/Record - VG-, White label (1972). "Make offer, 'Elvis as Recorded AI Madison Square Garden. 'RCA Promo special 2-record set for adio station only - Elvis as Recorded AI Madison Square Garden. 'RCA - Elvis - Japan R4P-5032. Quad 4 - Channel with/VOBI outstanding condition. Orange label (1972). "Make offer - Elvis Recorded Li Madison Square Garden.' RCA - Elvis - Japan R4P-5032. Quad 4 - Channel with/VOBI outstanding condition. Orange label (1972). "Make offer - Elvis Recorded Li Madison Square Garden.' RCA - Elvis - Japan R4P-5032. Quad 4 - Channel with/VOBI outstanding condition. Orange label (1972). "Make offer - Elvis Recorded Li Med Nuclear Memphis,' Quad Disc, RCA (1974) - APD1 - 0606. Lower left comer - has cu-out noth. Mint/mint. Make offer. ' Elvis Recorded Live On Stage in Memphis,' Quad Disc, RCA (1974) - APD1 - 0606. Lower left comer - has cu-out noth. Mint/mint. Make offer. ' Elvis Kassin' Coussis, '' Metro - Goldwyn- Mayer presents: Radio Sport Announcement. 33 1/3 PRM. mint '' Make offer. '' Sin kassin' Coussis, '' Metro - Goldwyn- Mayer presents: Radio Sport Announcement. 33 1/3 PRM. mint '' Sin Records Presents Sun County, '' Rick can and roll, Vol 3 - two Elvis tracks. Elvis on cwer with other artist: '' Sin Label - Reproduction mint/VG+. "Make offer. '' Sin kassin' Coussin, '' Metro - Goldwyn- Mayer presents: Radio Sport Announcement. 33 1/3 PRM. '' Make offer. '' Sin kassin' Coussing.'' Metro - Goldwyn- Mayer presents: Radio Sport Announcement. 33 1/3 PRM. '' Make offer. '' Sin kassin' Coussing Camden): Teal	<pre>************************************</pre>
Chris Lamar & Group(Dan E) 121-Love So True/Treat Mc So Good/M (Black-1962)	Cutrile Sister." JB 13547: Blue vinvi. Promo not for sale: mint (1983). Make offer: Or buy all promo color vinvis (1983). Make offer: Mak	 "Aloha From Hawaii" He 120 "Aloha From Hawaii" Blue Vinyi - Book H 135 "Fund in Acapulca" mono silver letters H 135 "Fund in Acapulca" mono Hill Hermitian Hermitian
Lee LamartEra 1041-1 Econage Pedul Prulhers/M- of (1050)-king OT ner Mountail M/(1057) Polly Lamar(No-Clear 1182)-Im A Good Gall (But I'm 1,000 Miles From Harroy M- Jenny Lee Lambert & Group Musicor 1010)-First Summer Of Our Love/Mr. Scientistry/G- Lamp Sisterg Duke 427-A Wuran With The Blues/Thought It Was All Over/M- Tiero Lance & Classice/Promu 1010)-Blue Moon/Little Boy, Loss/WG- Rick Lamoelog(118) Sciell, Take We To Your Leader/WG+ of (Monclair 6013)-Rollin River/VG+ Cornie Landers(118) Sciell, Take We To Your Leader/WG+ of (Monclair 6013)-Rollin River/VG+ Cornie Landers(118) Sciell, Take We To Your Leader/WG+ of (Monclair 6013)-Rollin River/VG+ Cornie Landers(118) Sciell, Take We To Your Leader/WG+ of (Monclair 6013)-Rollin River/VG+ Cornie Landers(118) Sciell, Take We To Your Leader/WG+ of (Monclair 6013)-Rollin River/VG+ Cornie Landers(118) Sciell, Take We To Your Leader/WG+ of (Monclair 6013)-Rollin River/VG+ Cornie Landers(118) Sciell, Take (Inter-VG+ Cornie Landers(118) Sciell, Take (Inter-VG+ or (741):2217), Babs (Cone (Inter-VG+ Billy Lander(Rollin 1001)-New Ngpil TramDor' Lead Me OrWG+ (1961) Billy Lander(Rollin 1001)-New Ngpil TramDor' Lead Me OrWG+ (1961) Miles Somenesef Line cho2/- Constantiv/Let Your Constence-//G++(MB-513)	<u>ELVIS SALE</u> <u>JOE KLINSKY P.O. BOX 060129 BROOKLYN. NY 11206-0129 USA</u> The following records are one of a kind Elvis records at set sole pricing. Grading is based on conservative methods and satisfaction is guaranteed or money will be nefunded. Add a fixed price of \$3.00 to cover postage and insurance up to a value of \$100.00, and add 10 cents per necord over 10 necords ordered. I am also selling Doowop & oldies 45RPA records, EP's and LP's as well as pop, rock and Beatles. Send SASE for list but specify your interests. Check out my sole lists on www.50sFan.com. Any questions, write me: FiftiesFan@yahoo.com	RECORD EXCHANGE
Pete Lane & Bernice Stanlict/mperial 8206-blue/John's Reply/1-2-3-Ski-Doo/VG+ Robbie Lane & Discriptes/Hawk 05-All The Big BoyZant Love A Funny Thing/VG- Ziggy Lane & Group/Carousel 2001-A Woman Was The Root Of My TroubleMe (1959) Lane Bros(RCA FP 4175-No (V) C Lips Of Wine & 3/VG or (2220) Seption In A SackU/G+ or (7304)-Little BrotherM or (710)-Point Tempt Me Baby/M- or (720- Don Lang & The Marantatick (N-NU)-For VM or or (9) Summer/VG+ (Wine-1961) Ros Lang & Kinsmein Rath HowtDesiga 302100-Last Train/Ketkb/VG+ Log Langtran Rom (714)-F Rost Wanted V on Be A "Singar 7M+ (FK take-off).	FART TITLE FARDBAS 458PM ALL SHOOK UP RCA 796 B. D. T. V6+ COV. PEICE NOTE 458PM HOUND DG6/DON'T BE CRUEL RCA 796 B. D. T. V6+ V6+	1977 2001 JEAN HAFFNER RECORD EXCHANGE 5840 HAMPTON AVE. ST. LOUIS, MISSOURI 63109 INTERNET RecordExch gaol com PHONE (314) 832-2249 FAX (314) 832-3220
Larsen Sisters(Eighteen 2017) Gröma Ger Along Without You Now/Don't Knock. The Rock/VG+ GreyPe Larson & Topperof Jong, 245-blog Shop/M-t great cover version], last Worl/Atco 6498-PDen 11 ght ItCan't Stop Loving You VG+ Harry Laurele & Group/Return 102-by es Bubly/Nobing Gerein Simpositile/VG+ (1959) Laurelet ABC, 1004N J/Heture 011 over Land, Interface Return 102-Bibly (1959), and the stop Loving You VG+ Return 102-Bibly (1959), and the stop Loving You VG+ Return 102-Bibly (1959), and the stop Loving You YG+ Return 102-Bibly (1950), and the stop Loving You YG+ Return 102-Bibly (1950), and the stop Loving You YG+ Return 102-Bibly (1950), and the stop Loving YOC Return 102-Bibly (1950), and the stop Loving YOC Harden 1000, and YOC Return 102-Bibly (1950), and the stop Loving YOC Harden 102-Bibly (1950), and YOC Return 12-Bibly (1950), and the stop Think Of Med Can't Give You Anything But Love/M (159 Johnny Law Fender 2012-Danie You Fiver Think Of Med Can't Give You Anything But Love/M (159 Johnny Law Fender 2012-Danie You Fiver Think Of Med Can't Give You Anything But Love/M (1963) Steve Lawrence & Group Mark X: 2005-Come My Linfe Baby/YOC (Min Bide S10700) Lind Lawrence & Group Mark X: 2005-Come My Linfe Baby/YOC (Call on 600) theres) Chie Lawrence & Group Mark X: 2005-Come My Linfe Baby/YOC (Call on 600) theres) Chie Lawrence & Group Mark X: 2005-Come My Linfe Baby/YOC (Call on 600) theres) Chie Lawrence & Group Mark X: 2005-Come My Linfe Baby/YOC (Call on 600) theres) Chie Lawrence & Group Mark X: 2005-Come My Linfe Baby/YOC (Cal	33RPM LP BLUE HAWATI RCA LSP 2426 b O T NM NM 5000 SILVER 33RPM LP CHBISTMAS ALBUM RCA LPM 1951 b O T NM NM 5000 SILVER 33RPM LP ELVIS IS BACK RCA LPM 2231 b O T NM NM 5000 SILVER 33RPM LP ELVIS IS BACK RCA LPM 2231 b O T NM NM 5000 SILVER 33RPM LP GLI BLUES RLA LPM 2231 b O T NM M 5000 SILVER 33RPM LP GLI BLUES RCA LPM 2231 b O T NM M 5000 SILVER 33RPM LP GLI BLUES RCA LPM 2231 b O T NM M 4000 SILVER 33RPM LP POT LUCK RCA LPM 2231 b O T NM M 4500 SILVER 33RPM LP SOME THING FOR EVERVBODY RCA LSP 2370 b O T NM M 46000 SILVER 33RPM LP SOME THING FOR EVERVBODY RCA LSP 2370 b O T NM M 4000 SILVER 33RPM LP EVISTISHIST THING	Featuring one of the largest selections of USED, OUT-OF-PRINT and RARE LP's in the nation! ROCK OLDIES JAZZ VOCALS SOUL CLASSICAL SOUNDTRACKS COUNTRY COMEDY EASY LISTENING FOLK SPIRITUAL and MUCH MORE COMPLETE WORLD-WIDE MAIL ORDER When in St Louis, visit our two locations = 5840 Hampton Ave (314) 832-2249 = 2831 Cherokee St (314) 771-0480
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Damy Laham & Enoughled (10)-Nitzen Cander 25% (Creis core: version) reset Laham & Enoughled (10)-Nitzen Cander April Tomorow Don't Lan On MeM- land Liber 10)-Nitzen Cander April Tomorow Don't Lan On MeM- land Liber 10)-Nitzen Cander April Tomorow Don't Lan On MeM- land Liber 10)-Nitzen Cander April Tomorow Don't Lan On MeM- land Liber 10)-Nitzen Cander April Tomorow Don't Lan On MeM- land Liber 10)-Nitzen Cander April Tomorow Don't Lan On MeM- land Liber 10)-Nitzen Cander Cander April Tomorow Don't Lan On MeM- Hand Liber 10)-Nitzen Cander Cander April Tomorow Don't Lan On MeM- land Liber 10)-Nitzen Cander Cander Cander Land Liber 10, 200 (10)-Nitzen Cander Land Liber 10, 200 (10)	DN'T MISS A SINGLE ISSUE OF GOLDMINE Let us know your new address right away Attach an old mailing label in the space provided and print your new address where indicated. QUESTIONS ABOUT YOUR SUBSCRIPTION? When you write, be sure to include a label. It helps us serve you more promptly. TOSUBSCRIBE OR EXTEND YOUR SUBSCRIPTION— Check the appropriate boxes below: New subscription. Please allow 4-8 weeks for your first copy to be mailed. Renewal subscription. Please include a current address label to insure prompt and proper extension. Digree extension. Pager extension. Prevent State Structure Expires: Mo. Mail To: GOLDMINE, Circulation Dept. 700E. State St., Iola, WI 54990 Name Address City Btate Zip	Rock of Adde De A Male Pop & Inde Purk A New Year Po Box 6146, Mansfield, NG19 8SQ, England Tel: +44-1623-812096 Fax: +44-1623-811739 Display CDS & Memorabilia from around the world Display CDS & Memorabilia from around the world Display CDS & Quality Service Maying trouble finding that rare item? Lock at our extensive stock - there's a good chance we have it! Der 11,000 Pock & Heavy Rock items in stock Approx 5000 Magazines from around the world Over 1500 Picture Discs - 1600 Memorabilia items available Over 1500 Indie titles - Over 1000 Pork items in stock Approx 5000 Magazines from around the world Disc is large selections of Giam. Goth. Prog. Jazz. Mod. Ska. Rockabilly etcl Email Sales@rockofages.uk coms We will email lists just ask! Check out our Website 30,000 items updated weekly Secure online order form Great Images section - pics of some great items in stock Browse through our stock or download full catalogues
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eech ind chong cars people	big bambi self-tifled	Ode Hentage	EP 0595 HTS 35000	8133 8113	vE+	11 15	doggett bill doggett bill	bill dopgett swings a salute to ellington	W Bros King	1452 LP 533	18+ 1811	1111 5 57 4	16 27	tour freshmen	Institution favorites	Capitol Capitol	1 743 F 1189	* <i>g</i> ** * <i>g</i> **	nm
acago altes	self inled a letter to myself	Columbia Brunswick	KGP 24 BE 754188	0433 V K + +	P113 P113	18	domino tats donegan ionnie	let the tour winds blow puttin on the style	Imperial United Art	LP 9153 LA 827	5g+ 001	*2+ nm	10	four treshmen four treshmen	& five saves & five trumpets	Capitol Capitol	r 844 T 763	· g + +	5g+ 5g++
ulites	give more power to the people	Brunswick	BL 754170	\R++	1.84	6	donosan donosan	in concert barabajagal	Eps.	BN 26386 BN 26481	+ j? +	01M	7	tour freshinen	in person and five trumbunes	Capitol	T 1008	11/16	vg++
upmunks upmunks	christmas with the chipmunks christmas w/chipmunks/vol/2	Liberty	LRP 1256 LRP 1343	nni - 6++	15.03 1993	13	denos un denos un	the hurdy gurdy man	Eps. Eps: Elektra	BN 26420	, k + , k +	ν₿+ νΚ+	6	four lads	swing along	Capitol Columbia	DT 683 CL 1299	*E++	nm *£**
ipiounks ordettes	christmas with the chipmunks self-titled	Columbia	LRP 3256 CL 2519	nm \S*	۰2** nm	12	doors	waiting for the sun the soft parade	Elektra	EKS 74024 EKS 75005	vg++ nm	nm	7	four lads four lads	four on the aisle breezin along	Columbia Columbia	CS 8035	nm ×g++	nm sg++
ordettes	harmony time vol 1 harmony time vol 2	Columbia Columbia	CL 6111 CL 6170	*R** VS**	•g++ mn	16	doors doors	la woman self mled	Elektra Elektra	EKS 75011 FKS 74007	nm *g++	nin 1g++	37 26	tour lads four lads	breezin alung love affair	Columbia	CL 1223 CS 8293	vE++	nm vg++
istie istie, Iou	yellow river and the classics	Ерк Spinorama	F 30403 S 173	7844 784	n in Nith	N 9	doors Jours	morrison hotel absolutely live	Flektra Elektra	EKS 7508)7 EKS 9002	nm vg++	nm Pin	8	four lads four preps	greatest hits on campus	Columbia Capitol	CL 1235 T 1566	vg++ vg++	58+ 58++
stie, lou stie, lou	painter of hits lightnin strikes	MGM	SÉ 4394 E 4360	vg+ sealed	vg++	9 18	duors doors	best of the doors self titled	Elektra Elektra	EQ 5035 FKL 4007	vg++ vg+	nm vg+	15 50	four seasons four seasons	sherry & 11 others goid vault of hits	Vee Jay Philips	LP 1053 PHS 600-1	mm Monm	nm nm
stie, lou ton, eric	strikes back history of eric claptori	CO & CE Aico	C&C 1231 SD-2 803	8m +g++	ព៣ ព៣	32	doors dove, ronnie	full circle one kiss for old times sake	Elektra Diamond	EKS 75038 D 5003	vg++ nm	nm vg++	8 14	four seasons four seasons	second gold vault of hits dawn (go away) and 11 others	Philips Philips	PHS 600-2 PBM20012		nm nm
i, dave five i, dave five	greatest hits	Ерк Ерк	LN 24185 BN 26185	nm vg++	nm nm	16	dr john dr john	in the right place in the right place	Alco Alco	SD 7018 SD 7018	vg++ vg++	nm vg++	12 8	four seasons four seasons	rag doll all song hits (w/hob crewe orch)	Philips Philips	PHM20014 PHM20015		nm vg++
, dave five , dave five	américan lour giad all over	Ерис	LN 24117 LN 24093	nin vg++	vg++	24	drake, peter / steel guitar dramatics	forever whatcha see is whatcha get	Smash Voli	MGS 27053 VOS 6018	nm vg++	vg++ vg++	12 K	four seasons four seasons	big hits by bacharach, dylan etc dawn	Philips	PHM20019 PHS600124	3 vg++	•g••
k, dave five	return having a wild weekend	Ерис	LN 24014 LN 24162	nm	vg++	26	drifters drifters	greatest hits self titled	Atlantic Clarion	8041 SD 608	nm vg++	vg+ vg+	17	four seasons	dawn	Philips	PHM20012	4 vg++	vg:+
k, dave five k, dave five	return	Ерк Ерк	BN 26104	vg++ vg++	vg++	17	drifters d'rone, frank	up on the roof frank d'rone sings	Atlantic	8073 MG 20418	vg+	vg+	29	four seasons four seasons	rag doll edizione d'oro - 29 gold hits	Philips Philips	PEM20014 PEIS2-6501	× R *	• g+
k, dave five k, dave five	satisfied with you you got what it takes	Ерк Ерк	BN 26212 BN 26312	nm *g++	nm	15	dungills	africa calling	Mercury Vec Jay	LP 1061	nm ×g++	vg+	12 6	four tops	live' greatest hits	Motown	MM 654 MS 662	nm	vg++
k, dave five k, dave five	weekend in kindon american tour	Еріс Еріс	LN 24139 BN 26117	nm vg+	nm vg++	24	duprees dylan, boh	sing vol 2 bringing it all back home	Post Columbia	1000 CS 2328	nm nm	v8++	19 22	four tops four tops	yesterday s dreams soul spin	Motown	MS 669 MS 695	vg++ nm	nm
, dave five , dave five	Unkent like that more greatest hits	Ерк. Ерк	LN 24178 LN 24221	×g+ nm	⊻g+ vg	10 8	dylan, bob dylan, hob	bringing it all back home nashville skyline	Columbia Columbia	CS 9128 KCS 9825	vg++ vg++	nm nm	16	four tops four tops	reach out nature planned #	Motown	MS 660 M748L	vg+ scaled	vg++
, dave five , dave five	everybody knows satisfied with you	Ерк: Ерк:	BN 26354 LN 24212	•8• •8••	∀g ∀g	6 7	dylan, hob dylan, hob	planet waves John wesley harding	Asylum Columbia	1003 CS 9604	vg++ nm	vg++ nm	13	four tops four tops	live? keeper of the castle	Motown Dunhill	MT 654 DSX 50129	Vg+ Vg+	vg++
, dave five , dave five	you got what it takes return ⁴	Ерис Ерис	BN 26312 LN 24104	¥g++ ¥K+	vg+ vg+	14	dylan, bob dylan, bob	highway 61 revisited all star hootenanny	Columbia Columbia	(°L 2389 CSP 149	vg++ nm	⊻g + nm	8 36	frampton, peter francis, connie	sergeant pepper's lhcb s/t award winning motion pic hits	RSO MGM	RS2-4100 SE 4022	scaled	vg++
, dave five dave five	greatest hits return'	Ери	LN 24185 LN 24104	vg++	vg+	12	dylan, bob dylan, bob	self titled self titled	Columbia Columbia	C'S 8579 C'L 1779	vg++ vg+	vg+ vg++	12	francis, connie francis, connie	award winning motion pic hits award winning motion pic hits	MGM MGM	E 4210 E 4210	#m vg++	nm
, dave five , dave five	glad all over glad all over	Еркс	LN 24093 LN 24093	vg+ vg++	vg vg+	0	dylan, hob dylan, hob	blonde on blonde (2 women cover blonde on blonde	 Columbia Columbia 	C2S 841 C2S 841	nm vg+	nm nm	33	francis, connie francis, connie	christmas in my heart connie at the copa	MGM	SE 4102 E 4102	vg++	nm >g++
dave five	five by five how about that	Epi. Abner	BN 26236 LP 2002	+g+ +g+	vg++	14	dylan, bob dylan, bob	the freewheelin the freewheelin'	Columbia Columbia	CL 1986 CS 8786	vg++ vg+	۷ <u>۳</u> + ۷ <u>۳</u> ++	17	francis, connie francis, connie	conne's greatest hits	MGM	E 3686	nm	vg++
d is li	twenty years of rock & roll	Buddah	BDS 5133-2		nm	10	dylan bob dylan bob	bringing it all back home greatest hits	Columbia	C5 9128 KCL 2663	vg+	vg+	10	francis connie	do the twist	Mati-Mor	8002	vg++ nm	0100
, dick , dick	dance with dick clark national music survey	ABC Mutual B S	ABC 258 XXX	កកា កភា	nm nm	10	dytan, bob	greatest hits	Columbia	KCS 9463 CS 8993	∨g++ ∨g+	48++	9	francis, connie francis, connie	follow the boys, s/t greatest american waltzes	MGM	SE 3913 E 4079	vg++ nm	*6**
jimmy	traces the harder they come, s/t	Imperial Island	LP 12429 MLPS 9202	• g+ + nm	•g+ nm	22	dylan bob dylan bob	another side of bob dylan another side of bob dylan	Columbia	CL 2193	vg + vg +	νg++	14	francis, connie francis, connie	in the summer of his years in the summer of his years	MGM MGM	SE 3776 E 3776	ที่เกิว กกา	vg++ nm
lets	greatest hits their greatest recordings	Alco	33 111 SD 33 371	۷۴++ ۵۳	g nin	35 12	dylan, bob dylan, bob	nashville skyline the basement tapes	Columbia Columbia	KCS 9825 PC2 33682	vg+ vg++	vg.+ nm	10 8	francis, connie francis, connie	looking for love s/t love italian style	MGM	SE 3791 E 3871	1g++	×6 +
ran, eddie ran, eddie	summer time blues the very best of eddie cochran	Sunset United Art	SUM 1123 LA 428	កក កក	nm >g+	26 6	dyson, ronnie eddy, duane	why can til Touch you? \$1.000.000 worth of twang	Columbia RCA	C 30223 LSP 2798	nm nm	vg++ ×g++	9 12	Irancis, connie Irancis, connie	mala femmena (evil woman) more greatest hits	MGM MGM	E 4167 E 4123	nm nm	20175
er, joe 1. leonard	joe cocker? death of a ladies man	A & M Warner Bros	SP 4224 BS 3125	vg • •	vg+	5	eddy, duane eddy, duane	\$1,000,000 worth of twang \$1,000,000 worth of twang vol 2	RCA Jamie	LPM 2798 JLP 70 3000	nm VØ+	vg++	10	francis, connie	more italian favorites	MGM MGM	SE 3965 E 3965	×g++	n#i
a leonard	songs from a room	Columbu	CS 9767	vg+	٠K+	6	eddy, duane	best of duane eddy	London	HAW2 2160	v R + +		55	francis, connie francis, connie	movie greats of the 60% my thanks to you	MGM	E 4101	Auto Auto	vg++
v arthur 3. arthur	shake, rattle and roll more sweet soul	Atco	SD 33 220 SD 33 276	om O	កពា កពា	18 20	eddy, duane eddy, duane	dance with the guitar man dance with the guitar man	Jamie RCA	JLPS703Q19 LSP 3432	V£4+	vg++	15	francis, connie	my thanks to you never on sunday	MGM MGM	E 4298 E 4145	niti	19173 19173
s aribur s sam	shake rattle and roll self-titled	Atco Springboard	33-220 SPX 6003	v¢	\g++ \g+	6	eddy, duane eddy, duane	duane a go-go-go duane does dylan	Jamie Jamie	JLP 70 3044 JLP 70 3006	nm	vg++ nm	17 20	Tancis, connie Trancis, connie	never on sunday self-titled	MGM MGM	E 3893 SE 3942	vg++ mm	vg++
r, alke r-alke	school's out love it to death	W Bros Warner Bros	BS 2623 WS 1883	nm vg≁	nm nm	1 G 7	eddy, duane eddy, duane	girls'girls' girls' have twangy guitar-will travel	Reprise	R 6218 LSP 2648	nm +g++	กกร กกร	22 28	francis, connie francis, connie	sing along with connie francis sings all-time international hits	MGM	E 4382 E 4048	BITI BITI	nm nm
ettes 2. dave bahy	swingin at harrahs in orbit	Suns Roulette	103 SR 25328	nm vg+	\g++	44 9	eddy, duane eddy, duane	have twangy guitar, will travel lonely guitar	RC'A Colpix	LPM 2648 5CP 490	nm mm	vg++ nm	16 21	trancis, connie francis, connie	sings italian favorites sings modern italian hits	MGM MGM	T 90027 ST 90027	1923) 1923)	nm v2++
ry soe & the fish ry joe & the lish	together cj fish	Vanguard Vanguard	VSD 79277 VSD 6555	18-+	nm >g++	15	eddy, duanc eddy, duane	lonely guitar the biggest twang of them all	RCA	LSP 2918 LSP 2700	nm \g++	v g +	16	trancis, connie trancis, connie	sings modern stalian hits songs to a swinging hand	MGM MGM	E 4448 E 3792	nm nm	100
try joe & the lish try joe & the fish	I feel like I'm fixin' to die here we are agam	Vanguard Vanguard	VSD 79266 VSD 79299	vg++	v j2 + +	12	eddy, duane eddy, duane	the twang's the thang the twang s the thang	Jamie RCA	Д.Р 70-3009 LSP 2993	nm nm	vg++	32	francis, connie	very best of connie francis	MGM	E 3793 E 4229	nm	nm
ans.	captain sad and his ship of fools	MGM	SE 4554	vg+ nm	^E++	10	eddy, duane eddy, duane	twangin the golden hits twangin' up a storm	RCA	LPM 2576	nm nm	กตา	15	francis, connie francis, connie	who's sorry now who's sorry now	Metro	m 519	vg++ nm	600 600
ills ills	we can fly self titled	MGM	SE 4534 SE 4498	កកា កកា	۰ ۴ +	12	eddy, duane	twangsville	Jamie	JLP 70-3021	nm	vg.++	18	frankie c and the blueballs franklin, rudney	as live as you can be on wax in the center	Thunderchick Columbia	CSS 48 JC 35558	vg++ nm	nm
ford, johnny n	numora live cream vol 2	Del Fi Atco	DFLP 1224 SD 7005	яm vg++	vg+ vg++	11	eddy, duane eddy, duane	water skiing have 'twangy' gustar, will travel	Jamie	Л.Р 70-3011 JLР 3000	vğ+	×≌ ∧≌+	22	fred, john fred, john	agnes english permanently stated	Paula Paula	LPS 2197 LPS 2201	vg++ nm	nm nm
n	disraeli gears disraeli gears	Atco Atco	SD 33-232 SD 33-232	nm vg↔	nm vg+	18	eddy, duane (g fold cover) eden's children	plays songs of out heritage sure looks real	Colpss ABC	CPL 494 ABCS 652	nm vg+	nm vg++	0 [9	freddie and the dreamers freddie and the dreamers	self titled do the 'freddie'	Mercury Mercury	SR 61017 SR 61026	vg++ nm	nm vg++
יד וו	live cream vol 2 wheels of fire	Atco Atco	SD 7005 SD 2700	nm vg++	۲8. ۲8.	12 22	edwards, vincent electric flag	sometimes I'm happy. self-titled	Decca Columbia	DL 4336 CS 9714	nm vg+	nm vg+	9 8	freddie and the dreamers freddie and the dreamers	self tilled do the freddie	Mercury	MG 21017 MG 21026	nm nm	om vg+
m m	fresh cream best of cream	Atco Atco	SD 33-206 SD 33-291	vg++	nm vg+	10 9	elgins eligibles	darling baby mike fright'at vegas new frontier	VIP Morcury	400 20710	vg+ nm	vg+	16 28	freddie and the dreamers freddie and the dreamers	frantic freddie self titled	Mercury	MG 21053 MG 21017	nm	nm nm
itive source would	mugration music a la carte	Sussen Mercury	SRA 8035 MG 20199	vg++	vg++	10	elliot, cass esquires	make your own kind of music get on up and get away	Dunhill Bunky	D5 50071 B\$ 300	vg++ nm	۷ <u>۴</u> ++	8 30	garrick, steve/party twisters gates, hen		Golden tone Masterseal	10492 MS 5005	nm nm	nm vg+
veuta ve. bob	high school favorites kicks	Wing Warwick	MGW 12180 W 2009) vg+ vg+	vg+	8	essex, the essex, the	a walking miracle easier said than done	Roulette	R 25235 R 25234	vg++ vg++	nm vg++	20 26	gates, hen gates, hen gate, marvin	let's go dancing to rock and roll muods of mars in gaye	Masterscal	MS 5005 TS 266	nm vg++	vg vg++
ve, bob generation	music to watch girls by something old, new, blue, else?	DynoVoice Liberty	1.P 9003 1.RP 3272	nm vg+	nm Yg	15	everly bros everly brothers	christmas with the everly bros songs our daddy taught us	Harmony Cadence	HS 11350 CLP 3016	nm vg++	vg++ vg+	9 40	gaye, marvin gaye, marvin/mary wells	what's going on together	Tamla Motown	TS 310 ML 5260	vg+	vg+
by stills, nash diyoung	the strawberry statement s/1	MGM	2SE 14 ST 6308-135	sealed		20	everly brothers everly brothers	a date with the everly bros fabutous style of	Cadence W Bros	CLP 25040 WS 1646	vg++ nm		75 35	gaye, marvin/terrell tammi	you're all I need	Tamia	TS 284	*g+	vg+
h bobhy h, bobhy	self-titled smash-hits-inc. 'the sting'	Philips	6 308 - 206	nm nm	800 800	15	everly brothers	gone gone gone in our image	W Bros W Bros	W 1646 WS 1646	vg++	ήm	2.5	geris, j.g. band gentry bobbie	bloodshot ode to billie joe	Atlantic Capitol	SD 7260 ST 2830	nm nm	vg++ nm
stal mansion stal mansion	self titled self-titled	Capitol Rare Earth	5KAO 227 R 540	nm vg++	800 800	11 9	everly brothers	original greatest hits	W Bros Barnaby	WS 1395 BGP 350	ч <u>к</u> + чк++		45 20	goorge and teddy gerry and the pacemakers	in person at ciro's le diac Ell be there	Керпье 1.авте	RS 6135 LL P 2030	5 g++ nm	۶¢، ۲۳
tals Tinks	sing their greatest hits self titled	Phil Spect Decca	2307-006 DL 75235	sealed 5g+	sealed vg++	7	everly brothers everly brothers	the everly brothers sing	W Bros	WS 1708	nm nm		6 26	gerry and the pacemakers gilmer, j and the fireballs	greatest hits sugar shack*	Laurie Dot	LT P 2034 DLP 3545	×g+ ۳۳1	۰g+ ۱g++
links ie the	tracy neon	Decca Columbia	DL 75160 C5 9432	vg+ nm	nm 5g++	9	everly brothers everly brothers	the fabulous style of the fabulous style of	W/Bros Cadence	WS 1584 CLP 3040	vg++ nm	×g+	15 38	gilmer, jimmy gilmer, jimmy / fireballs	& fireballs & sugershackers sensational jimmy gilmer/firebalis	Crown	C ST 376 C LP 5387	nm +g++	កកា កកា
dale bobby	romeu & juhet oh' look at me now	Diplomat Capitol	DS 2477 1 1791	010	nm \g++	13	everly brothers everly brothers	the fabulous style of the golden hits of the everly bros	Cadence W Bros	CLP 3040 W 1620	nm vg	٧g • ١g	38 12	gilmore, jimmy / fireballs juldsboro, hobby	self titled today	Crown United Art	CTP 5387 11AS 6704	~g *E*	, 6++
bobby bobby	that's all the 25th day of december wild	Atco	51) 33-104 33 125	rt m rt Mtt	• g • +	4-4 2-4	everly brothers everly brothers	two vanks in england two yanks in england	Cadence W Bros	CLP 3040 WS 1708	vg nm	۶¢ nm	26	goldsboro bobby goldsmith. jerry	a patch of blue s/t	United Art Mainstream	UA5 6642 LP 56068	0.00 0.00	nm vg++
i, bobby i, bobby	sings ray charles darin at the copa	A1LO A1CO	33.140	nm nm	1g++ nm	12	everly brothers everly brothers	two yanks in england wake up little susie	W Bros Harmony	WB-1471 HS-11304	vg+ птэ	۲g	5 9	gare lesley gare lesley	hoys, boys, boys my town, my guy, and me	Mercury Mercury	MG 20901 20071 MCL	11/11 11/11	vg+
i, bobhy i, bobhy	darin at the copa this is darin	A1co Atco	SD 33-122 SD 33-115	nin nm	nn) nm	35	everly brothers everly brothers	a date with the everly bros- the everly brothers best	Warner Bros Cadence	W 1305 CLP 3025	vg nm	∨g ≻κ+	6 56	gone lestey gone, lestey	my town, my guy, and me f'll cry if I want to	Mercury	MG 21042 ML 8016	vg++	×g++
hobby	for teenagers only twist with bobby darin	Atco	SP 1001	DIT:	nm nm	60	everly brothers everly brothers	self titled songs our daddy taught us	Cadence Cadence	CLP 3003 CLP 3016	`g nm	٩r	15	gore lesley grace, charlie	girl talk presents a tribute	Wing Trans Lux	SRW 16350 CG 100		*g**
hobby	love swings	Atco	1.0.33.1.54	۰£**	×p+	12	everly brothers	the very hest of the everly brus	Warner Bros	WS 1554	· £ • •	*E+	16	grasshoppers	the chipmank song and 11 others	Spinorama	N9K 3074	nm	vg+
bobby	oh' look at me now twist with bobby darin	Capitol Atco	W 1791 LP 33 1 48	+8+ /1.++	∧K+ / ¦;+ +	7	fabian fabian	the fabulous fabian good old summertime	Chancellor Chancellor	CHLX 5005 CHLS 5012	nm sealed		24 90	grasshoppers grateful dead	more sing-a-long with wake of the flood	Diplomat G Dead	DS 2216 GD 01	មខ្លះ៖ កញ្ញ	vg nm
bobby bobby	it's you or no-one the hobby darin story	Ateo Ateo	1 P 33-124 LP 33-131	nm nm	BIB BIB	9 7	fabian and avalon, frankie fabian, w/ frankie avalon	the hit makers the hit makers	Chancellor Chancellor	CHL 5009 CHL 5009	nm +g++	۶¢+ ۲	50 36	green, al green, al	lets stay together gets next to you	EL.	SHL 32070 SHL 32062	ករវា កញ្ញ	ករក ភំដោ
bobby w/john mercer bobby w/john mercer	two of a kind two of a kind	Ateo	33-126 33-126	۷£+ BD	nm nm	14 20	fabric bent fabric, bent	alley cai alley cai	Alco Alco	SD 33 148 LP 33-148	v8++	, č	8 6	green, al green, al	self titled green is blues	Bell London	1 P 0076 SHL 32055	nm 5g++	nm nm
hobhy w/john mercer , james	two of a kind fove among the young	Atco Colpex	51) 33-126 CP 428	nm vg++	12++ 12++	20 14	fahey, john faithfull, mananne	the dance of death and other . self-titled	Takoma London	TAK 701N LL 3423	nm vg++		26	green, al green, al	I'm still in love with you call me	London	XSHL 3207 XSH1 3207	4 nm	۲Ę.
spencer	greatest hits big bad john and other fab songs	United Art Columbia	LA5 6641 CL 1735	vg++	vg + +	9	faithfull marianne faithfull marianne	broken english faithfull forever	Island	ILPS 9570	វាភា ពញ	vg++	6	green Hoyd	cool steel man	Chart	CHS 1010	nm	× g + +
n sisters	ruckin heat	Capitol	ST 1501	nm	nm	16	faithfull, marianne	go away from my world	London	PS 452	vg++	vg++	8	groundhogs guess who	solid rockm	WWA RCA	4 LSP 4602	v£+ nm	nm nm
у У	peppermint twisters	Sceptor	503 503	×£++	۰£۰۰ ۲	14 7	fantastic four fais and the chessmen	bring your own funk twist	Westhound Somerset	WT 6105 SF 15100	sealed vg.+	٧g	15 7	haley, bill haley, bill	hill haley scraphook rockin the oldies?	Buddah Decca	BD\$ 69008 DL 8569	nm nm	nm vg++
y & starlighters y & starlighters	hey, let's twist? s/t dom the twist	Roulette Roulette	R 25168 R 25166	vg++	\g++ nm	20 20	feliciano, jose feliciano, jose	alive, alive o' souled	RCA RCA	LSP 6021 LSP 4045	nm vg++	nm vg++	8 7	haley, bill haley, bill	rock around the clock and his correts	Desca Warner Bros	DI 78225 WS 1378	18++ 18+	nm Vg+
a de homme	self titled on tour with eric clapton	Liberty Ateo	LS1 7475 SD 33-326	nm nm	nm nth	13 16	fifth dimension fifth dimension	magic garden portrait	Soul City Bell	SCS 92001 LP 6045	vg++ nm	vg+ RM	7 10	haley, bill et al hamilton, roy	rock and roll dance party you'll never walk alone	Somerset Epic	P 13(ii) LN 3294	48+	vg. vg++
N 5 L N	tell me this is a dream la la means [love you	Hell Bell	PG 1154 LP 1150	58++ 58++	¥g+ ¥g	18	fifth dimension fifth dimension	reflections earthbound	Bell ABC	LP 6065 ABCD 897	vg++ scaled	РШ	8	hamilton, roy hamilton, roy	the voice of roy hamilton 10"LP you'll never walk alone, 10" LP	Ерк Ерк	LN 1103 LG 1023	vg++ vg++	nm vg+
	self titled love is blue	Cadet Cadet	CA 50046 LPS 829	vg+	nm nm	10 25	fifth dimension fifth dimension	stoned soul picnic up, up and away	Soul City Soul City	SCS 92002 SCM 9100	nm http	vg+ vg	12	hamilton, roy hanna barbera	you'll never walk alone yogi bear and three stooges	Epic HBR	LN 3294 H) P 2050	ят) Yg++	nm vg+
	there is	Cadet Mercury	LPS 804 SRM 1 3711	nm vg.+	nm >g++	28	fifth dimension fifth estate	stoned soul picnic ding dong the witch is dead	Liberty	SCS 9002 JGS 8005	vg ·	¥g++	8	happenings	golden hits	London	SHA U 109	nm	nm
		Cadet Buddah	CA 50046 805 5053	vg+	`g+	5	fireballs fireballs	come on, react'	Alco	SD 33-275 SD 33-239	scaled		32	happenings happenings	piece of mind piece of mind	Jubilee Jubilee	105 8028 JOS 8028	¥g++ ¥£++	vg++ nm
	love connection self-titled		LP 13238	vg++	лш ¥Ę+	0	five man electrical band	goodbyes & butterflies	Lionel	LRS 1100	* E + +	vg++	16	happenings harry, debbie	bye bye, so long, farewell once more into the bleach	BT Puppy Chrysalis	BTP5 1001 V 2N 41658	۶ g nan	¥£++
	self-titled the dells are you ready for this?	Imperial	P15 85.51		vg + +	10	flack, roberta flack, roberta	first take first take	Atlantic Atlantic	SD 8230 SD 8230	កកា កកា	nm vg+	7	haten tony hathaway, donny	the downtown sound of t hatch come back charleston blue s/t	W Bros Atco	WB-1629 513 7010	4m 5 g + +	nm \g++
mon jackie mon jackie	self-titled the deffs are you ready for this? tackie new image	Imperial Atlantic Imperial	SD 7231 LP 12344	nm nm	19510		the sharehouse the	chapter two	Atlantic Atlantic	SD 1569 SD 1569	vg+ v£++	5g+ 601	5	hathaway, donny hathaway, donny	come back charleston blue s/t	AtLo	SD 7010	nm	nm 5g+
non jaskie non jaskie nd johnny ids	self truled the dells are you ready for this? tackie new image johnny desmond sings self titled	Imperial Atlantic Imperial Coronet Mercury	LP 12344 CXS 193 MG 20309			7	flack, roberta flack, roberta	chapter two						Indition way, second v	live	AtLo	SD 93-386	5 g +	.6.
non jackie non jackie od johnny ids ids	self titled the delbs are you ready for this? tackie texi-triage johnny desmond sings	Imperial Atlantic Imperial Coronet	LP 12344 CXS 193	800 800	nm	7		chapter two first take at carnegie hall-pickin & singin'	Atlantic Columbia	5128230 US 8645	vg	۶R++ ۶R+	8	havens ruchie hawkitts dale	nuxed bag	Atco Verse Ecast Chess	5D33-986 1715-3006 1.P-1429	en n	611 611
non jaolise non jaolise nd johnny ndy ndy any trio	self titled the delis are you ready for this? tackie new image johnny desmond sings self titled nicet pite rugolo	Imperial Atlantic Imperial Coronet Mercury Mercury	LP 12344 CXS 193 MG 20309 SR 60076	nm nm vg++ nm	nm nm vg•• nm vg••	7 75 40	flack, roberta flack, roberta	first take			<i>t</i> .	۶ <u>۴</u> + ۲۴++	8	havens richie hawkitis dale hawkwind	nuxed bag oh' suzy-q space ritual	Verve Floast Chess United Art	115.3006	nm ×g nm	610 610 610
ton jackie non jackie d. johnns ds ds ds ds ds de de de dee d dee dee	self titled the delbs are you ready for this? tackte new image pohnny dearnond sings self titled inter the targeto self titled the ddf formula thou shaft not steal comps so is comp on shindig	Imperial Atlantic Imperial Coronet Mercury Mercury FMDRepal W Bros W Bros	LP 12344 CXS 193 MG 20309 SR 60076 MG 20309 SRFG 9602 WS 1586 WS 1623	nm vg++ nm vg++ vg++ um vg++	nm nm vg++ nm vg+	7 75 40 100 12 16 10	Gack, roberta tlack, roberta flatt & scruggs fleetwoods fleetwoods fleetwoods	first take at carnegie half-pickin & singin sing the best goodies of oldies greatest hits goodnight my love	Columbia Dolton Dolton Dolton	US 8845 BST 8011 BST 8018 BLP 2025	хд++ nпi хд++ nm	vg++ vg++ vg++	8 12 16 20 32	havens richie hawkins dale hawkwind haves, isaac haves, isaac	nuxed bag oh' suzy-q space ritual live at the sahara taboe bot buttered soul	Verse Flust Chess United Art Enterprise Enterprise	F15 3006 LP 1429 1 A 120H F 852 5305 F 85 1001	пті 1g 1g++ 1g++	กมา กมาว
non jackie nin jackie ad johns ids ids ids ids ids ids dec dec id dec dec id dec dec	self titled the delb are you ready for this? tacket news image welf fitled meet pete rapelo self fitled the ddr formula those shall not steal songs was vis ung on shindig tell me/the mountain's high lowers who wander.	Imperial Atlantic Imperial Coronet Mercury Mercury FMDRegal W Bros U Bros Liberty Laurie	LP 12344 CX5 193 MG 20309 SR 60076 MG 20309 SREG 9602 WS 1586 WS 1623 LRP 3236 LTP 2012	nm vg++ nm vg++ vg++	nm nm vg++ vg+ vg+ vg+ vg+ vg+ vg+ vg+	7 75 40 10 10 18 ND	Gack, roberta flack, roberta flatt & scruggs fleerwoods fleerwoods fleerwoods fleetwoods fleetwoods fleetwoods	first take at carregie hall pickin & singin' sing the best goodies of oldies greatest hits greatest hits withly greatest hits	Columbia Dolton Dolton Dolton Dolton Dolton	US 8845 BST 8011 BST 8018 BLP 2025 BLP 2025 BLP 2025 BLP 2018	хg++ nпi хg++ nm хg++ nm	5g+ 5g++ 5g++ nm nm nm	8 12 16 20 32 45 40	havens inchie hawkins dale hawkwind haves isaac haves isaac haves isaac	mixed hap of 'azys-q space ritual lise at the sahara tahon bot buttered soul shaft, vit touch gus s/1	Verve Fluxt Chess United Art Enterprise Enterprise Enterprise Enterprise	F15/3006 LP 1429 LA 120H ENS2/5105 ENS/1001 ENS2/5002 ENS_504	nm Ng Nm Ng++ Ng++ Nm Sealed	au am am am sg+ am
inon jaskie inon jaskie nd johnns nds nds iad jams trio dee dee ad dee dee	self titled the delb are you ready for this? sacker new image polany dermond sings self fitled meet pete rupolo self fitled the ddr formula thou shaft nor steal sings sis si sung in shindig tell me/the mountain shindig tell me/the mountain shindig tell me/the mountain shindig towers which anders rubs baby	Imperial Atlantic Imperial Curonet Mercury Mercury Mercury FMI/Regal W. Bros U. Bros E. aberts L. aurice Columnia Laurice	LP 12344 CAS 193 MG 20309 SR 60076 WG 20309 SRFG 9602 WS 1586 WS 1623 LRP 3236 LTP 2012 CL 2(10) LLP 2012	nm nm vg++ nm vg++ vg++ iim vg+ nm nm ng vg+	nm nm nm vg+ vg+ vg+ vg+ vg+ vg+ vg+ vg+ vg+ vg+	7 76 40 100 12 16 10 18 N0 25 38	fiack, roberta flack, roberta flat & senges fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods	first take at camegic hall pickin & singtri' sing the best goodies of oldes greatest hits gisdinght my love withly greatest hits sing the best goodies of oldes the very next of the fleetwoods.	Columbia Dolton Dolton Dolton Dolton Dolton Dolton United Art	US 8845 BST 8011 BST 8011 BST 8018 BLP 2025 BLP 2025 BLP 2025 BLP 2018 BLP 2011 LA 344	vg++ nmi vg++ nmi vg++ nmi vg++rw nmi	sg+ sg++ sg++ nm nm nm scaled nm	8 12 16 20 32 45 40 22 10	havens riche havknis dale havkwind haves, isaac haves, isaac haves, isaac haves, isaac haves, isaac haves, isaac	ntixed bay oht suzy-q space tritual lise at the sabara taboe hot buttered soul shaft, s/t	Verve Floast Chess United Art Enterprise Enterprise Enterprise Enterprise Reprise	F15-3006 LP 1429 LA 120H F552-5305 F585-1001 F5852-5002	nm \g nm \g++ \g++	611 6310 6700
inon jaskie inon jaskie nd johnns nds nds iad jams trio dee dee ad dee dee	self trited the delbs are you ready for this? tackie new mage johnny desmond sings self trited meet pete rugolo self trited the ddf romula thou shaft not steal thou shaft not steal toring sin s's ungran shindlig tell me/the mountain shigh laviers who wander tubs laby	Imperial Atlantic Imperial Coronet Mercury Mercury FMD/Regal W Bros Utherty Laurie Columbus	LP 12344 CX5 193 MG 20309 SR 60076 MG 20309 SRFG 9602 WS 1586 WS 1623 ERP 3236 ERP 3236 ERP 3236 LRP 2012 CL 2010 ELP 2015 LLP 2013	nm vg++ nm vg++ vg++ nm vg++ nm vg+ nm nm nm	nm nm vg++ nm vg+ vg+ vg+ vg+ vg+ vg+ vg+ +	7 76 40 100 12 16 10 18 18 10 25	fack, roberta flack, roberta flat & seruggs fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods	Initialae at samegie half pickin & singin' sing the best goodies of oldes greatest bits greatest bits greatest bits greatest bits sing the first goodies of oldes the stry next of the fleetwoods the game of lose the famous mediales of septen f	Columbia Dolton Dolton Dolton Dolton Dolton Dolton United Art Fontana Fortuna	US 8845 BST 8011 BST 8011 BST 8018 BLP 2025 BLP 2005 BLP 2005 BLP 2011 LA 344 MGE 27542 TLPS 938	хg++ nпi хg++ nm хg++ nm	sg+ vg++ sg++ nm nm nm nm scaled nm	8 12 16 20 32 45 40 22	havens richie havkirw dale havkirw dale haves isaac haves isaac haves isaac haves isaac haves isaac haves isaac	mixed hap off suzysq space ritual live at the subara taboe hot buttered soul shaft, s0 shueb guss s0 shaft, s0	Verve Floast Chess United Art Enterprise Enterprise Enterprise Enterprise Enterprise	F15/3006 LP 1429 1 A 120H FNS2/5305 FNS/1001 FNS2/5002 FNS/5002 FNS/5002 FNS/5002	nm vg nm vg++ vg++ nm sealed vg++	an an am am \$g+ am \$g+
nmon jackie mnon jackie ondi johnni wisk wisk Kansirtos Kole der wisk der der ind der dee	self ruled the delbs are you ready for this? tackte new image pohnny dearnond sings self ruled self ruled the ddar formula thou shaft not seal to sub after out seal songs suc v- sung on shindig tell methe mountain sligh lowers who wander ruhs baby runs hay greatest hits	Imperial Atlantic Imperial Coronet Mercury Mercury FMDRegal W Bros Eatres Laters Laters Laters Laters Laters Laters Laters	LP 12344 CAS 193 MG 20309 SR 60076 MG 20309 SRFG 9602 WS 1586 WS 1623 ERP 3236 LT P 2012 CL 2 00 LT P 2013	nm nm vg++ nm vg++ vg++ iim vg+ nm nm ng vg+	nm nm vg+ vg+ vg+ vg+ vg+ vg+ vg+ vg+ vg+ vg+	7 74 40 10 12 16 10 18 60 25 38 30	fiask, roberta flack, roberta flat & seruggs fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods	Institute at samegie half pickin & singin' sing the best goodies of oldes greatest hris geodinght my love soft greatest his song the bist goodies of oldes the very nest of the fleetwoods the gaine of love	Columbia Dolton Dolton Dolton Dolton Dolton Dolton United Art Fontana	US 8845 BST 8011 BST 8018 BLP 2025 BLP 2025 BLP 2025 BLP 2018 BLP 2018 BLP 2011 LA 344 MGE 27542	\$ g++ nmi \$ g++ nm \$ g++ nm \$ g+ irw iim \$ g+	vg+ vg++ nm nm nm nm nm scaled nm nm nm nm nm	8 12 16 20 32 45 40 22 10 14	havens ruche havdvind haves, isaac haves, isaac haves, isaac haves, isaac haves, isaac haves, isaac haves, isaac haves, isaac haves, isaac haves, isaac	mixed bag cyts savya space triand live at the sahara table hoc buttered soul shaft, s0 touch guys s0 shaft, s0 live and other strimes sunns	Verve Floast Chess United Art Enterprise Enterprise Enterprise Enterprise Reprise Reprise Philips	F15 3006 LP 1429 1 A 120H FNS2 5305 FNS 100 FNS2 5002 FNS 504 LNS2 5002 RS 6207 PHS60212	nm vg nm vg++ nm sealed vg++ vg++ vg+ vg+ vg+ vg+ vg+ v	am am am vg+ nm vg++ vg++ vg++
mon jackie mon jackie ond johnns wids wids sinds dans trio k dee dee ind dee dee	self ruled the delbs are you ready for this? tackbe new image johnny desmond sings self ruled meet pete rugelo self ruled the ddr formula thou shalt not steal congs wir sy song on shindig tell methe mountan's high lowers who wander rubs halv runarional sue sings his greatest hits sings his greatest hits sings his greatest hits sings his greatest hits	Imperial Atlantic Imperial Coronet Mercury Mercury F-MI/Repal W Brow Differenty Laurie Columnia Laurie Laurie Columnia	LP 12344 CX5 193 MG 20309 SR 60076 MG 20309 SRFC 9007 WS 1585 WS 1623 LRP 3236 LTP 2012 CL 2 (10) LLP 2012 CL 2 2013 C 35577	nm nm vg++ vg++ vg++ nm vg++ vg+ vg+ vg+ vg+ vg+ nm	nm nm vg+ vg+ vg+ vg+ vg+ vg+ vg+ vg+ vg+ vg+	7 74 40 10 12 16 10 18 60 25 38 30	flack, roberta flack, roberta flack scienzes fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods fleetwoods	Institute at samege hall puckin de singin' sing the best goodies of oldes greatest hits greatest hits greatest hits sing the best good es of oldes the sery best of the flectwoods the game of love the farm is melodies of stephen f. self titled	Columbia Dolton Dolton Dolton Dolton Dolton Dolton United Art Fortuna A & M	US 8845 BST 8011 BST 8018 BLP 2025 BLP 2015 BLP 2018 BLP 2018 BLP 2018 BLP 2011 LA 344 MGE 27542 TLPS 938 SP 4260	> g + + nm > g + + nm > g + + nm > g + + + im > g + + + nm	«g+ «g++ «g++ »g++ лт пт пт пт пт пт пт пт пт чg++ «g++	8 12 16 20 32 45 40 22 10 14 10 9	haven's riche howkinv dah haven dah haves isaa haves is	mixed bag (b) surved (b) sur	Verse Floast Chess United Art Enterprise Enterprise Enterprise Enterprise Enterprise Enterprise Reprise Philips Philips Reprise Reprise	1715/3006 LP 1429 LA 120H ENS2/5/05 ENS/1001 ENS2/5/02 ENS/5/64 LNS2/5/02 PHS60/212 PHS60/212 PHS60/212 PHS60/212 PHS60/212 PHS60/212 PHS60/212 PHS60/212	nm xg nm xg++ xg++ nm xealed xg++ xg++ xg+ xg+ xg+ xg+ xg+	am am am vg+ nm vg+ vg++ vg++ vg++ vg++ vg+ vg+ vg+ nm nm
nnon jackie nnon jackie ond johnns wids sinds fans trio k dee dee ind dee dee	self titled the delb are you ready for this? tacket new image johnny destrond sings self fitled welf the delt best shall not steal song visit visit and steal song visit visit and steal song visit visit and steal song visit visit and steal lowers who wander rubs halv runariumd sue vings his greatest hits rubs halv rubs halv	Imperial Arlanic Imperial Coronet Mercury Mercury Mercury FMI/Repai W Bros Liberts Laurie Columbia Columbia Columbia	LP 12344 CX5 193 MG 20309 SR 60076 MG 20309 SR FG 9602 W S 1586 W S 1623 LR P 2032 C1 2012 C1 2012 C1 2012 C1 2013 C 25577 C1 21 77 C 3 295	nm nm vg++ nm vg++ nm vg++ nm vg++ vg+ nm vg++ vg+ nm vg++ vg+ nm vg++ nm vg++ nm vg++	nm nm vg+, vg+ vg+ vg+ vg+ vg+ vg+ vg+ vg+ vg+ vg+	7 75 40 100 101 12 16 10 10 18 60 25 38 40 44 7 7 4 5 5	flack, roberta flack, roberta flack, roberta flack sciences fleetwoods fleetw	Institute Institute at sumper half pickin de singin' sung the best goodies of oldes greatest hits greatest hits greatest hits sing the best goodies of oldes the sery hest of the fleetwoods the game of lose the family smellodies of stephen f self tilled be sond the blue horizon golden hits	Columbia Dolton Dolton Dolton Dolton Dolton Dolton Dolton United Art Fontana Fortuna A & M Decca	US 8845 BST 8011 BST 8018 BST 8018 BST 8018 BST 8018 BST 8018 BST 8028 BST 9038 BST	26. 26. 26. 26. 26. 26. 26. 20. 20. 20. 20. 20. 20. 20. 20. 20. 20	+g+ +yg++ nm nm nm nm nm nm nm nm nm nm nm +yg++ +yg++ +yg++	8 12 16 20 32 45 40 22 10 14 10 9 3 3 8	havens riche huwkens dale huwkend huwes, isaac haves isaac huwes isaac huwes isaac huwes isaac huwe isaac huwe biad hule beb hebby bebby belle people benitis jimi	mixed bag off surying space tritial live at the values table bot buttered soul shaft, sit love and other crimes sumn fusion are sou experienced band of pysics.	Verse Floast Chess United Art Enterprise Enterprise Enterprise Enterprise Enterprise Reprise Philips Philips Reprise Reprise Reprise	1715/3006 119/1429 1/A/17011 17882/3705 1788/1001 1788/3002 1788/3002 1785/3002 1918/00/212 1911/s002/212 1911/s002/212 1911/s002/212 1911/s002/212	nm vg nm vg++ vg++ vg++ vg+ vg+ vg+ vg+ vg+ vg+	am am am sg+ sm vg+ vg+ vg+ vg+ vg+ vg+ vg+

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7.	Collectables 5037 H 6.00 YOUR HIT PARADE = "1946"	60.	CHESS RECORDS PRESENTS: A Christman Dedication Chess 97 SS 6.00
		61.	STAX RECORDS PRESENTS: It's Christens
8.	STAX RECORDS PRESENTS: 15 Original		Time Stax 8519 55 6.00
4.	Big Hits Vol. 3 Stax 8516 SS 8.00	62.	TREASURY OF CHRISTNAS Vol. 1
	Time/Life 139 (4 LP Set) SS 15.00	63.	Time/Life 01 (3 LP Set) SS 10.00 TREASURY OF CHRISTMAS Vol. 2
10.	THE RIGHT STUFF: REmix-'89 (Club Dance)		Time/Life 02 (3 LP Set) SS 10.00
11.	Stylus 990 (2 LP Set) (UK) M 9.00	64.	THE PANILY CHRISTMAS COLLECTION
12.	1950's JAZZ SINGERS Columbia 40799 H 6.00 DJ RED ALERT: Promester DAnceball	66.	Time/Life 03 (5 LP Set) SS 15.00 PHILADELPHIA: WFIL-56 AM Solid
	Epic 57135 M 6.00		
13. 14.	Time/Life 06 (2 LP Set) SS 10.00 Time/Life 06 (2 LP Set) SS 10.01 Bid Hit= Vol. 3 Stax 8516 SS 8.00 -VDISCS: The Songs That Want To Nart Time/Life 139 (4 LP Set) SS 15.00 THE RIGHT STUFF: RBaix-*96 (2LU Bance) Stylue 990 (2 LP Set) (UK) M 9.00 DJ RED ALERT: Propmatar Danceholl Epic 57135 M 6.00 DD RED ALERT 07: Deluxe 1004SS 9.00 YOUR HIT PARDE - 1940	67.	Gela Marco Cia Gola 104 25 5.0. HY LIT PRESENTS: 22 Nore Orig. Hits From The Hall OF Pame Post 66 M 6.00 FINNT BORE PAVORITES: Alisy-Oop, The Thing etc. Ranco 2210 M 6.00 CLUB EPIC VOL. 31 FDIC 66155 M 6.00 CLUB EPIC VOL. 41 Epic 67506 M 6.00
14.	Time/Life 22 (2 LP Set) SS 10.00	65,	From The Hall Of Fame Post 66 M 5.00
			The Thing etc. Ronco 2210 H 6.00
15.	THE HY LIT SHOW ALBUN: 50's & 60's	68.	CLUB EPIC VOL. 3: Epic 66155 M 6.00 CLUB EPIC VOL. 4: Epic 67506 M 6.00 PHILADELEVIC ALARTY AND ALARTM
16.	Oldies Post 675 SS 8.00 DOOTONE RECORDS GREATEST HITS	• 69. 71.	CLUB EPIC VOL. 4: Epic 67506 H 6.00
10.	Collectables 5048 SS 8.00	/1.	
17.	IT"S CARNIVAL TIME: Bost Of RIC	72.	THE MUSIC & SOLND OF MORLD WAR II
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18.	COLUMBIA RECORDS PRESERTS: 50's & 60's Rockin' On! Columbia 7036 M 6.00	73.	THAS NIGHT BEFORE CHRISTNAS & OTHER
19.	YOUR HIT PARADE - "1950"	74.	Children's Stories HGH 517 N 6.00 O TabMEMBAIN; Christmas On The Bhing!
	Time/Life 02 (2 LP Set) SS 10.00 YOUR HIT PARADE - Late 50's		O TANNENBALH: Christmas On The Rhine! Ducca 78388 H 5.00
20.	YOUR HIT PARADE - Late 50's Time/Life 23 (2 LP Set) SS 10.00	75.	YOUR HIT PARADE 1945"
21.	THE ROCK & ROLL ERA - "1956"	76.	WYER HTT DADATH _ #1047*
	Time/Life 14 (2 LP Set) SS 10.00		Time/Life 10 (2 LP Set) SS 10.00
22.	THE ROCK & ROLL ERA - "1957"	77.	WALT DISNEY PRESENTS: Alice In
23.	Timm/Life 01 (2 LP Set) SS 10.00 BRILLIAMT: The Global Dance Music		
	ERILLIANT: The Globel Dance Husic Experiance Vol. 3 SBK 290 (2 LP's)M 8.00 OFFICIAL BRITISH-BRITS/GRAMMY AMARDS	78.	PHIL SPECTOR PRESENTS: A Christmas
24.	OFFICIAL BRITISH-BRITS/GRAMMY AMARDS		RCL 224 (2 LP Set) H 0.00 PHIL SPECTOR PRESENTS: A Christmas Gift For You ABKCO 4005 SS 12.00 1220-HGAN MEANS MUSIC (0101ee) Lost Nite 5053 (2 LP Set) SS 10.00
25.	Album Telstar 2386 (2 LP Set) SS 9.00	79.	1220-HGAN MEANS MUSIC (Oldies)
6.7 +	GREENPEACE: RAinbow Warriors Geffen 24236 (2 LP Set) SS 9.00	80.	THE SONGS OF HORLD HAR 11
26.	THE ROCK & ROLL ERA - *1958* Time/Life 05 (2 LP Set) SS 10.00	00.	Time/Life 134 SS 8.00
	Time/Life 05 (2 LP Set) SS 10.00		
27.	SPEIDEL WRIST BANDS PRESENTS: Let Your	81.	50 CHRISTHAS FAVORITHS
	Feelings Show (Kinks, Journey, KC,		Timm/Life 130 (3 LP Set) SS 12.00
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	ENF, etc.) Roulette Sp-1 SS 6.00	82.	A COUNTRY CHRISTMAS
28.	20 ORIGINAL HITS OF THE 70's TVP 1024 SS 6.00	82. 83.	A COUNTRY CHRISTMAS Time/Life 109 (3 LF Set) SS 12.00 SPIRIT OF THE 60's . "1964"
28.	TVP 1024 SS 6.00 THE ROCK & ROLL ERA - "1959"	83.	A COUNTRY CHRISTMAS Time/Life 109 (3 LP Set) SS 12.00 SPIRIT OF THE 60's - ~1964" Time/Life 532 (2 LP Set) SS 10.00
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	7756 Albert, Herb & T Brass 7759 Albran Bros Band 7760 AMERICA	WHIPPED CREAM & ENLIGHTENED ROGUES HAT TREAK		3 3/4	vg+ vg+	10		13658	Masked Marauders the MATHES JOHNNY	The Halled Harauters PORTRAIT OF		3 3/4	
	7750 AMERICA 7757 ATIGNS CHET 7761 BAD COMPANY	HAT TREES More of that Guitar Country DESOLATION ANGELS	RCA 1319	7 1/2 3 3/4	vg -	10			MAYALL, JOHN MCLEAN, DON	EMPTY ROOMS	POLYDOR-4010 (amp U A -5535(maglec)	3 3/4	
	7762 BAL2, XAN 7763 BEACH BOYS	BLESSED ARE CLOSE UP	VANGUARD-6570	3 3/4 3 3/4	40-4 40-4	10 20		13661	Mellencamp.John Cougar Miller, Steve Band	Uh-Huh Book Of Dreams	Rive-1r1 7624 orc	3 3/4	
	7772 BEACH BOYS 13683 Beach Boys the	Shut Down vol2/ Little Deuce Beat of the Boach Boys Vol II	Capitol 2383	3 3/4 3 3/4	¥Q.+	25 15		13662	HODDY BLUES Hoody Blues	A Question of Balance Seventh Sotourn	London-m24003 (amp Threnshold-thm 24007	3 3/4	
¥	7764 Beatles 13677 Boatles (2 track)	The Beatles (white album)	APPLE Y2WB 101	3 3/4 Very Rare † Mono	191 1911	50 200		7844	MULDAUR, MARIA Newport Folk Fest-1964	HARIA HULDAUR VOLS 1 2 8.3	REPRISE-2140 (stereo VANGLIARD- 1706(amp	with D	ISERT BOOLET 3 3
1	7776 Beatles (HcCartney) 7765 BEE GEE5	18 14.	Apple I 3363 (ampex) ATCO-223 (ampex)		49++ 10+	75 10		10484		Orphus Up Close	HGH-4524(ampex) Capitol-yww 257	3 3/4 3 3/4	
	7766 BEE GEES,THE 7767 Belafonte, Harry	2 YEARS ON RETURNS TO CARNEGIE LL	ATOD: M353 (amplex) RCA-FTO-6002	"LIVING STERFO" 7 1/2	40.+ 40.+	10		7845	PAGE, PATTI	Roll out the red/ I've got a tage INDESCRETION	MERCURY-60059(belc	7 1/2	two LPs
	7768 Big Brother & holding Co (13679 Big Brother & Holding Co		Columbia-cq 1040	3 3/4 7 1/2	vg++ vg++	20 25		7846	PETER, PAUL & MARY	Peter Paul & Hary MOV2NG/ ALBUM	WB-1449 (ampex) WB-1473/1648 (amp	7 1/2	
	7770 BLIND FAITH 13681 Blondie	SAME The Best of Blandle	Chrysels 1rt 7358 cr	comersplit 33/4 33/4 33/4	vg+ vg+ vg+	20 15 10		7849	PICKETY, WILSON	I'M IN LOVE THE MEDNIGHT MOVER A Good Feelin' to Know		3 3/4 3 3/4 3 3/4	
	7771 Blood, Sweat & Tears 13680 Blues Brothers, the	GREATEST HETS Briefcase Full of Blues		3 3/4	vg+ vg+ 10+	15		13625	Police	Ghoat in the Machane Synchronicity	ABPI-1911 7322	3/3/4 3/3/4 3/3/4	arc
	7811 BOOKER T & H G s 7773 BOX TOP5 7774 BOX TOP5 THE	The Best of Booker T & MGs DIMENSIONS ORY LINE A BABY	BELL-6032 (AMPEX)	3 3/4 3 3/4 3 3/4	19 19	10 10		1 3626	Presley, Elvis PREDE, CHARLIE	Elvis- TV Sciectal Charlie Pride/ Plake Nine Count	RCA-TP3 1008	3 3/4	crc two album set
	7821 Brubeck, Dave Trio 13684 Buckstohuma	Featuring Gerry Hullion Gradent Hits	Columbia-Inc 1099	3 3/4 3 3/4	ug++ m	10		10491	PRIDE, CHARLIE	In Person- Panther Hall/ Texas Just Plan Charley	RCA-1003	3 3/4 3 3/4	Concy entry and a local
	13605 Buckinghams 7777 CAMPBELLGLEN	Portrails BY THE TIME I GET TO PHOEN	Columbia-cq 1018	7 1/2 bb hole 3 3/4	vg+ up++	15 10		7851	RASCALS, THE	Peaceful World TIME PEACE-GREATEST		3 3/4	akturentu: 3.344
	7916 CARPENTERS, the 13669 Carpenters, the	A Song For You Close To You	AMM or 3511	7 1/2 7 1/2	vg++	20 25		7853	Redding, otts	ONCE UPON A DREAM LIVE IN EUROPE	ATLANTIC-8169 (GRT VOLT-416 (ampast)	3 3/4	
	7778 CARPENTERS, THE 7878 CASH, JOHNNY	SAME At San Outentin	ABM-OR 3502	7 1/2 3 3/4 eticher on box	191 191	15 10		13627	Revere, Paul & Raiders	THE DOCK OF THE BAY Something Happening	VOLT-419 (ampsic) Col-ce-1026	3 3/4	lab hole
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	7781 CHICAGD 13667 Chicago	At Carenote Hall VOL-111 & IV Onleago VS	Columbia-1r1-6106	3 3/4 3 3/4	vg+ m-	15 15		10500	SANTANA	Plowers. Abreas	Columbia 30130 (sou	3 3/4 3 3/4	
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	7792 DIAMOND, NEL 13664 Donewan	TAP ROOT MANUSCRIPT	LINE-93092 (ball & ho		101 F	10 15		10508	SINATRA, NANCY	How Does That Grab You COUNTRY, MY WAY	Reprise- ra6207 (store REPRISE-6251(storeot	1/2	
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	7796 DREFTERS, THE 13674 Dylan, Bob	GOLDEN HITS New Marning	ATLANTIC-8153 (GRT	3 3/4 3 3/4	vg + vp + +	10		7874 7876	SMITH SONNY AND CHER	MEMUS-PLUS IN CASE YOLFRE IN		meter o	n apine 3 3/4
	7797 DVLAN,808 7798 DVLAN,808	GREATEST HETS JOHN W. HARDING	COLUMBIA-CQ 997	7 1/2 7/ 1/2	vg	20 40		7085	STEPPENWOLF	EARLY STEPPENWOLF	DUNHELL-5060 (ample)	3 3/4 3 3/4 3 3/4	
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	13645 Enverson, Lake & Pelever 7800 EVERY BROTHERS	Tariwa GOLDEN HITS OF	Collinov m-9900 amp WB-1471 (storeotape)		vije Vije	15 10 10		13633	Stevent, Cat	THE SECOND Greatest Hits Time Passacaus	A641-cr 4519	3 3/4	
	2001 ENODUS 2002 Fifth Dimension, the 13647 Fondgnar	ENODUS by Ernant Gold	BELL-1116	state on back of box 3 3/4 3 3/4	1914 1944 194	10		13686	Stewart, Rod	Every Picture Tells A Story STEVEN STELLS	Haroury-m 609 ATLANTIC-H7022 (am	7 1/2	
	10462 FOUR SEASONS, the 7804 FOUR TOPS	Nerve Gotol Hillis LIVIE!	Philips 6243 (ampex) HOTOWN-654 (ampe	7/1/2	1994 1 1994	15		7892	STREESAND, BARBARA STREESAND, BARBARA	AND OTHER HUSICAL IN. COLOR HE BARBARA	COL-CQ 810	3 3/4 7 1/2	
	7803 FOUR TOPS 7805 FOUR TOPS	ON BREADWAY REACH OUT	HOTOWN- 657 (ampe HOTOWN-660 (ampe	3 3/4	vij.+ vij.+	10 10		7894	STREESAND, BARBARA Shvi	THE SECOND Paradise Thuseter	ABM-1r1-7266	7 1/2 3 3/4	
	1.3648 Gells, J. Band 10463 GORHE, EYDEE	Freeze-Frieve The Sound of Husic	Columbia- cay 723	3 3/4 7/1/2	an- vg+	15 10		7896	TAYLOR, JAMES	OREAUFAST IN AMERICA MUCISLIDE SLIM	WB-2561(magec)	3 3/4 3 3/4	
	10464 GRAVENITES, NICK 7007 GREELEY, GEORGE	Phy Labors PSANO CON -beaut, material have	WB 1366 (arranc)	3/3/4 drtll hole 7 1/2	Sealed vg++	15 10		7897	TEMPTATIONS, THE	Cloud Have GETTIN' READY	Gondy-qys 939 ampex GORDY-GYX 918 (am GORDY-924 (ampax)	wear a 3 3/4 3 3/4	t bottom conver J
	10466 GUESS WHO, the 10467 GUESS WHO, the	American Woman The Best of the Guass Who	RCA-1068	anam wear 3 3/4 3/3/4	184-4 184-4	15 1.5		10510	TEN YEARS AFTER	EN A MELLOW MOOD Crickdewood Green	Daram RCA-173 (stereotape)	3 3/4	
	10465 GUTHROE, ARLO 7000 GUTHROE, ARLO	Arto RLINNING DOWN THE ROAD	Reprise-6299 (starsot REPRESE-6346 (boll &	3 3/4	49 1811 -	10		13635	Three Dog Hight	SAME Golden Blacults NATURALLY	Dunhill-m-5090 ampe DUNHILL-5088 (ampe	7 1/2	
	7009 HAIR 7010 HAVENS, RUCHE	HAIR ALARM CLOCK	RCA-TO3 1012 STORMY POREST-600 Enterprise-x 1010 ann		1944 - 1 1944 - 1	10 10 15		7902	TRAFFIC	HATURALLY LAST EXT WELCOME TO THE CANTEEN	U.A6702 (greature) UA-5550 (m.dkoveg)	3 3/4	
	13649 Hayes, Isaac 10468 Handris, Jave / Otto Redd 13650 Hondris, Mary		Reprine-2029 (bell &		999.9 999.9 999.9	25		13630	Trower, Robin	Bridge of Statu. IN CETY DREAMS	Chrysalle-chr-1057-C	7 1/2	
	7013 HOUSTOR, THELMA 10469 HYMAN, DICK	Poplicand SUBSHOWER HOOG. The Electric Eclectics o	DUNHELL-SOOS4 (GRT	3 3/4	*	10		10511	Tubb, Ernest & Tx, Trubed	Golden Favorites Medi Elvion Far Planster Scientifi	AllC-Ounhill.20th Can.	7 1/2 Brand	Ring, Plamas & Papa
	13651 Ellinois Speed Print 7014 EPIPRESSIONS, THE	The Allinois Science Press GREATEST HITS		3 3/4 ble hole	vije vije	15		10512	v/a- Amarican Airlines as	Spectacular Sounds of the Sker Celestial Supernound of Pap St	Adantic/Alco (ampex Kapp-pro#23	Connu F.Hart	ars,R.Charles,B.Dari "J.Jones,the Walkki
	7015 LINON BUTTERFLY 10470 James, Tommy & Shanda	IN-A-GADDA-DA-VIDA	ATCO-250 (amplex) Rouletter-42023 (art)	3 3/4	uga m	L0 20		13639	i Van Halan I Van Halan	Dever Down Feer Warning	W.B1r1 7419 W.B1r1 7208	3 3/4 3 3/4	Card Card
	10472 James, Tommy & Shonde 7816 Jofferson Ampiane	The Best of		3 3/4 3 3/4	vg. vg.	20 15		7915	VANELLA FUDGF VAUGHIN, BBULY	SAME BLUE HANNAZI	BEL-CANTO STEO	3 3/4 7 L/2	
	10475 JETHRO TULL 10474 JETHRO TULL	Banefit Living in the Past	Reprine 6400 (mingliss. Chrystallis-1035 (minglise	3 3/4	vg. vg.	15 20		7908	VAUGHIL, SARAH VENTURES, THE	POP ARTISTRY PLAY TELSTAR	MENCLIRY-61069 (am LIBERTY-8019 (belcar) LIBERTY-8900 (belcar)	7 1/2	JUC, 7 1,/2
	13654 Jatro Tull 7017 JOHN, ELTON	War Child Don't Shocht Me	MCA-2100 (mediac)	7 1/2 7 1/2	up+ up+	20 10			VENTURES, THE VENTURES, THE	PLAY THE COUNTRY CLASICS TWEST WITH THE VENTURES	Caller Y-MOLO (belcary		
	7818 JONES, TOH 7819 JONES, TOH	GREEN, GREEN GRASS UP CLOSE	PARROT - 79055	3 3/4 3 3/4	uga uga a	10 10		7911	WE FIVE, THE	GREATEST HETS OF LOVE YOU WERE ON MY MIND	ABM	3 3/4 3 3/4	
	13653 Joolin, Jank 2020 JOPLIN, JANES	Pourt 1 GOT DEH. KOZHIC IILUES	COL-HC1211	3 3/4 3 3/4	191 191	15 15		13641 10515	Who, the WHO, the	Hoolitaers Live At Lands	Decca- ST74-9175	3 3/4 7 1/2	·
	13652 Journey 10476 KING, 8 8. 10477 KING, CAROLE	Departure Guess Who	Columbia: L/1-7140 ABC-799 Oda: 77013	3 3/4 7 1/2 7 1/2	1994 A 1994 1994	15 20 15		7914	Wilson, Rembler' Jeck	Greatest Hills OLT.w/ROY AVERS	VAULT 3002 (grt)	3 3/4	VISA"
	10477 KING, CANOLE 13655 Kirks, the 7784 Kirks, the	Carolo King Husic Arlinar Face to Face	Represe-6366-8	7 1/2 3 3/4 7 1/2	191 191 191	15 20		13642		90125		3 3/4	Encl
	13656 Kinks, the 13656 Kinks, the 7822 KinksMatteick, RALPH	Greekert Hits 3 S BACH-WELL TENP, VOL 2	Reprise-ret-6217-C	7 1/2 MTD mesher dage 7 1/2	-	20		NE	ALSO	Have 1000;	Cr 8.	- /	LACK 7
	13657 Kneck, the 10478 LED ZEPPELIN	3 S BACH-WELL TEMP. VOL 2 Get the Kneck		3 3/4	уд» чраз ураз	10 15 30		~	C La Dia	707-765-9354	Wants-13	cs'	TS Or G
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ASL, w/24 Hours At A Time 5:00- Biter Ridge Monatolin Bity 3:30- A New Life 6:26, Produced By Part Hourset 335,00
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STRICTLY APPLIED PRI COST BOB SWITZER, 2 CANADA B3L-2T3 PHO ELVIS AND JIMMY (DE HEP CATS REVIEW - SP ELVIS ANSWERS BACK RAIT . SØNG HITS - OCT. '56 - COOL - SPECIAL ISSUE . ROCK AND ROLL - EL . ELVIS IN HOLLYWOOD	337 OXFORD ST., HALIFAX, N NE I-902-422-5976 or FAX 1-9 AN) '56 M- EC. ELVIS ISSUE Vgt WR RPM <u>INTACT</u> Vgt VBOW RECORDS '56 M- ELVIS ON COVER M- ON ELVIS - APR.'57 M- VIS ON COVER - FEB '58 M- >57 M	2.5., 02-423-9308 \$250.00 ★ \$200.00 \$40.00 \$40.00 \$125.00 - \$25.00 - \$100.00
STRICTLY APPLIED PRJ COST BOB SWITZER, 2 CANADA B3L-2T3 PHO ELVIS AND JIMMY (DE HEP CATS REVIEW - SP ELVIS ANSWERS BACK RAR SONG HITS - OCT '56 - 1 COOL - SPECIAL ISSUE ROCK AND ROLL - EL ELVIS IN HOLLYWOOD TOMMY SANDS v5 BEL	337 OXFORD ST., HALIFAX, N NE 1-902-422-5976 or FAX 1-9 AN) '56 M- EC. ELVIS ISSUE Vgt WR PM <u>INTACT</u> VBOW RECORDS '56 VBOW RECORDS '56 M- ELVIS ON COVER M- ON ELVIS - APR.'57 M- VIS ON COVER - FEB '58 M. 0 - '57 M- AFON'FE & ELVIS - '57 M-	2.5., 02-423-9308 \$250.00 \$200.00 \$400.00 \$125.00 \$125.00 \$100.00 \$125.00
STRICTLY APPLIED PRI COST BOB SWITZER, 20 CANADA B3L-2T3 PHO EL VIS AND JIMMY (DE HEP CATS REVIEW - SP ELVIS ANSWERS BACK SONG HITS - OCT '56 -1 COOL - SPECIAL ISSUE RDCK AND ROLL - EL ELVIS IN HOLLYWOOD TOMMY SANDS vs BEL HIT PARADER - JLY/AU	37 OXFORD ST., HALIFAX, N NE 1-902-422-5976 or FAX 1-90 AN) '56 M- EC. ELVIS ISSUE Vgt WR PM INTACT VBOW RECORDS '56 VBOW RECORDS '56 M- ELVIS ON COVER M- ON ELVIS - APR.'57 M- VIS ON COVER - FEB '58 M- 0 - '57 M- AFONTE & ELVIS -'57 M- JG'61 - ELVIS ON COVER M	2.5., 22-423-9308 \$250.00 \$ \$200.00 \$ 40.00 \$ 40.00 \$ 125.00 - \$ 25.00 - \$ 125.00 - \$ 125.00 - \$ 125.00 - \$ 35.00
STRICTLY APPLIED PRI COST BOB SWITZER, 20 CANADA B3L-2T3 PHO EL VIS AND JIMMY (DE HEP CATS REVIEW - SP EL VIS ANSWERS BACK SONG HITS - OCT '56 - 1 COOL - SPECIAL ISSUE ROCK AND ROLL - EL EL VIS IN HOLLYWOOD TOMMY SANDS 'S BEL HIT PARADER - JLY/AU ROCK AND ROLL - ROL	337 OXFORD ST., HALIFAX, N NE I-902-422-5976 or FAX 1-9 AN) '56 M- EC. ELVIS ISSUE Vgt w/ RPM <u>INTACT</u> Vgt YBOW RECORDS '56 M- ELVIS ON COVER M- ON ELVIS - APR.'57 M- VIS ON COVER - FEB '58 M- 0-'57 M AFON'FE & ELVIS - '57 M- JG'61 - ELVIS ON COVER M JNDUP '57 M-	2.5., 22-423-9308 \$250.00 \$ \$200.00 \$ 40.00 \$ 40.00 \$ 125.00 - \$ 25.00 - \$ 125.00 - \$ 125.00 - \$ 125.00 \$ 125.00 \$ 125.00 \$ 125.00
STRICTLY APPLIED PRI COST BOB SWITZER, 20 CANADA B3L-2T3 PHO EL VIS AND JIMMY (DE HEP CATS REVIEW - SP EL VIS ANSWERS BACK RAIT SONG HITS - OCT '56 - COOL - SPECIAL ISSUE ROCK AND ROLL - EL EL VIS IN HOLLYWOOD TOMMY SANDS 'S BEL HIT PARADER - JLYAU ROCK AND ROLL - ROU HIT PARADER - SEPT.	337 OXFORD ST., HALIFAX, N NE I-902-422-5976 or FAX 1-9 AN) '56 M- EC. ELVIS ISSUE Vgt WR PM INTACT Vgt NBOW RECORDS '56 M- VIS ON COVER M- ON ELVIS - APR.'57 M- VIS ON COVER - FEB '58 M- -57 M AFONTE & ELVIS - S7 M- JG'61 - ELVIS ON COVER M 50 "	2.5., 22-423-9308 \$250.00 \$200.00 \$40.00 \$40.00 \$125.00 \$125.00 \$125.00 \$125.00 \$35.00 \$35.00
STRICTLY APPLIED PRI COST BOB SWITZER, 2 CANADA B3L-2T3 PHO ELVIS AND JIMMY (DE HEP CATS REVIEW - SP ELVIS ANSWERS BACK RAIT SONG HITS - OCT. '56 - 1 COOL - SPECIAL ISSUE ROCK AND ROLL - EL ELVIS IN HOLLYWOOD TOMMY SANDS vs BEL HIT PARADER - JUYAU ROCK AND ROLL - ROI HIT PARADER - SEPT.'	337 OXFORD ST., HALIFAX, N NE I-902-422-5976 or FAX 1-9 AN) '56 M- EC. ELVIS ISSUE Vgt WR PM INTACT Vgt VBOW RECORDS '56 M- EUVIS ON COVER M- ON ELVIS - APR '57 M- VIS ON COVER - FEB '58 M- > '57 M AFON'FE & ELVIS - '57 M- JG'61 - ELVIS ON COVER M- M0 " M-	2.5., 22-423-9308 \$250.00 \$250.00 \$400.00 \$40.00 \$125.00 \$125.00 \$125.00 \$125.00 \$125.00 \$125.00 \$125.00 \$35.00 \$35.00
STRICTLY APPLIED PRI COST BOB SWITZER, 20 CANADA B3L-2T3 PHO EL VIS AND JIMMY (DE HEP CATS REVIEW - SP EL VIS ANSWERS BACK RAIT SONG HITS - OCT '56 - COOL - SPECIAL ISSUE ROCK AND ROLL - EL EL VIS IN HOLLYWOOD TOMMY SANDS 'S BEL HIT PARADER - JLYAU ROCK AND ROLL - ROU HIT PARADER - SEPT.	337 OXFORD ST., HALIFAX, N NE I-902-422-5976 or FAX 1-9 AN) '56 M- EC. ELVIS ISSUE Vgt WR PM INTACT Vgt VBOW RECORDS '56 M- EUVIS ON COVER M- ON ELVIS - APR '57 M- VIS ON COVER - FEB '58 M- > '57 M AFON'FE & ELVIS - '57 M- JG'61 - ELVIS ON COVER M- M0 " M-	2.5., 22-423-9308 \$250.00 \$200.00 \$40.00 \$40.00 \$125.00 \$125.00 \$125.00 \$125.00 \$35.00 \$35.00
STRICTLY APPLIED PRI COST BOB SWITZER, 2(CANADA B3L-2T3 PHO EL VIS AND JIMMY (DE HEP CATS REVIEW - SP ELVIS ANSWERS BACK RAIL SONG HITS - OCT. '56 - 1 COOL - SPECIAL ISSUE RDCK AND ROLL - EL ELVIS IN HOLLYWOOD TOMMY SANDS vs BEL HIT PARADER - JLY/AU RDCK AND ROLL - ROU HIT PARADER - SEPT. ' " DEC. '6(CDUNTRY SONG RNDU	337 OXFORD ST., HALIFAX, N NE I-902-422-5976 or FAX 1-9 AN) '56 M- EC. ELVIS ISSUE Vgt WR PM INTACT Vgt VBOW RECORDS '56 M- ELVIS ON COVER M- ON ELVIS - APR.'57 M- VIS ON COVER - FEB '58 M- 057 M AFONTE & ELVIS - '57 M- 50 " '' M- 50 " '' M- '' Yg	2.5., 22-423-9308 \$250.00 ★ \$200.00 \$40.00 \$40.00 \$125.00 - \$125.00 - \$125.00 - \$125.00 - \$125.00 - \$35.00 \$35.00 ++\$100.00
STRUCTLY APPLIED PRI COST BOB SWITZER, 20 CANADA B3L-2T3 PHO EL VIS AND JIMMY (DE HEP CATS REVIEW - SP EL VIS ANSWERS BACK RAIL SONG HITS - OCT. '56 - 1 COOL - SPECIAL ISSUE RDCK AND ROLL - EL EL VIS IN HOLLYWOOD TOMMY SANDS vs BEL HIT PARADER - JLY/AU ROCK AND ROLL - ROU HIT PARADER - SEPT. ' " DEC. '60 CDUNTRY SONG RNDU	337 OXFORD ST., HALIFAX, N NE I-902-422-5976 or FAX 1-9 AN) '56 M- EC. ELVIS ISSUE Vgt WR PM INTACT Vgt VBOW RECORDS '56 M- ELVIS ON COVER M- ON ELVIS - APR.'57 M- VIS ON COVER - FEB '58 M- 057 M AFONTE & ELVIS - '57 M- 50 " '' M- 50 " '' M- '' Yg	2.5., 22-423-9308 \$250.00 \$250.00 \$400.00 \$40.00 \$125.00 \$125.00 \$125.00 \$125.00 \$125.00 \$125.00 \$125.00 \$35.00 \$35.00
STRICTLY APPLIED PRI COST BOB SWITZER, 20 CANADA B3L-2T3 PHO EL VIS AND JIMMY (DE HEP CATS REVIEW - SP EL VIS ANSWERS BACK RAIL SONG HITS - OCT '56-1 COOL - SPECIAL ISSUE RDCK AND ROLL - EL EL VIS IN HOLLYWOOD TOMMY SANDS vS BEL HIT PARADER - JLY/AU RDCK AND ROLL - ROI HIT PARADER - JLY/AU RDCK AND ROLL - ROI HIT PARADER - SEPT. ' DEC. '6 CDUNTRY SONG RNDI	337 OXFORD ST., HALIFAX, NNE I-902-422-5976 or FAX 1-9 AN) '56 M- EC. ELVIS ISSUE Vgt WR PM INTACT Vgt VBOW RECORDS '56 M- ON ELVIS - APR. '57 M- ON ELVIS - APR. '57 M- ON ELVIS - APR. '57 M- ON COVER - FEB '58 M- 0-'57 M JG'61 - ELVIS ON COVER M- MDUP '57 M- MDUP '57 M- M M- M P - AUG. '57 W- MD ARN '92 ELVIS ON COVER M- MONDUP '57 M- M-<	2.5., 22-423-9308 \$250.00 \$400.00 \$40.00 \$125.00 \$125.00 \$125.00 \$125.00 \$35.
STRICTLY APPLIED PRI COST BOD SWITZER, 20 CANADA B3L-2T3 PHO EL VIS AND JIMMY (DE HEP CATS REVIEW - SP EL VIS ANSWERS BACK SONG HITS - OCT '56 -1 COOL - SPECIAL ISSUE RDCK AND ROLL - EL ELVIS IN HOLLYWOOD TOMMY SANDS vs BEL HIT PARADER - JLY/AL RDCK AND ROLL - ROI HIT PARADER - JLY/AL RDCK AND ROLL - ROI HIT PARADER - JLY/AL	337 OXFORD ST., HALIFAX, N NE I-902-422-5976 or FAX 1-9 AN) '56 M- EC. ELVIS ISSUE Vgt WR PM INTACT Vgt VBOW RECORDS '56 M- ELVIS ON COVER M- ON ELVIS - APR.'57 M- VIS ON COVER - FEB '58 M- 0-'57 M AFONTE & ELVIS - '57 M- 10G'61 - ELVIS ON COVER M- MDUP '57 M- 50 "M- M- "M- MP - AUG. '57 Wg AN '59 ELVIS/R. NELSON ARTICLE ARTICLE V GS -FEB.'58 ELVIS ON COV V Y	2.5., 22-423-9308 \$250.00 \$400.00 \$40.00 \$125.00 \$125.00 \$125.00 \$125.00 \$35.
STRICTLY APPLIED PRJ COST BOB SWITZER, 20 CANADA B3L-2T3 PHO ELVIS AND JIMMY (DE HEP CATS REVIEW - SP ELVIS ANSWERS BACK RAIT SONG HITS - OCT '56 - COOL - SPECIAL ISSUE RDCK AND ROLL - EL LISI IN HOLL YWOOD TOMMY SANDS '5 BEL HIT PARADER - JLYAU RDCK AND ROLL - ROU HIT PARADER - SEPT. ' DEC. '60 CDUNTRY SONG RNDU - J ROCK AND ROLL SON SONG HITS MAGAZINE	337 OXFORD ST., HALIFAX, NNE I-902-422-5976 or FAX 1-9 AN) '56 M- EC. ELVIS ISSUE Vgt MR MINTACT Vgt VBOW RECORDS '56 M- ELVIS ON COVER M- ON ELVIS - APR '57 M- VIS ON COVER - FEB '58 M- >-57 M AFON'IFE & ELVIS - 57 M- JNDUP '57 M- JNDUP '57 M- M M JP - AUG. '57 Vg AN '59 ELVIS/R NELSON ARTICLE VCT.'56 V S5 -FEB.'58 ELVIS ON COV N -SEPT '56 V	2.5., 22-423-9308 \$250.00 \$400.00 \$40.00 \$125.00 \$125.00 \$125.00 \$125.00 \$35.
STRICTLY APPLIED PRI COST BOB SWITZER, 20 CANADA B3L-2T3 PHO EL VIS AND JIMMY (DE HEP CATS REVIEW - SP ELVIS ANSWERS BACK RAIT SONG HITS - OCT '56 - COOL - SPECIAL ISSUE ROCK AND ROLL - RO TOMMY SANDS v5 BEL HIT PARADER - JLYAU ROCK AND ROLL - RO COUNTRY SONG RNDU DEC '60 COUNTRY SONG RNDU - COR ROCK AND ROLL SON SONG HITS MAGAZINE	337 OXFORD ST., HALIFAX, NNE I-902-422-5976 or FAX 1-9 AN) '56 M- EC. ELVIS ISSUE Vgt MR MINTACT Vgt VBOW RECORDS '56 M- ELVIS ON COVER M- ON ELVIS - APR '57 M- VIS ON COVER - FEB '58 M- >-57 M AFON'IFE & ELVIS - 57 M- JNDUP '57 M- JNDUP '57 M- M M JP - AUG. '57 Vg AN '59 ELVIS/R NELSON ARTICLE VCT.'56 V S5 -FEB.'58 ELVIS ON COV N -SEPT '56 V	2.5., 22-423-9308 \$250.00 \$250.00 \$400.00 \$125.00 - \$125.00 - \$125.00 - \$125.00 - \$35.00 \$3
STRICTLY APPLIED PRJ COST BOB SWITZER, 20 CANADA B3L-2T3 PHO ELVIS AND JIMMY (DE HEP CATS REVIEW - SP ELVIS ANSWERS BACK RAII SONG HITS - OCT '56 - COOL - SPECIAL ISSUE RDCK AND ROLL - EL ELVIS IN HOLLYWOOD TOMMY SANDS v5 BEL HIT PARADER - JLYAU RDCK AND ROLL - ROI HIT PARADER - SEPT.' DEC.'60 CDUNTRY SONG RNDU "" - J " - C RDCK AND ROLL SON SONG HITS MAGAZINE FOLK & COUNTRY SON	337 OXFORD ST., HALIFAX, N NE I-902-422-5976 or FAX 1-9 AN) '56 M- EC. ELVIS ISSUE Vgt MR PM INTACT Vgt VBOW RECORDS '56 M- ELVIS ON COVER M- ON ELVIS - APR '57 M- VIS ON COVER FB- JS7 M AFON'IFE & ELVIS - 57 M- JOG'61 - ELVIS ON COVER M- JNDUP '57 M- M M- JNDUP '57 M- MOR ELVIS - APR '50 M- JNDUP '57 M- MON COVER M- M M- MON SUP LVIS N NELSON M- MARTICLE V QGS - FEB.'58 ELVIS ON COV M- SEPT'56 " VIGS - JLY '56 "	2.5., 22-423-9308 \$250.00 \$ \$200.00 \$ 40.00 \$ 125.00 - \$ 125.00 - \$ 125.00 - \$ 35.00 \$ 125.00 \$ 35.00 \$ 35.00 \$ 35.00 + \$ 100.00 g+ \$75.00 g+ \$ 75.00 g+ \$ 100.00 g+ \$ 75.00 g+ \$ 100.00
STRICTLY APPLIED PRI COST BOB SWITZER, 20 CANADA B3L-2T3 PHO ELVIS AND JIMMY (DE HEP CATS REVIEW - SP ELVIS ANSWERS BACK RAIR SONG HITS - OCT '56 - 1 COOL - SPECIAL ISSUE ROCK AND ROLL - EL ELVIS IN HOLLYWOOD TOMMY SANDS vs BEL HIT PARADER - JLYAU ROCK AND ROLL - ROI HIT PARADER - JLYAU ROCK AND ROLL - ROI HIT PARADER - SEPT. ' ' - DEC. '60 COUNTRY SONG RNDU	337 OXFORD ST., HALIFAX, NNE I-902-422-5976 or FAX 1-91 AN) '56 M- EC. ELVIS ISSUE Vgt MR PM INTACT Vgt VBOW RECORDS '56 M- EUVIS ON COVER M- ON ELVIS - APR. '57 M- ON ELVIS - APR. '57 M- JG'61 - ELVIS ON COVER M- JNDUP '57 M- MD - K157 M- M- JNDUP '57 M- M- M- MD - K157 M- M- JNDUP '57 M- M- M- MD - AUG. '57 Vgt AN '59 ELVIS/R. NELSON ARTICLE V GS - FEB.'58 ELVIS ON COV M CT.'56 V MGS - JLY '56 " V MGS - JLY '56 " V MGS - JLY '56 " V	<pre>S., 22-423-9308 \$250.00 \$ \$200.00 \$ 40.00 \$ 125.00 \$ \$25.00 \$ \$125.00 \$ \$100.00 \$ \$125.00 \$ \$100.00 \$ \$125.00 \$ \$100.00 \$ \$125.00 \$ \$100.00 \$ \$125.00 \$ \$100.00 \$ \$125.00 \$ \$100.00 \$ \$100.000\$ \$ \$100.00\$ \$ \$100.00\$ \$</pre>
STRICTLY APPLIED PRI COST BOB SWITZER, 20 CANADA B3L-2T3 PHO ELVIS AND JIMMY (DE HEP CATS REVIEW - SP ELVIS ANSWERS BACK RAIL SONG HITS - OCT. '56 - 1 COOL - SPECIAL ISSUE ROCK AND ROLL - COL FORMAY SANDS 'S BEL HIT PARADER - SEPT. ' DEC. '60 COUNTRY SONG RNDI COUNTRY SONG RNDI SONG HITS MAGAZINE FOLK & COUNTRY SON COUNTRY SONG RNDI COUNTRY SONG RNDI	337 OXFORD ST., HALIFAX, NNE I-902-422-5976 or FAX 1-9 AN) '56 M- EC. ELVIS ISSUE Vgt AN) '56 M- EC. ELVIS ISSUE Vgt MW RECORDS '56 M- ON ELVIS ON COVER M- ON ELVIS - APR.'57 M- ON ELVIS - APR.'57 M- ON ELVIS ON COVER M- ON ELVIS ON COVER M- D - '57 M- AFONTIE & ELVIS - '57 M- MDUP '57 M- 50 "M- M- M- JP - AUG. '57 Vg AN '59 ELVIS/R. NELSON ARTICLE QS -FEB.'58 ELVIS ON COV V VG GS -FEB.'58 ELVIS ON COV V Vg YI - Y56 "Vg YI - Y56 "Vg YI - FEB.'57 "Vg YI - FEB.'57 "Vg	2.5., 22-423-9308 \$250.00 \$400.00 \$400.00 \$40.00 \$125.00 - \$25.00 - \$125.00 - \$125.00 - \$125.00 - \$125.00 \$35.00 - \$35.00 ++\$100.00 g+ \$5.00 g+ \$5.00 g+ \$50.00 g+ \$50.00
STRICTLY APPLIED PRI COST BOB SWITZER, 20 CANADA B3L-2T3 PHO ELVIS AND JIMMY (DE HEP CATS REVIEW - SP ELVIS ANSWERS BACK RAII SONG HITS - OCT : 56 - COOL - SPECIAL ISSUE RDCK AND ROLL - EL ELVIS IN HOLL YWOOD TOMMY SANDS 'S BEL HIT PARADER - JLY/AU RDCK AND ROLL - ROU HIT PARADER - JLY/AU RDCK AND ROLL - SON DECK AND ROLL SON SONG HITS MAGAZINE FOLK & COUNTRY SON COUNTRY SONG RNDI ROCK AND ROLL SON COUNTRY SONG RNDI ROCK AND ROLL SON COUNTRY SONG RNDI ROCK AND ROLL SON	337 OXFORD ST., HALIFAX, NNE I-902-422-5976 or FAX 1-9 AN) '56 M- EC. ELVIS ISSUE Vgt MR MINTACT Vgt VBOW RECORDS '56 M- SUN COVER M- ON ELVIS - APR. '57 M- VIS ON COVER M- >-57 M MON ELVIS - APR. '57 M- NDUP '57 M- NDUP '57 M- M M MP - AUG. '57 M- MON ELVIS/R. NELSON Vg AN '59 ELVIS/R. NELSON Vg AN '59 ELVIS/R. NELSON Vg S- FEB.'58 ELVIS ON COV M- - SEPT '56 - SEPT '56 "V VGS - JLY '56 "V VGS - FEB '57 "V	<pre>2.5, 22-423-9308 \$250.00 \$ \$200.00 \$ \$200.00 \$ \$40.00 \$ \$125.00 - \$ \$125.00 - \$ \$125.00 - \$ \$125.00 - \$ \$35.00 \$ \$125.00 \$ \$35.00 \$ \$125.00 \$ \$35.00 \$ \$35.00 \$ \$400.00 \$ \$125.00 \$ \$35.00 \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$</pre>
STRICTLY APPLIED PRI COST BOB SWITZER, 20 CANADA B3L-2T3 PHO ELVIS AND JIMMY (DE HEP CATS REVIEW - SP ELVIS ANSWERS BACK RAIR SONG HITS - OCT '56 -1 COOL - SPECIAL ISSUE RDCK AND ROLL - EL ELVIS IN HOLLYWOOD TOMMY SANDS v5 BEL HIT PARADER - JLY/AU RDCK AND ROLL - ROI HIT PARADER - JLY/AU RDCK AND ROLL - ROI HIT PARADER - JLY/AU ROCK AND ROLL - ROI HIT PARADER - SEPT. ' COUNTRY SONG RNDI SONG HITS MAGAZINE FOLK & COUNTRY SONG RNDI ROCK AND ROLL SON LIBERTY (Can. mag) - FI	337 OXFORD ST., HALIFAX, NNE I-902-422-5976 or FAX 1-9 AN) '56 M- EC. ELVIS ISSUE Vgt MR PM INTACT Vgt VBOW RECORDS '56 M- ELVIS ON COVER M- ON ELVIS - APR '57 M- VIS ON COVER FBB'S8 MAFON'TE & ELVIS - 57 M- JOG'61 - ELVIS ON COVER M- JNDUP '57 M- MON SON COVER, NELSON M- MAFON'TE & ELVIS - 57 M- JOG'61 - ELVIS ON COVER M JNDUP '57 M- MON SON COVER, NELSON MCT.'56 VIST, SEELVIS/N NELSON ARTICLE VCT.'56 Vgt SEP 1'56 Vgt VSE JLY '56 Vgt VSB '50 Vgt VSB '50 Vgt SEP 57 Vgt SB '60 N Vgt SB '60 N N SB '60 N N	<pre>1.5., 22-423-9308 \$250.00 \$400.00 \$40.00 \$125.00 - \$25.00 - \$125.00 - \$125.00 - \$125.00 - \$125.00 - \$125.00 \$125.00 - \$35.00 - \$35.00 g+ \$100.00 g+ \$5.00 g++\$100.00 g+ \$5.00 g+ \$5.000 g+ \$5.0000 g+ \$5.0000 g+ \$5.0000 g+ \$5.00000 g+ \$5.000000000000000000000000000000000000</pre>
STRICTL Y APPLIED PRI COST BOB SWITZER, 20 CANADA B3L-2T3 PHO ELVIS AND JIMMY (DE HEP CATS REVIEW - SF ELVIS ANSWERS BACK RAII SONG HITS - OCT. '56 - COOL - SPECIAL ISSUE RDCK AND ROLL - EL ELVIS IN HOLL YWOOD TOMMY SANDS 's BEL HIT PARADER - JLY/AU RDCK AND ROLL - ROL HIT PARADER - SEPT. ' " DEC. '60 CDUNTRY SONG RNDI " " J COUNTRY SONG RNDI SONG HITS MAGAZINE FOLK & COUNTRY SOI COUNTRY SONG RNDI RDCK AND ROLL SON SONG HITS MAGAZINE FOLK & COUNTRY SOI COUNTRY SONG RNDI RDCK AND ROLL SON-	337 OXFORD ST., HALIFAX, NNE I-902-422-5976 or FAX 1-9 AN) '56 M- EC. ELVIS ISSUE Vgt AN) '56 M- EC. ELVIS ISSUE Vgt WR PM INTACT Vgt VBOW RECORDS '56 M- ON ELVIS ON COVER M- ON ELVIS ON COVER M- ON ELVIS ON COVER M- OF-57 M AFON'IE & ELVIS - 57 M- JG'61 - ELVIS ON COVER M- P- AUG. '57 Wg AN '59 ELVIS ON COVER M- WR ANDUP '57 M- MDUP '57 WG AN '59 ELVIS ON COVER M MR-AUG. '57 Vg AS - FEB.'58 ELVIS ON COV N S- SEPT '56 VGS - JLY '56 V VGS - FEB '57 P - FEB '57 V VGS - FEB '57 VB - FEB '57 V VGS - FEB '57 VI - SEB '60 N N ARCH '57 VG VG C'56-77 No.7 VG VG	<pre>S., 22-423-9308 \$250.00 \$ \$200.00 \$ 40.00 \$ 40.00 \$ 125.00 - \$ 100.00 - \$ 125.00 - \$ 35.00 \$ 125.00 - \$ 35.00 \$ 125.00 - \$ 35.00 g++\$100.00 g++\$ 50.00 g+\$ \$ 50.00 g+\$ \$ 50.00 g+\$ \$ 50.00 g+\$ \$ 40.00</pre>
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Bob Switzer 902-422-5976

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ADIONIS 017(M) Jeoca 75084 Si	White The	Metter Bus		MAM
AGM 3924(M)	Wilkams, Hank	Let Me Sing a Blue Song	black label	M-/VG+
Junity 7303(S)	Wile Bob	Bob Wils Singe and Plays	Arrest IN HEATTH	M /M
Rummerck 54101(M)	Wison, Jaclus	By Special Request	vellow label	VG++/h
or 3338(M)	Wiseman Mac	Keep on the Sunny Strie		VG++/h
amla 279(S)	Wonder, Steve	I Was Made to Love Her	am, bb	MAN
pic 30135(S	Yardbirds The	Featuring Performances by	2 records	VG+/M

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UPELO HARDWARE CO. GEORGE II BOOTH

> From left: Elvis Presley statue in downtown Memphis; Tupelo Hardware, where Presley's first guitar was purchased; Graceland, his home.

Walk a mile in my shoes Your guide to Elvis sites across the U.S.

There are Elvis Presley-related sites in nearly every state in the U.S. from homes to concert venues, film locations to jewelry stores. But over the years, many have changed and some no longer exist. Here's a select listing of mustsee sites that are still around and still retain traces of The King. For more info, check out the excellent Memphis Elvis-Style by Cindy Hazen and Mike Freeman (Contributor Books), and Bill Yenne's comprehensive The Field Guide To Elvis Shrines.

Tupelo, Miss. The Elvis Presley Birthplace (306 Elvis

Presley Dr.) not only includes Elvis' (vastly



Elvis Presley's childhood home.

refurbished) first home, but also a museum, chapel, gift shop and park. The Presleys also lived in houses in the immediate area on Kelly and Berry Streets, and with the First Assembly Of God Church at the corner of Adams and Kelly Streets, its worth taking a stroll around the neighborhood.

Tupelo Hardware Company (114 W. Main St.) is where Elvis' first guitar was purchased: legend has it his mother bought the guitar as a birthday present in lieu of a bicycle (other stories say a rifle). A sign about the sale is in the glass display case that held the actual guitar.

McDonald's (372 S. Gloster St.) has a more indirect Elvis connection, as The King

by Gillian G. Gaar

never ate here (though he was known to patronize other McDonald's restaurants). However, it's possibly the only McDonald's that features non-corporate decor, in this case, the sizeable Elvis collection of Robert Hudson. (Actually, there is at least one other, in downtown Chicago. It sports '50s/'60s musical decor and is located across the street from Hard Rock Cafe. — Ed.)

Memphis, Tenn.

Lauderdale Courts (185 Winchester). The Presleys lived in a number of homes in Memphis, but the Lauderdale Courts address is the most associated with the pre-fame Elvis. Neighbors recall hearing Elvis practicing his music in the building's laundry room and other public spaces around the Courts.

L.C. Humes Jr. High School (659 Manassas St.). Elvis made some lifelong friends at Humes (at the time a high school, not a junior high), including DJ George Klein and



The Sun Studio Cafe, next to the Sun Studio in Memphis.

future Memphis Mafia member Red West. On April 9, 1953, Elvis performed at the school's annual Minstrel Show; the auditorium now bears his name. There's also a room with Elvis memorabilia.

Beale Street gave Elvis an education of a different kind. The area's nightclubs and

theaters were home to innumerable blues acts, and Elvis bought flashy clothes from Lansky Brothers' Men's Store (126 Beale) and had publicity photos taken at Blue Light Studio

(Please see Elvis sites page 52)

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Unless an auction deadline is explicitly stated in an advertisement, all auction ads in this issue will deadline one month from the cover date of this issue	Solo Beatles Picture Sleeves Japan-Germany-U.K. etc.SET SALE. graded sleeve 1st. Postage \$4 USA othersinquire. Phone (417) 887-9280 Fax (417) 890-6130E-mail recordsmith@ worldnet.att.netCredit Cards Accepted! MC-Visa-Discover.George HarrisonApple AR2715My Sweet LordJapanM.M.\$30George HarrisonApple AR2718What is LifeJapanM.M.\$30George HarrisonDkHs 17327Blow AwayU.K.M.M.\$30George HarrisonDkHs 17807All Those Years AgoPortugalM.M.\$10George HarrisonDkHs 17807All Those Years AgoPortugalM.M.\$15John LennonApple AR2734MotherJapanM.M.\$20Iohn LennonOdeon 17122Instant KarmaJapanM.M.\$215John LennonOdeon 17124Wwens War IsJapanM.M.\$15John LennonOdeon 17128Wind GamesJapanM.M.\$15John LennonOdeon 17128Whatever Gets YouJapanM.M.\$15John LennonOdeon 1713049 DreamJapanM.\$15John LennonOdeon 1713049 DreamJapanM.\$15John LennonOdeon 1713049 DreamJapanM.\$15John LennonOdeon 1713049 DreamJapanM.\$15John LennonOdeon	 101 AASKET OF LIGHT (REPRISE) 102 CULL, SISTE (REPRISE) 103. FERE UBU - THE MODERN DANCE (BLANK) CC 104. EVIS PRESLEY - NOW GREAT THOM: ART (RCA) BLACK LABEL 105. PUBLIC IMAGE LTD SECOND EDITION (ISLAND) 2 LP'S, CO 106. RAYBEATS - GLITLAR BEAL (PVC) 107. IMOWY REPS. LIVE & CARNEGIE HALL (VEE JAY) 2 LP'S 108. ROW REPS. TIVE & CARNEGIE HALL (VEE JAY) 2 LP'S 109. REM - UE (WB) 2 LP'S, DI SHRINK & STICKER, 110. SMOKEY ROBINSON/MIRACLES - ANTHOLOGY (MOTOWN) 3 LP'S 111. ROLLING STONES - SINGLES COLLECTION (NARCO) DIO. REM, 4 112 BEGGAR'S BANQUET (LONDON) UK, LAMD 113. ROXY MISIC - COLINTRY LIEE (ATCO) NUDE COVER 114. SAOTTARUS - THE BLLE MARBLE (TOGETHER REGS) W STICK 115. SANTANA - SANTANA (COLLINBA) MO LABEL 116. JOHN SEBASTIAN - SONG BOOK VOL 1 BY LOVIN' SPOONFUL (K 117 REALL LIVE (REPRISE) IN SHRINK 118. PAUL SIMON + THER COSE RIVERY'S MON (COLUMBIA) W/ ST 119. SIMON & GARFUNKEL - BRIDGE OVER TROUBLED WATERS (MF 120. DISTY SERIORED - DLSTY LINE (ALMAN) 2 LP'S 121. SOUNDGARDEN - SLITERLINKNOWN (AAM) 2 LP'S 122. DUSTY SERIORED - DLSTY LINEMADIS (ATLANTIC) W STICK 123. ROD STEWART - RODS STEWART ALBLIM (MERCURY) 124 RODS STEWART ALBLIM (MERCURY) WI. PRON 125 CASOLINEAL LLEY (VERTIGO) UK 126 NEYBE A ANTHOLOGY (MOTOWN) 3 LP'S 128. REMTATIONS - ANTHOLOGY (MOTOWN) 3 LP'S 129. ROD STEWART - RODS STEWART ALBLIM (MERCURY) WI. PRON 120. DISTY VERNORFED - DLSTY LIDDR BONG ROLOAD) 2 LP'S W/S' 130 HARD DOK KORTONN'S TROUBLER (DAD) 2 LP'S W/S' 131 MORBIN ON COLOMN 3 LP'S 132. REMTATIONS - ANTHOLOGY (MOTOWN) 3 LP'S 133. TRAFFIC - HERE WEAK ADALL MORDEN (DCC 0131) 134. EEMMTATIONS - ANTHOLOGY (MOTOWN) 3 LP'S 135. TRAFFIC - HERE WEAK SECON AD MIST DIE (UA) 2 TONE LABEL 136 NINTER
Y CICLULLUL /	RECORDSMITH P.O. BOX 1356 SPRINGFIELD, MO 65801 U.S.A.	150. YOUGBLOODS - <u>ELEPHANT MOUNTAIN</u> (RCA) 152. PEARL JAM - <u>TEN (EPIC)</u> 153. PAUL MCCARTNEY - <u>ELAMING FIE</u> (CAPITOL) US, IN SHRINK W

P.O. BOX 1356 SPRINGFIELD, MO 65801 U.S.A.

World Radio History

GOLDMINE #560 January 11, 2002

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LE @ 68 ST HITE VINYL STICKER STICKER V/ BOOK VIBAL) SLP'S OLD L) EISSUE P'S POLD IAD. IN STKR ON COVER 1R, DIG. REM.#2232 ASTER DIG. REM TRA) LP'S ØBI ₩/OBI A) MONO ABEL A) (K EL. LP'S 4, 4 LP'S MINATE CVR KKER (KAMA SUTRA) STICKER INYL TICKER, CC OMO. WHITE TRIM

 124.
 - ROD STEWART ALBUM (MERCURY) WI. PROMO, WHITE TRIM

 125.
 - GASOLINE ALLEY (VERTIGO) UK

 126.
 - OKENE ALLE VORENTIGO) UK

 127.
 - OKENE ALLE VORENTIGO) UK

 128.
 - WEVER A DELL MOMENTI (DCC # 0133)

 127.
 SUPREMES - ANTHOLOQY (MOTOWN) 3 LP'S
 M-J

 128.
 TEWTATIONS - ANTHOLOQY (MOTOWN) 3 LP'S
 M-J

 129.
 RICHARD THONGPSON - MOCK TIEDOR (BONG LOAD) 2 LP'S W/ STICKER
 M-J

 130.
 - MORRES DIS (CARTHAGE)
 M-J

 131.
 - MORRES DIS (CARTHAGE)
 M-J

 132.
 THREE DOO NIGHT - GOLDEN BISCHITS (ABC) FOLDOUT
 M-J

 133.
 THRILINGTON (P. MCCARTNEY) - THELLINGTON (CAPTOL) PURPLE LABEL
 M-J

 134.
 - MORRES DIS (DECCA)
 M-J
 M-J

 135.
 TRAFTE - HERE WO GO COND. THE MULTERRY BUSH (UA) 2 TONE LABEL
 M-J

 136.
 - JASTE BERTIVA)
 MAN PRESSING
 M-J

 138.
 FENNTERE WARNES - EAMOLS BLUE RAINCOAT (ROCK THE HOUSE) 180 GRAM
 M-J

 139.
 WHO - SELL OUT (POLYDOR) JARAN PRESSING
 M-J

 140.
 TEVE WONDER - SONGE IN THE KEY OF LIFE (TAMLA) 2 LP'S + 45
 M-J

 141.

LABARADARADARADARADARADARADARADARADARADAR	O'Dell, Doye Rich, Dave Fichards, Jimmy Richards, Trig Richardson, Jimm Rickie At The Ke Ricks, Jimmy Ridgley, Tommy	5038*ep Sage 314 357 RCA 6595 Columbia 41083 Falcon 205 W Hollywood 1102	Pick Yourself Up Vol 3 M-2 Count Down/Shalley Belle N 2 Someone Has To Lose/Plant A M-2 Ain't It Fine/Your Pretty Blue M-4 Cool As A Mouse/Strollin And M-2	5 Simmons, Gene 5 Simon, Joe	Jordan 1060 Checker 948*wlp Hush 103	Where Is My Love/Bells N He's Got The Whole World/ M- Goin' Back To Memphis/Bad Boy N
4174 Rio Břavo/My Ríle My Pony N 25 in, George UA 745*ps.wlp And I Love Har/Bingo's Thames N 350 in, Janis RCA 6560 Doby-Dooby/One More Year To Go M 400 N 25 ind, Ia. Wink Dot 15968*ps Deck of Carda/Mow You Know N 25 ind, Janis RCA 0550* Deck of Carda/Mow You Know N 25 indale. Wink Dot 15968*ps Deck of Carda/Mow You Know N 25 in, Janus N 310 I See My Baby/Oh Lord Up Above N 25 in, Paul RON 322 Hurry Up/Cinderslla N 25 Verve 10138 The One I Left Behind//ff N 25		ys Savoy 1529	Hollywood Cat/Ole Train N 10 Who's Sorry Now/The Drive N 5 Can't You Sec/Come On N-2 Secret Love/If It Didn't Hurt N-2	5 0 Sime, Syl 0 Sinstra, Frank	Mercury 71991*wlp N-Joy 1002	Goin' Back To Mamhis/Bad Boy N Land Of Love/It's A Miracle N Cuban Twilight/Argo Rock N I Mish I Could Shimmy/South N Lovemist/Landslide N 3 Coins In The Pountain N 3 Coins In The Pountain N
Verve 10138 The One I Left Behind/If N 25	Righteous Brothe		Secret Love/If It Didn't Hurt N-2 Tpm Wikhout A Song/Walkin' NW N-6 low Jam Dp/Wish I Had Never N-3 low Jam Dp/Wish I Had Never VG-5 Jam Dp Twist/Wish I Had Never N-3 Unt Che Gonza Do/When I Heet N-2 Just A Memory/Baby Do Liddle N-2 Just A Memory/Baby Do Liddle N-2 Hat (Abs Dons Do/When I Heet N-2 Just A Memory/Baby Do Liddle N-2 Hat (Abs Dons Do/When I Heet N-2 Just (Abs Dons Do/When I Heet N-2 Hert (Abs Dons Do/When I Heet N-2 Hert (Abs Dons Do/When I Heet N-2 Just (Abs Dons Do/When I Heet N-2 Hert (Abs Dons Do/When I Heet N-2 Hert (Abs Dons Do When I Heet N-2 Just (Abs Dons Do When I Heet N-2 Hert (Abs Dons Do When I Heet N-2 Just (Abs Dons Do When I Heet N-2 Hert (Abs Dons Do When I Heet N-2 Just (Abs Dons Do When I Heet N-2 Hert (Abs Dons Do When I Heet N-2 Just (Abs Dons Do When I Heet N-2 Hert (Abs Dons Do When I Heet N-2 Just (Abs Dons Do When I Heet N-2 Heet N-2	1403 1403	581(2)*ep 629*ep 2864*wlp Columbia 1702*ep 1986*ep 2515*ep	In Nee Small Hours Pt 1/2 VG+/M- Session With N Our Town N Gal That Got Away/Half As M- Frank Sings Jerome Kern N Frankie Vol 3 N Ball Of Fame N
ia, Country John D 1054 Prom A Kiss To Bluespin A. 25 is, Johnny Columbia 2129'ep Songs From Lissis Provide A 25 40993'ps Twelfth Of Never/Chances Are N 30 40993'ps Twelfth Of Never/Chances Are N-25 Nercury 72184'ps.wip Your Teenage Dreams/Come N 25 Nercury 12184'ps.wip Your Teenage Dreams/Come N 25	Riley, Billy Lee Riley, Bob Ripples & Waves Rivers, James Rivieras	Sun 260 Tibor 4500	Jying Saucauppict (N Boll/I N 15 Mackand Vacati (N Manir Roll/I N 15 prs Let Me/Michael Jackson N 5 Tighten UD/Bird Brain (N 2 Get With It/It/s All Over M 2 Elue Bacle Pt 1/2 M 2	5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5	7431*0p 39213 39527 39882 40229 40565 41133	Rall Of Fame N The Voice Net Faithful N You're The One/Faithful N Castle Rock/Deep Night N Birth Of Blues/Mhy Try To N Tim Glad There Is You/You Can N Day By Day/Sheilah N Tim A Fool To Mant You/If I N
72229*ps.wip Bys Bys Barbard/A Great N 25 ock, Sury Team 103 It's Your Turn Kow/Raving A - 25 r. Nathanial Fortuns 545 Village Of Love/I Want A Woman M - 25 isld. Percy Specialty 607 Diggin Woonglov/Please N 30 , 2ella Groove 127*vlp Come Back To Me/Right Now M - 25 tons Dodge 808 Shimmy Malk Pt 1/2 M - 25 o Kings Herald 502*script Tonite Tonite/Do Baby Do N 50 his Balls Phillips 3547 Midnight Whistle/Bnow Job N 25	Robbins, Marty	508 513*wlp 513*wlp Columbia 13491*ep 40706*dj 40864*pa 41511*ps	County Nvery Star/True Love Is N-5 Moonlight Serenade/Meither N-4 Our Love/Midnight Flyer N-5 Our Love/Midnight Flyer N-4 Gunfighter Ballads And Trail N-2 Tou Don't Owe Me A Thing/ N-5 A White Sport Coat/Grown Up N-4 El Paso/Big Iron N-3		Qwast 29223°ps,wlp Reprise No Nr°1 sl 20001 20010°ps,w 20010°ps,w 20063°ps,w 20107°wlp	Fab*crnr slight discolor VG+/M-ID L A Is My Lady/same N-3 ded SpecialFrank*promo only N100 Second Time/Time*biue label N 3 lp Granada/Curse Of An Aching N 3 Granada/Curse Of An Aching N - 2 fa Bverybody's Twistin/Nothin' N 3 look Of Love/I Left My Beart N 6
sr, Mally Mertone 200 Rock Áround Ciock/A Lover's N 100 ors AX 1302 El Paso Guitar/Johnny Rocket P 25 r-Tones Jax 1002'dj Talk To Me/Believe In Me N 60 sal, Al Instant 3261 Half A Crown/Jumg And Shout M 25 sy And Sylvia Rainbow 316 Love Is Strange/Se De Boom Run N 30 VIX 28 col Two Shadeba or A Law/Dearest 225	Robertino, Ave Roberts, Jack Robins	Rendezvous 135 Arvee 5001	El Pamo/Big Iron VG+/M-2 Don't Worry/Like All Other N 2 It's Your World/You Told Me So N-2 Dw'll Woman/April Pool's Day N 3 Dove Warla/Eant Auto Light Dp Candles/After Being N 2 Whole Lot Imagination/Just M-2 Riot In Cell Slock #9/Wrap It VG 4	5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5	20107 297-46*ep,S Reprise 20045 Brent 7002 7002 7010 Domino 1010	Look Of Love/I Left My Heart M-5 pain Extranos En'La Noche + 3 M-3 To Know Him Is To Love Him/ N 2 It Was I/Lunch Hour N 3 It Was I/Lunch Hour M-2 Cherry Pie/Cryin' Over You M-2 I Saw You/Eavedforoping M-3
ighters Federal 12169*sliver Work With Me Annis/Until I VG-50 12202 Tell Theen/Stingy Little Thing M-40 12270 Tore Up Over You/Karly One M-30 ite Riders Imperial 5799*ulp Tiger Lity/Danger Soft N-25 Groove 10 I Wouldn't Be Mers/Mind Your N-25 RCA 8011 Donna's Gone/Living Dream N-50 sr, Glenn RCA 18(10)*box Glenn Miller	Robinson, Alvin	Tiger 104 RCA 7529	Cherry Lips/Out Of Picture VG+ 4 Pain In Wy Heart/I'm Leaving W- 2 P Pain In Wy Heart/I'm Leaving W- 3 Make Up/I Wanna Know W- 3 Oh Red/The Blues W- 3 Something You Got/Searchin' M- 2	0 Sloane, Carol 0 Smith, Arthur 5 Smith, Bill 5 Smith, Effie 5 Smith, Huey 5	Columbia 42772 MGM 12544 -Le Bill 303 Spot 105*wlp Ace 545 553 562 571	It's A Sin/You're Gonna Reap H- Don't Worry Bout Neyfit's All H- Rasy Rock/Teen Age Rebel H- Tough/Anastasia N New Effle's Blues/Everybody's N New Effle's Blues/Everybody's N New Effle's Blues/Everybody's N Don't You Inney Yooknow (Medi Don't You Inney Yooknow (Medi Deerset Derling/Tu-Ber-Cu-Lucage 2
6700(14)*ep Glean Miller H-75 6702(15)*ep Army Air Porce Band*orig bk H-75 sr, Tal Canterbury 519*301 Lonliest Christmas Tree/Love H-25 sr, Tal Hollywood 1094 What Is Life Mithout Love/Baby N 30 s Everett Protone 113 Nothing At All/Close Your Eyes N 40 baccs 582(2)*ep Souvenir Album -25 59246*ps Words That I Mhinger/Party N 50	Robinson, Stan Rockell & The Car Rock A Teens Rockbusters Rockin Rebels Rocky & The Bord Rodgers, Eileen	Totsy 601 ndles Swingin' 623* Roulette 4192 Cadence 1371*wlp Swan 4125 4125 er Epic 10901*wlp Kapp 365*ps Roulette 6070*ps	Start To Jump/St James M-10 Mp Once Upon A Time/When My N 3 Noo Hoo/Untrue N 3 Tough Chick/Chico N 2 Wild Weekend/Wild Weekend Cha M-4 W-4 Wild Weekend/Wild Weekend Cha M-4 W-4 Wild Weekend/Wild Weekend Cha WG+2 Guif Of Wexico/Wichoacan	5 Smith, Ray 5 Smith, Ronnie 5 Smith, Ronny 6 Smith, Shin Dig(1 5 Smith, Somethin' 5 Smith, Tab	649 Judd 1016 Brunswick 55137 Imperial 5679°wlp Wey? Pitter Pat 101 Epic 7117°ep	Jeses Darling/Tu-Ser-Cu-Lucash Scadd-Dog/Pop-Sys Rockin' Little Ange/That's M-2 Rockin' Little Ange/That's M-4 I Bear You Knocking/I Started 4-4 Through Fooling Around Pt 1/2 M-3 Th's A Sin To Tell A Lie M-4 Feel Like I Wanna Die/Yo You VG+2 Fock NY Roll Ruby/I'd Rather VG+4
Juleps Herald 481541p Beils Of Love/Vip5Atist pfs VG. 80 cles Tamls 5028 Depend On We/Way Over There N 500 540344vol Shop Around/Who's lines label N 30 540349tps I Like TL Like TLA Viou're Son 100 ad Head RCA 554140'ps I'm The One You Head/Save We M-100 iell, Bobby Imperial 5378 Try Rock And Roll/Norks Mo 5 5372 I're Son Bead/Goin' Round In M-50 5475 I're Son Bead/Goin' Round In M-50	Rodgers, Jimmie Rogers, Jimmy Rogers, Julie Rogers, Lelan Rogers, Shorty Rogers, Timmie	Roulette 4070*ps 4070*ps CJ 666 Mercury 72380*ps Lynn 502*wlp Capitol 294(2)*ep Capitol 250*wlp	<pre>Wait fill Tomerrow/Nightingala W 2: Secrely/Make Me A Miracle N 4 Secrely/Make Me A Miracle VG+ 2 Are You Really Mised The Mixard N 4 Bless Faching/Proken Heart N 2 Child fill Proken Heart N 3 Modern Sounds W 1 Modern Sounds W 1 M 1 M 1 M 1 M 1 M 1 M 1 M 1 M 1 M 1 M</pre>	5 Smokestack Light 5 Smokey & His Sist 5 Social Outcasts 5 Sommers, Joanie	in Bell 777*wlp er Columbia 43995*d Sultan 1003 Warner 5201*wlp.go 5207*ep	Something's Got A'Hold On Me/I M-2 J Creator of Rain/same VG-2 Mad/Blue Guitar N 4 Mad/Blue Guitar N 4 Ballad Of Davy Crockat/Grave N Ballad Of Davy Crockat/Grave N I You Wanna Be/Don't VG-M-2 Love At First/same*red wax N-2 peychadelic Used Car Lot/ VG-4
5511 64 Hours/I Love To Hold You N- 40 5882 Whan First Ne Net/Ny Southern N- 40 5882*wlp Whan First Ne Net/Ny Southern N- 60 Ron 337 337*wlp,wol Send Ne Your Picturs/You're N- 60 337*wlp,wol Send Ne Your Picturs/You're N- 60	Rolling Stones	Decca 15104*ps,UK London 902*ps 904*ps 910*ps 910*ps Rolling Pro 228*w	Jumpin Jack Fleen/Child Of VG+2 Lady Jane/Mother's Little M-66 Lact's Spend Hight Together/ M-66 Honkey Tonk Waman/You Can't W-1 Honkey Tonk Waman/You Can't W-1 Honkey Tonk Waman/Wonco M-1 Ip Time Waits For Mo One/Mono PR Rolling Stonse, 77 promo M-151 La Stoney Rock M'edited M-25 Jack Data Stoney Rock M'edited M-25 M-151	Spaniels Sparkletones Spectors Three	Decca Geo(A) -ep	C Southern Style M-3 Stormy Weather/Here Is Why I VG+3 Baby It's You/Heart And Soul M-6 Softly/What The Heck N 3 I Know Why/I Really Do N 2
<pre>14 Algoright State State</pre>	Rollins, Bird Romaines Ron And Bill Ronettes	TA301	partip Miss You/same for the first with a significant of the second s	Spellman, Benny Spiders	5305*red 5344*red 5366*red 5376*d1	scr Real Thing/Mam Mmm sol VG++ 7 scr Sukey Sukey Sukey/Am I VG+ 5 Witchcraft/Is It True VG+ 2 Gow I Peel/Don't Pity Me
1012*pp Daydraam Belisver/Golár' Down H- 30 1023*pp D W Mashbura/It's Nice To H- 30 1023*pp D W Mashbura/It's Nice To VH-/H- 25 1031*pp Porpoise Song/As We Go Along H- 25 5000*pp Test Drop City/A Man A H- 25 se, Vaughn BCA 6895*ps The Ride Bock/Away Out West N 30 Pacific 104 Hey I Know Tou/Porever Walks H- 25 Imperia; 66330*d] John Automation/Paces N 25	Ronnie & Delinque Ronnie & Marlene Rooks, Wayne Rosie & Originals Ross, Danny Ross, Diana	128 ants JC 1000 Westport 9670 Jamie 1142*wlp	Is This What I Get For Loving/ M-2 Bad Neighborhood/Skeps M-33 Marlene/I Wanna Love You N 55 Will You Stay In Love/Stop N 22 Angel Baby/Give Mc Love N-2 Skoal Rag/Danny's Tune N-2 Wip From "Last Time I Saw Him" M-2	5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5	5423"maro 5714 Caldwell 401°wlp Smoke 100 Glory 301*wlp Candlelight 1015	3codbys/That's Way Tć Win My N-3 Jon That's My Desire/Roney Bee M-3 Tou're The One/Tennesses Slim M-3 Teah Yeah Yeah/Ya Ya Ya N Nokd Op This Morning/Darling N Yorget Ms/So Much N 20y Hoy/So Young N 30y Hoy/So Young N 4-3 Mark New York N-3 N-3
Lows Chess 1611*2nd press In My Diary/Lover Love Me N-40 Jeacon John Bell 868 Many Rivers To Cross/Tou Don't N-25 N-50 Johnny Randsrous 115 Bullfrog/San Antonio Ross N 30 n. Jbill 100 Bell 72 Tourse My Quesn/Mhy Do You N 30 n. Jbill 100 Berl 72 Tourse My Quesn/Mhy Do You N 30 n. Jans Kapp 183 ps Resciparion/(1) My Life Y 32	Rossini, Tony Roy, Bobby Roy, Jay Royal Teens Rudolph, Lorri Runarounds Rush, Otis	Sun 367*dj JDs 5001*wlp Tou-Sea 129*wlp Capitol 4261*ld Tri-Phi 1003 Capitol 5644 Chess 1751*wlp 1775	Blue As A Man Can Be/Morking M-2 Believe Me/Little Cricket M-2 Don't Let Them Tell Me/ M-2 Perfect Woman/You're A Drag M-2 I'm Satisfied/So Many Roads M 1	Standley, Johnny Starlights Starliters Starr, Ray Starr, Rinco	Columbia 328(2)*ep Philips 429106*ep Capitol 2249 Climax 107*wlp Gala 106 RCA 363(2)*ep Apple 1831*ps.woc	Whispering Home/A Thought In N-2 Broadway's Best M-3 Jow/Paul Weston, Holland M-/VG+2 Itarfire/St Louis Blues Rock N 2 Starfire/St Louis Blues Rock N 20 Che Kay Starr Style M-3 It Don't Come Basy/Early M-/VG+2
n. Jays P Decca 4045*ep Jays P Morgan M-25 RCA 1155/2*ep Jays P Morgan M-35 n. Rocket Zynn 1001 Too High A Price/In Know It's M-25 etts. Johnny SAR 1008 Sittsh In Drive-In/Don't You N 25 etts. Johnny BBC 22*UK ps Chi Mai/Come Maddalan	Russell, Al Russell, Nathan Rusty And Doug Rydell, Bobby	Okeh 6931 Forest 5603 Hickory 1137 Cameo 169°ps 171°ps 175°ps 179°ps 182°ps	I'll Be Walting/I Couldo't 'VG+ 60 Bis Name Was Dean/I Walk In W 50 Louisiana Man/Make Me Realize M - 29 We Got Love/I Dig Girls W 30 Wild One/Little Bitty Girl W 30 Swingin' School/Ding A Ling W 30 Volare/I'd Do It Again W 30	Stars Starship Steele, Sonny Steelers	1876*wlp (1876*wlp (Atlantic 3371 1 Vega 2*dj 1 Grunt 14253*dj,ps 3 Republic 2020*ps.w	<pre>Back Off Boogaloo/Blindman N= 4 Back Off Boogaloo/Blindman VG+/N= 3 Daly Tou/mono Hey Baby/Lady Gays Hey Baby/Lady Gays Bara/sest Tou Tara/sest Dios Tou/Night Train N Bara/sest Dios Tou/Night N 30 Di Sweet Ways About You/Mine N 30 Trying Bitter Tears/Walk Alone N 15</pre>
, Ella Mae Capitol 1922 Biackemith Blues/Lové Mor N 25 8 au 123 1700*ol Birmingham/Leave Me Loose N-25 9, Ray Plaetwood 7005*dj I Never Knew/Mara VG+ 25 0, Cella Zero 101 Give A Little Take A Little/ N 75 1 Big Boy Ace 605 1 Mew Orleans/Gray Dr John M-25 1 Mew Bang Boy Ace 605 1 John State Control Cont	1400 × 5	186*ps 190*ps 190*ps 209*ps 217*ps 228*ps 242*ps 242*ps	Sway/Groovy Tonight N 23 Good Time Baby/Cherle' N 23 That Old Black Magic/Don't Be N 23 Tha Fish/Hird House N 23 Bonnie/Lose Her N 23 The Cha-Cha-Cha/The Best Man N 23 The Cha-Cha-Cha/The Best Man N 23 Butterily Baby/Love Is Blind N 23	Stevens, Dale Stevens, Kenny Stevens, Ray Stewart, Jeb Stewart, Johnny	Joni 916 Mercury 71843°ps 71966°ps 72058°ps,w NRC 42 Phillips 3557 Shelley 128	<pre>sen-age Blues/Coffee Date N 2 ieramiah Peabody's Poly N 3 hab The Arab/It's Been So M-3 jp Santa Claus Is Watching/ N 2 beart Criss For You/What N 3 unny Side Of The Streat/Take N 2</pre>
79700*ulp This One/same N=04 Columbia 4127 Wonderful Christmastime/ N=30 touch, Mamay Chacker 885 The Weik/1's To Blame N=25 touch, Mamay Chacker 885 The Weik/1's To Blame N=23 ald. Skeets Capitol 4147*ulp Balow To Lynk Right/Ars N = 23 ald. Skeets Capitol 4147*ulp Balow To Lynk Right/Ars N = 23 a. Sticks Savoy 1148*78.d] Heip Me Baby/Things Have M=25 . Rollee Piney 104 There Goes That Train/You Left N=75	St Claire, Nicky Saladin Salmas Brothers Samuels, Jerry Sanders, Will Sandlin, Billy Sands, Jodie	Edison 410 ⁵ wlp Caricature 101*yel Post 2005 VIK 197 Regatta 2000 Gala 110 Signature 12015*d*	Forget Him/Love Love Go Away N 25 Creator Of Love/I Hear Those VG+ 40 low Honey Do/Wanderin N+ 90 I Don't Care/City Born City VG+ 35 Puppy Love/The Chosen Few N+ 25 Summertime/T'm Movin' In N+ 25 Don't Let Ne Down/She's Mean N 100 Turtnabout Heart/Solo A, Te Mio N+ 23	Stites, Gary Stone, Mark Stone, Roland Storey Sisters	Cariton 529°wlp (Kapp 205 1 Ace 593 1 629 2 643 1 USA 1212 8 Marcury 71457*di 1	loria Lee/Bey Rey N 2 Vers Since I Met Lucy/There's M-2 Desert Winds/Something Special N 2 Unat A Momentj/ Can't Relp It N 2 Nas A Pool/Sverybody's N 2 Somaday Sweatheart/Ny Mothers N-2 Somain' Scul/Lost Love N 2 Def Love/Love W 2 Def Love/Love N 2 Def Love N 2 Def Lo
1, Tony IRS 1024*gold wax Remembar Pate*(medley)/Welking H-25 re Sisters Coral 82022(2)*90 FO YOU Remembar Men - 35 , Scotty Ace 608 Cry Ne A River/Brown Ryed N 25 ney/s Cotton RCM WF 33(3) Northnay's Cotton*box set N-60 non, Dotton RCM WF 33(3) Northnay's Cotton*box set N-60 n, Tonmey Jin 137 (013*woll Sweet Denamy/I Need You So 25	Sands, Tommy Santo And Johnny Sarafi, Eleni Sargent, Don Satintones	Mecca 101*wlp.red	Teen Age Crush/Hep Dee Hootis N 35 Teen Age Crush/Hep Dee Hootis N 35 I'll Be Seeing You/That's Way N 50 03 Sleep Walk/All Night Diner N 25 07 Teardrop/The Long Walk Home N 25 War His Mame Was Dean/Rockin' N 300 My Beloved/Sugarno strings N 400 I've Lost/Deer One V 66	Storm, Billy Storm, Gale Storm, Warren Story, Allen Bo Strangers	Ensign 4035 Dot 15412*maroon,sc 15458*maroon 2 15474*maroon 2 Top Rank 2086 E Anna 1118 Ring 4821*1st press	le Enew/Walkin' Girl N 3 1) I Hear You Enocking/Never N 2 vory Tower/I Ain't Gonna N 2 ell Me Mhy/Don't Be That Way M 2 ohawk Georgia Grind/No No N 2 lue Moon/Don't N 5 Without A Friend/Think Amain G 5
1ie, Oacar Class 243 Convicted/Ny Heart Speaks H- 25 ly, Big Jay Federal 246*ep.nc Nervous Ann Nervous (Goot/Big VG+ 75 Swingin 614 There is Scmething On Your/ N 25 tter, Clyde Athenatics Clyde McPhatter N-250 1006*wol Money Honey/The Way I Feel N-75 1006*wil Money Honey/The Way I Feel N-150 1005 What/Cha Cong Do/Gone VF+ 25 1005 What/Cha Co	Scarlets Schory, Dick Scobey, Bob Scott, Albert Scott, Billy Scott, Bobby Scott, Jack	128*78 z Ovation 1110*ps,wJ Repertory 28*ep Vin 1005 Cameo 121	I've Lost/Dear One VG 66 pm I've Lost/Dear One N-200 p I Grew Up On Mickey Mouse/ N-25 Frisco Jars In Hi F/ Hey N-25 Can't Let You Go I Love/Hey N-25 Chain Gang/Shadrach N-25 Chain Gang/Shadrach N-25 A Little Feeling/Now That I -25	Strong, Barrett Strong, Nolan Sugar Canes Suggs, Brad Sullivan, Jerry Sumac, Yma	King 5157*dj I Phillips 3545 I 3549*wlp (aterpiller Crawl/Rockin Rabel N 31 Honey(Oh I Apologise N 31 Goor Boy/Sloux Rock M - 31 Goor Boy/Sloux Rock M - 31 Goor Boy/Sloux Rock M - 31 Hond Mes/I Walk The Line V 4 W Gypey/Sam's Tune N 44 Lufley Readed Baby/Blls Mee M - 22 Legend Of The Sun Virgin M - 23
1117 Mithout Löve/I Make Bellswe N 25 1133 Just To Mold My Hand/No Matter N 25 1149 Long Lonely Mights/Beartsches N 25 chie, Greig Zephyr 7005*ep, wij Easy Jasz On A Fishbeat Bass M-100 n. Jswy Ves Jay 155 Hands Off/Ancther Might M-25 SGC 6*ps Not Wrong Long/Under The Ice M-40 n. Jiowy RPM 385 Not Wrong Long/Back Dress/N 50 n. Lloyd Symbol 303*wlp Blues After Midnight Rose Prom N 40		Carlton 462 483*ps 493 504 Guaranteed 209 211*wlp Top Rank 2028	MY True Love/Lercy M- 25 With Your Love/Geraldine M- 25 Goodbye Baby/Save My Soul M- 30 I Never Felt Like This/Bella M 30 Indiana Walts/What Am I Living M 30 No One Will Ever Know/Go Wild M 30 What In World's Come Over You/M 30	Sunliners Sunshine Buggs Supremes	MGM 13809*dj M Astro 114 I Motown Pro 69*wlp M 1074*ps,sc 1075*ps,sc	<pre>irus/wajaka's Lament N 6(ell One/Land Of Nod N 2 'm Chasing A Dream/Four Walls M - 2 edley Of Bits H - 2 el Stop In Name Of Love/I'm In M - 30 1 Back In My Arms Again/ M - 30 Nothing But Heartsches/woc M - 30</pre>
n, Martha Bic 975 n, Rick Decca 31455*ps String Alcong/Gypsy Woman M. /VG+ 25 31612*ps Imperial 160*eps String Alcong Again M. /VG 30 Imperial 160*eps Stood Dy/Waitin' In School M. /VG+ 60 5463*ps Stood Dy/Waitin' In School N 35 5582*black Stood Dy/Waitin' In School N 35 5582*black Stood Dy/Waitin' In School N 35 5582*ps My Bucket's Got A Biole In It/ N 75 5592*ps My Bucket's Biole N Biole In It/ N 75 5592*ps My Bucket's Biole In It/ N 75 1000*ps 1000*ps 1000*ps 1000*ps 1000*ps 1000*ps 1000*ps 1000*ps 1000*ps 1000*ps 1000*	Scott, Jimmy Scott, Linda Scott, Ray Sea Larks	2055 2055 2075*wol Sharp 100 Canadian American Triess 1001 Dot 15821	Burning Bridges/Oh LittleVG++/VG 25 It Only Rappened Yesterday/ N 30 It Only Rappened Yesterday/ N -25 Patsy/Old Time Religion N 25 I'm Afraid Masquerade Is/ N 25 I'm Afraid Masquerade Is/ N 25 We Need Love/Silk Satin & Lace N 35 Your Beart/This in Between Age A 25	Surburbans Surfmen Swallows Swan, Jimmy Swift, Allen Symphonics T Birds	Kip 221 Titan 1723*wlp F Guyden 2023*wlp Y Checker 946*wlp I Leader 815 Enrica 1002*wlp C	ou Can't Hurry Love/Put M - 30 ittle Bird/Xing Of Broken N 53 aradise Cove/The Ghost Hop N 22 ou Must Try/How Long Must A N 127 ittle Fine Healty Thing/Joy N 100 re You Lonesome Tonight/Look N 25 Come On Honey/A Blesing To N 25
3303 Wy BUCKAC'S GOT A BOL'S IN IL/ M- 30 5355 rps Longsome Town/I Got A M- VG+ 60 5555 rps I Manna Be Loved/Mighty M- VG+ 60 5707 rps I Manna Be Loved/Mighty M- VG+ 60	Sedaka, Neil Self, Ronnie Sensationals Seville, David	Columbia 40989*wlp Candix 306 Liberty 55163*wlp	You Mean Everything To Me/Ruñ N 30 Calendar Girl/Same Old Feeling N 30 Breaking Up Is Hard To Do/As M 25 Next Door To An Angel/I Belong M 25 Let's Go Steady Again/Waiting M 25 Ain't I'm A Dog/Rocky Road VG 25 Snow White Winter/Once M 25 Fine Mountain/Mt Grape M 35	T Boo Tabs Tall, Tom Talley, Johnny Tangiezs Tarheel Slim Taylor, Joe	Blue Beat 101 F Dot 15887 A Fabor 108 I Mercury 70902 L Decca 29603 I Fire 1000*wol I 1021*1d F	rison Blues/That's All Right M- 25 venue Of Tears/First Star M- 36 Gave My Heart To Two People/ M- 35 onesome Train/Wild Mind M- 35 Won't Se Around/Tabarin M- 156 t's Too Late/Don't Ever Leave M 40 orsever I'll Be Yours/Anything M- 25
5741 Travelin' Man/Hello Mary Lou M-25 5770*ps A Monder Like You/Fverlovin' M-40 5605*ps Young World/Summertime M-40 5605*wlp Toung World/Summertime M-35 5664*ps Teen Age Idol/I've Got My B-VG+30 5664*ps Teen Age Idol/I've Got My K-VG+30 5664*ps Teen Age Idol/I've Got My VG+25 5935*ps Teen Age Idol/I've Got My VG+30	Shades Shadows Shannon, Del Sharkey	55250*ps 55272*wlp Scottie 1309*wlp Decca 48322 Big Top 3067 3075	Chipmunk Song/Alvin's Barmonican 30 Witch Doctor/Swames River M 55 Splashin'/Strollin' After Dark M 10 Big Mouth Amama(M-)/Better (VG) 100 Runaway/Jody M 25 So Long Baby/Answer To M 25 So Long Baby/Answer To M 25 Midnight Cn Bourbon Street Ve/M 25	Taylor, Little Taylor, Sam The M Taylor, Ted Taylor, William	Swingin' 624 I n MGN 1191*ep E Ebb 132 F Top Rank 2048 I 2076 D 3001 S D 1080 U	ou Don't Love Me/Never Let Mé M-100 ooking At Futurs/I Tried To N 35 lue Miet Vol 1 N 25 eep Walking On/If I Don't See N-30 Need You So/Has My Love N 25 amaday (I Know I Know) You N 25 amaday (I Know I Know) You N 25 A Buh/I Can't Swer Free My VG+23
Verve 10047°biv Label I'm Walkin'/A Teenager's N 40 ness Chacker 967 So Little Time/She'll M 25 Las Norvus Dot 15470°marcoon Transfusion/Dig W-50 15470°marcoon Transfusion/Dig VG-25 Le, Aaron Satari 201°wip Ape Man/Porever Nore M-25 Le, Art Specialty 637 Zin Zing/Cha Dookey Doo M-25 656 Arabian Love Call/Mhat's Going M-25 10ny Six Marcury 72713°me Not Trans dr Groovy (Jena, LTan 4.25 10ny Six Marcury 72713°me Not Trans dr Groovy (Jena, LTan 4.25 10ny Six Marcury 72713°me Not Trans dr Groovy (Jena, LTan 4.25 10ny Six Marcury 72713°me Not Trans dr Groovy (Jena, LTan 4.25 10ny Six Marcury 72713°me Not Trans dr Groovy (Jena, LTan 4.25 10ny Six Marcury 72713°me Not Trans dr Groovy (Jena, LTan 4.25 10ny Six Marcury 72713°me Not Six Groovy (Jena, LTan 4.25 10ny Six Marcury 72713°me Not Six Groovy (Jena, LTan 4.25 10ny Six Marcury 72713°me Not Six Groovy (Jena, LTan 4.25 10ny Six Marcury 72713°me Not Six Groovy (Jena, LTan 4.25 10ny Six Marcury 72713°me Not Six Groovy (Jena, LTan 4.25 10ny Six Marcury 72713°me Not Six Groovy (Jena, LTan 4.25 10ny Six Marcury 72713°me Not Six Groovy (Jena, LTan 4.25 10ny Six Marcury 72713°me Not Six Groovy (Jena, LTan 4.25 10ny Six Marcury 72713°me Not Six Groovy (Jena, LTan 4.25 10ny Six Marcury 72713°me Not Six Marcury 72713°me	Sharp, Dee Dee Sharp Tones Sharpe, Ray Shaw, Artie Sheaks	Cameo 219*ps Post 2009*boot Jamie 1149*wlp / 1155 1164 RCA WPT 37 (3) WPT 85 (3)	Adhight Un Bourbon Street VG-/H-25 Stavy/Baby Cakes Stavy/Baby Cakes Barmuda/Gonna Let II Go The H-25 Barmuda/Gonna Let II Go The H-25 For You Hy, Love/Hed Sails In 25 Kewpie Doll/Give'n Up N 25 Favorites Shaw -25 Artie Shaw H-25 Artie Shaw H-25 Artie Shaw H-25 Snallelight Café/Song Of Old 25	Teddy & Twilights Teddy Bears Temple, Shirley Templet, Doyle Tempos Terry, Gene Tex, Joe	Swan 4102 G Dore 503 T TCP 100*ep H Errol 230 C Paris 550 U Savoy 1559 F Acc 550 H	oodbye To Love/Moman Is A M - 25 o Enow Him Is To Love Him/ M - 25 its From Her Original Film N - 50 ounting The Days/Too Little N - 25 nder Ten Flags/Look Homeward N - 25 nu Fine/This Should Go On M - 25 ou Little Baby Face Thing/ M - 50 lessed Are These Tears/ M - 50
nt Jimmy C HA FORT 140,003-85 Bread & Butter (he par La M. 403 see, Frankie Sagport 204 11. Lest Bus From Tupelo/Coming On M. 23 n. Juice RCB 14139+poster sleeve You Make Me Mant To/ M. 40 -John, Olivia MCA 1810-24 Deeper Than Right=juicture disc M. 40 las. Paul Columbia 46050+wip D.J. Saturday/asme=*/poster M. 25 1. Mike Marchive 630-wip D. 20 1. Mike M	Shelton, Anne Shepard, Jean Shepherd, Buddy Shepherd Sisters Sheppards Sherrill, Joya	London 6043*ep Capitol 1030*ep,UK Play Ne 3517*ps Lance 125 Apex 7750 7750 Reprise 20102*ps.w	Favorites N 25 Songs Of A Love Affair N /VG+ 25 I'm Hypnotised/So Many Reasons N 50 Alone/Congratulations To N - 25 Island Of Love/Never Felt This N 60 Island Of Love/Never Felt This N 50 In Estuad-Russian Version N 25	Therp, Chuck Thee Midniters	673 B Anna 1119 A 1124 I Dial 4840 C Michelle 934 I Jaro 77029 L Whittier 504*wol M	rannie Stole Show/Boys Will N - 40 oys Will Be Boys/Babby You're N - 25 11 I Could Do Was Cry Pt 1/2 N - 40 'll Never Break Your Pt 1/2 N - 40 ome In This House/Davy You My M - 60 've Got A Song/Never Time N - 25 ong Long Ponytail/Let There N 150 Siting Song/Never Lewer I Had M - 30
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SKYMODKS/ Gullty Unit Proven Insane/ Mushroom'86 Australian import by fine 'OZ' rockers, NM/ NM S14 NM/ NM S14 'December 2010' (Control Mushroom'86 Australian import by fine 'OZ' rockers, NM/ NM S14 SKYHODKS/ Straight in A Gay Gay World' Mushroom'76 Australian import. Mostly same LP as 'Living in The 70s' with 1 different song, Lotably different lacket & a gainet Disterti (Ga+/ NM S18 SKYKNG: Secreti Sauco/ Columbia/55 hot lunkrock quintet, a bit file TOWER OF POWER, produced by STEVE CROPPER, WLP, cc, siming string, woo, sikr tare, accorbiape (Ga+/ NM S18 SKYKINGTERS/ with Hamid Hamiton Camp/ Elektra '73 excellent folky heengrock quintet, cc, VG++/ NM \$10 SLACK ALLCE/ same/ Philips'74 Canada import, LW grity bluesbased rock'n'roll quintet with gravel voiced &

SLACK ALICE: same/Philps174 Canada import. UK gritty bluesbased rock/m/oil guintet with graval voiced frontwoman, ALICE SPRING, VG++/ NM \$12 SLADE/ Pity II. Oud/ Collision 70 scarce 2rd LP (post-AMBROSE SLADE) gritty UK stroet rock, produced by CHAS CHANDLER, NM/ NM \$30.° SLADE, PAUL Life OI A March 2pc?1 obscure singer-songwriter folkrocker with lush, dreamy arrangements, sinp, woc, sociohape on jk1 VG+/ NM \$8 SLEEPY HOLLOW same/ Family?2 obscure, dreamy folkrock trio, large sikr tear, VG/ VG+ 56 SLECK, EARL & BAND² same: Capitol 76 rootsy balay NYC rock with JMMY MACK on vocals punch hole, VGA4/ NM \$7.°

Sinp, woo, sooichiape on pill y observe, dreamy folkrock trio, lange see read, so so sooichiape on pill y observe, dreamy folkrock trio, lange see read, y observe, dreamy folkrock triang, y observe, dreamy folkrock triange see read, y observe, dreamy folkrock treamy folkrock triange see read, y observe, drea punch hoole, VG++H MM 57 segment re to trave to EV, Great MYG grifty rocker with JIMMY MACK on vocal SLIDER/ Didder Project/ leedback/89 Bitues guitarist BOB FORTUNADO enkits people from RAVEN, OVERKILL & RODS to do a heavy biuesrock LP all as SAVOY BROWN Produced by KIM SIMMONDSI NMV NM \$25 SLIDAN, P,FJ Measure OT Pleasure Atcr36 fine, twangy, bluesy Memphis based lotirock effort, sawcut, VG++V NM \$15 SLY BOOTS/ Notes On A Journey/ Faithful Virtue71 fine folkrocker with MICHAEL WENDROFF, small DJstkrs, VG++V NM \$15 SLY BOOTS/ NM \$12

VG-#/ NM 512* SMAX Black Lady Fantasy78 east Euro gustar-keyboard prog heavy rock, good leadwork VG-#/ NM 512* SMITH, GRANT & THE POWER* Keep On Running/ Boo'88 Canada import. Pretty good white boy soul rock There/ or especiable coviers of BEATLES WILSON PICKET OTIS REDDING and scome good ongus

SMITH, GRANT E They do respectable covers of BEATLES WILSON PICKET OTTO heads VG-47 NM 550 SMITH PERKINS SMITH same/ Island 72 obscure twangy folkrock nroll trio with Muscle Shoals/ Memphis connections, features WAYNE PERKINS on guitar who later payed on tons of other LPs, ch, VG-47 NM 515 SMOKE RIBEY Survival OF 3L Joan - A Rock Opera/ Paramount? 12 LPsat, awesome heavy rock quartet does concept LP on JOAN OF ARC, with libreto, VG-47 MM \$25 SMOKEY PERS I Around Rak 75 U K import grify gutar rock quartet with good lead work, small split, tric...(AMA \$1)

VG++/ AM \$10 * SMOKEY (site SMOKIE) Widnight Catlé/ RSC/76 U S debut by UK guitar rockers with spelling change, WLP, NMV MM \$8 SMOKEY (site SMOKIE) Bright Lights & Back Alfeys/ RSC/77 UK girthy guitar rockers, feat "Needles & Pins", WLP,

NW NM 58 SMOKEY (aka SMOKIE)/ The Montreux Album/ RSO'79 UK gntty guitar rockers, WLP, VG++/ NM 57 SMOKEY & HS SISTER: same/ Warners7 '68 nice obscure, dreamy, melodic folkrock duo from NYC via Cir dn, VG+/ NM 510

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VARIOUS ARTISTS Punk Chartbusters Vol. 4

Wolverine Records/Soundcarier (WRR 082/SC010) (Two CDs)

The fourth volume in the Punk Chartbusters series shows hard-core bands indulging in their pop fantasies via cover versions. By now, there's obviously a bit of competition going on here, as many of the groups are vying to pick the most farfetched numbers. And the winners are: "We Are The World," "Leaving On A Jet Plane" and "Strangers In The Night." Of course, your choices may be different, but that's the beauty of this series --- the sublime surrealness of it all.

As Wolverine is a German label, most of the groups, but not all, hail from the Fatherland. However, a number of bands wave the American flag, Face To Face and Mad Caddies among them, while the UK Subs rule the waves for Britannia. There's a smattering of other European groups, as well as a sprinkling of Canadian bands, with The Living End representing down under, giving this compilation a true international flavor.

Considering the concept, everyone takes the premise seriously. While listeners might turn their nose up at a song, they can't help but be impressed by the performances and arrangements. The Living End's rockabilly take on "Tainted Love" is a definite highpoint, as is Kafkas' ominous "Rent" and The Scallwags' hard-rocking "The Lion Sleeps Tonight."

Two CDs, 53 bands and songs from across pop's spectrum and decades, it's also selling at a special budget price. What more could you possibly want?

— Jo-Ann Greene

SMALL FACES Absolutely The Best Immediate/Fuel 2000 (302 061 124 2)

Although they're often underrated, there's no denying that Small Faces long ago earned their place in the pop pantheon.

The combination of Steve Marriott's remarkable wail, Ronnie Lane's tasteful bass, lan McLagen's sweeping keyboards and the dynamic drumming of Kenny Jones gave them a drive that's impressive even 35 years later. In the midst of intimidating competition from The Beatles, The Rolling Stones, The Who, and The Kinks, they stood apart, serving up a seamless blend of rock, soul and psychedelia that others could only envy.

There have been countless compilations over the years, the best of which focus on their short but illustrious stint with Immediate, by far the most prolific portion of their career. The definitive collection is The Darlings Of Wapping Wharf Launderette, a 1999 import that effectively compiled every major track recorded for the label. This latest attempt, appropriately titled Absolutely The Best, isn't quite as comprehensive, but for

Small Faces Absolutely The Best

those seeking a quick catch-up, it's a perfect primer.

Aside from an extended add-on here, a rare remix there and the occasional alternate take, there's little on Absolutely The Best that's out of the ordinary. Regardless, no matter how many times they're recycled, these tracks have an invigorating effect with every new encounter. It's in the riveting resolve of "Tin Soldier" and "Afterglow," the full-tilt frenzy of "(Tell Me) Have You Ever Seen Me" and "I Feel Much Better," the drug-crazed delirium and innocent abandon of "Here Comes The Nice" and "Itchycoo Park" and the undiminished brilliance of "My Way Of Giving" and "Song Of A Baker."

There are other pluses as well, especially the superior remastering that punctuates the performances and accentuates every nuance. Kudos are due too for the superb liner notes penned by Goldmine contributor Kent Benjamin. Ultimately though, the mere fact that it's Small Faces is enough to make it matter.

– Lee Zimmerman

ROY HARPER Hat's Off The Right Stuff (72435-27640)

For the non-British readers out there who may be scratching their heads at this point, pondering the question, "Where have I heard of this Roy Harper?" - I was the same way. Then it hit me. Led Zeppelin III. The song, "Hats Off To [Roy] Harper" was a tip of the Stetson to the British folk-rock pioneer. And oh yes, Harper put in an appearance of Pink Floyd's "Have A Cigar." Not too shabby on a résume, huh?

Given these and other assorted accomplishments, it is no small wonder that on Harper's career-spanning album, there would be guest shots from Jimmy Page and Dave Gilmour,

Canadian AOR

(Please see Reissues page 49)

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(Reissues from page 48)

along with Kate Bush, Keith Moon, Ian Anderson, Alvin Lee, and Paul McCartney.

But don't think of *Hats Off* as just another star-studded self-indulgence from another hasbeen music star. Even with these heavyweights in his corner, Harper remains the star of this show, with intelligent lyrics delivered through a piercing vocal that commands your attention.

"Male Chauvinist Pig Blues," cut in 1974, features superstars Page, Moon, and Ronnie Lane, and Harper's vocals still manage to ride high over the instrumental wizardry of his cohorts. One more outstanding track pairs Harper with the songbird Kate Bush and Floyd's fret man Gilmour on a deeply introspective "You."

With tracks dating from 1970 to 1998, this 14-song retrospective offers a fine sampling of the vast talent that is Roy Harper. — Michael Buffalo Smith

WENDY CARLOS Switched-On Bach East Side Digital (ESD 81602)

WENDY CARLOS The Well-Tempered Synthesizer East Side Digital (ESD 81612)

Wendy Carlos' integration of classical music with modern technology created the 1968 classic Switched-On Bach, a Grammy winning album that became one of the biggest-selling classical recordings of all time.

The blending of Bach's chorales and concertos with the Moog synthesizer proved that the electronic musical instrument could indeed be used for soulful and intricate performance and

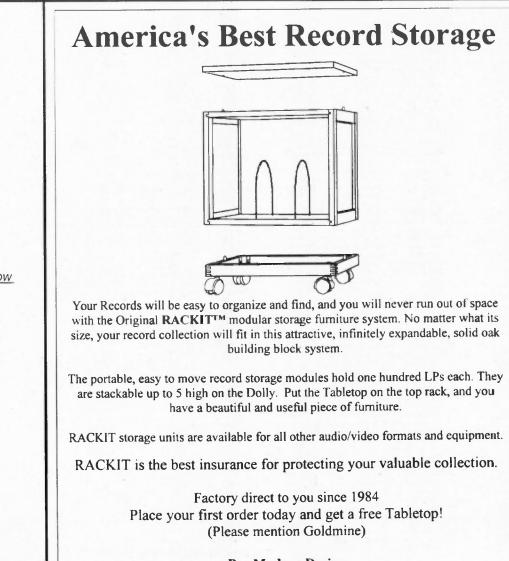


composition. Not only was this recording the first in a series of well-received synthesizer recordings from Carlos, it also inspired dozens of "moog" albums from other performers, each one attempting to use the synthesizer for everything from Beethoven to The Beatles.

In 2000, Carlos released a four-CD package, Switched-On Boxed Set, which contained Switched-On Bach and three of her other LPs. For those who could not afford the price of a four-CD box set with 200 pages of liner notes and an ornate box, Carlos has reissued both Switched-On Bach and its follow-up, The Well-Tempered Synthesizer, on single discs (while Switched-On Bach has been released on CD before, The Well-Tempered Synthesizer makes its debut as a CD solo release).

The discs retain the clarity and freshness of the original master tapes — compared to the original vinyl edition of *Switched-On Bach* from 1968, the clarity is much better — one

(Please see Reissues page 55)



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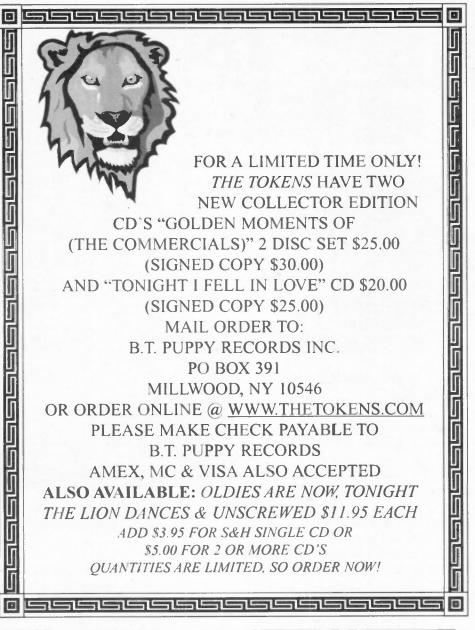
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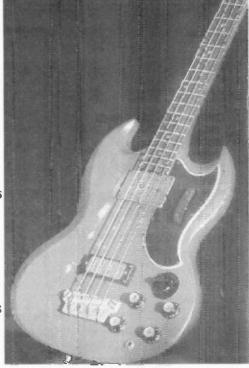




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Presley often shopped at Poplar Tunes.

(Elvis sites from page 41)

(130 Beale). The Elvis Presley's Memphis restaurant occupies the site where Lansky's and Blue Light once stood, with a commemorative Elvis statue across the street. Also check out the Sun Studio Museum (333 Beale).

Poplar Tunes (308 Poplar Ave.). Elvis frequented this record store both before and after his rise to fame. It's also reputed to be the first store that sold an Elvis record

Sun Studio (706 Union Ave.). In the summer of 1953, Elvis made two private recordings here, his first time in a professional recording studio. A year later he was back to make history, recording the records that would change rock 'n' roll. Plenty of Sun memorabilia is on display, and the Sun Studio Cafe next door was formerly Taylor's Cafe, a hangout for Elvis and other Memphis musicians

Overton Park Shell (1928 Poplar Ave.,

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Graceland (3764 Elvis Presley Blvd. S.). If you could see only one Elvis site, it would have to be Graceland, which not only encompasses Elvis' home, but also museums, gift shops, restaurants, two planes and the King's

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Las Vegas, Nev.

Clark Country Marriage License Bureau (200 S. 3rd St.). In the early morning hours of May 1, 1967, Elvis purchased his marriage license here — as lovers can also do today.

Graceland Wedding Chapel (619 Las Vegas Blvd. S.). Wedding chapels abound in Vegas, but this one does have an Elvis connection in that the chapel's original owner, a friend of Elvis, asked his permission to use the name "Graceland." A couple doesn't have to have an Elvis impersonator preside over the wedding but it sure helps make it more fun!

Elvis-A-Rama Museum (3401 Industrial Rd.). This museum has memorabilia from every stage of Elvis' life, from his blue suede shoes to letters to his cars and even a boat. Elvis impersonators perform every hour, and there's also a gift shop.

Las Vegas Hilton (3000 Paradise Rd.). Elvis performed here more than at any other venue in his life, from 1969 to 1976. Vegasbased Elvis impersonator Eric Ray said, "The International's been remodeled, but you just know that Elvis walked these corridors. This was his home away from home. So you still pick that up." There's a commemorative



Elvis Presley's Memphis restaurant on Beale Street.

statue in the entryway, and high-rollers can book Elvis' room, the Imperial suite.

Los Angeles, Calif.

Paramount Studios (5555 Melrose Ave.). Unlike other studios where Elvis worked, Paramount offers public tours, so you can walk the lot where Elvis made some of his most notable films, including Loving You, King Creole, G.I. Blues and his three Hawaiian films.

Burbank, Calif.

NBC Studios (3000 W. Alameda Ave.). On June 27, 1968, Elvis gave his first live performance in seven years here (in Studio 4), taping two hour-long sets (two more followed June 29) for his Elvis TV special, which aired in December and re-established Elvis as a major performer. Public tours are available; tickets to Tonight Show tapings are free.







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GOLDMINE #560

January 11, 2002

January 11, 2002 GOLDMINE #560 55

(Reissues from page 49)

can hear the tiniest nuances in pitch and oscillation that were originally masked in the earlier analog versions. The boisterous "Sinfonia To Cantata #29" is more striking and joyful than ever before, and Carlos' interpretation of Bach's third *Brandenburg Concerto* has more depth and inventive interaction between Carlos' synth-woodwind and synth-brass creations.

Carlos' second disc was the acclaimed follow-up to *Switched-On Bach, The Well-Tempered Synthesizer* (whose title is a reference to Bach's "Well-Tempered Clavier"). On this disc, Carlos and producer Rachel Elkind bring more of Bach's compositions and concertos into the electronic world and add classical masterpieces such as Handel's *Water Music* and four Scarlatti sonatas. One can hear both the evolution of the synthesizer as an accepted musical instrument and Carlos' attempts to find new and unique ways to make the synthesizer do more than just beep and buzz.

The two discs also contain narration and discussion from Carlos on her recording techniques and experimentations. The liner notes contain not only the original texts from the vinyl album covers, but also some selected observations that appear in Carlos' *Switched-On Boxed Set* texts.

Both Switched-On Bach and The Well-Tempered Synthesizer are enhanced CDs — the discs contain a snapshot of the www.wendycarlos.com Web page as well as links to East Side Digital, the company currently scheduled to release more of Carlos' albums in the future.

If you want to prove to someone that electronic music did not begin with Brian Eno or Trent Reznor, buy them a copy of *Switched-On Bach* and watch their eyes light up in amazement. — *Chuck Miller*

THE VOGUES Turn Around, Look At Me/Till Taragon (TARCD-1089)

THE VOGUES Memories/Sing The Good Old Songs Taragon (TARCD-1090)

In 1967, The Vogues, a four-man harmony group from Turtle Creek, Pa., who nailed Top 10 hits with "You're The One" and "5 O'Clock World," left the independent Co And Ce label for a stint with Reprise Records. The four albums collected on these two reissues show that The Vogues' fourpart harmonics suited them well for stints on easy-listening and Top 40 radio, even garnering the quartet their biggestselling hit ever, "Turn Around, Look At Me."

Turn Around, Look At Mc/Till is a reissue of The Vogues' first two Reprise albums. Many of the tracks on this first CD, espe-

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RELATES

ELVIS: AMERICA THE BEAUTIFUL by Joseph A. Tunzi J.A.T. Productions (Softcover, 96 pages, no price listed)

This photo album, in compiler Joseph A. Tunzi's words, was designed "to showcase Elvis Presley and his love for the United States Of America." As such one would expect to find pictures of Presley in his army uniform, on the set of *G.I. Blues* and with President Richard Nixon in the Oval Office, which are all here in *Elvis: American The Beautiful*.

Some of the tie-ins are a little more obscure but are explained by the photo captions. There's a picture from the set of *Easy Come*, *Easy Go* because Presley played'a Navy frogman in the film. A shot of Presley going through a crowd turns out to be from the night he was honored by the Jaycees as one

Four Lads and The Diamonds.

That's No Way To Say Goodbye").

only the song titles.

cially the remakes of 1950s songs, follow the same formula as

their "Turn Around, Look At Me" hit - after a lushly orches-

trated introduction, the quartet starts singing, then the song

builds into a crescendo and a big final vocal-and-orchestra

chord. While many of the originals fit into the same "easy

listening" vein as their contemporaries (The Limelighters and

The Lettermen) the covers honor harmony groups such as The

mixture of originals and remakes, Memories/Sing The Good Old

Songs is laden with smooth remakes of 1940s and 1950s pop-

allow The Vogues to honor the music that they listened to as

teenagers, while continuing their successful pop orchestrations.

musical avenues, The Vogues entered the songbook of Brian

Wilson ("God Only Knows") and Leonard Cohen ("Hey,

Taragon Records should have done more with these reissues

than just issue a pair of two-LP compact discs with the same

running order as the original vinyl LPs from the 1960s.

Liner notes would have been nice — perhaps an essay on The Vogues' career at this point in their careers, perhaps an

observation on how these albums were received by the

public. The only available liner notes of any sort are repro-

ductions of the original albums' back covers - and while

the Turn Around, Look At Me and Till album has a paragraph

or two, the Memories and Sing The Good Old Songs set lists

appears on both CDs, because of its appearance on both

Turn Around, Look At Me and Sing The Good Old Songs. Also,

The song "Dream Baby (How Long Must | Dream)"

While the sound quality on these re-releases is crisp,

By their fourth album, in an effort to branch out to new

hits. Tracks such as "Love Is A Many-Splendored Thing." "Shangri-La," "Moments To Remember" and a medley of "Donna," "Since I Fell For You" and "Goodnight My Love"

Whereas The Vogues' first two Reprise albums had a

of the nation's Ten Outstanding Young Men Of The Year (though oddly, the caption is missing the date of the function — Jan. 16, 1971).

The book is divided into black-andwhite and color sections; photo captions are printed at the beginning of each section, a bit inconvenient, as readers have to keep flipping back and forth to identify pictures.

In general, the black-and-white shots are more visually interesting; a number of the color pics are simply head shots against an anonymous background. The book also reproduces Presley's somewhat garbled letter to President Nixon. As an added bonus, a five-track CD from BMG Special Products with the same title as the book is included, featuring "America The Beautiful," "If I Can Dream," "An American Trilogy," "Goin' Home" and "Stay Away."

— Gillian G. Gaar

"Since I Don't Have You," since it appeared on The Vogues" last two Reprise albums, appears twice on the same CD!

Selected pictures from

America The Beautiful.

To today's audiences, these CDs might sound like a *Forever Plaid* cast album, but in the late 1960s. The Vogues were one of the top easy-listening bands in the country, and their fans bought millions of copies of these records. These re-releases capture a time in the late 1960s when the music didn't involve screaming guitar solos or hallucinogenic drugs. Sure, The Vogues would never have played Woodstock, but these albums show they could be a draw in any concert hall or supper club throughout America.

— Chuck Miller

B.B. KING

...Here & There: The Uncollected B.B. King Hip-O (314 556 307)

It's tempting to compare B.B. King's contemporary work to that from his glory days at Modern and Bluesway, but in view of the changes in musical trends, that would be unfair. To King's credit, no matter what kind of musical surroundings he is thrust into, he remains instantly recognizable and authentic.

The title of ...Here & There: The Uncollected B.B. King underlines that fact as the 10 tracks here all date from different sessions — the earliest recorded in 1982, the latest in 2000 with varied accompaniment. Highlights include a guitar battle with Albert Collins on "Frosty," a reprise of "Three O'Clock Blues" with Jimmy Smith's organ in support and a superb "Caught A Touch Of Your Love" that features Grover Washington's smooth saxophone. Other guests here include Robbie Robertson, Gary Burton, Arthur Adams, and Willie Nelson the latter contributing a dreadful duet with King on "The Thrill Is Gone." Overall, this isn't a bad listen, although it's far from being an essential acquisition — even for King devotees. — Jeff Hannusch



VARIOUS ARTISTS The Concert For New York City Columbia (C2K-86270) (Two CDs)

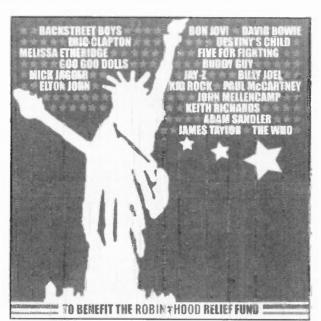
I'm not going to go into the wherevers surrounding this release; I think everybody knows what this concert/CD and subsequent DVD is all about. We also know that organizer Sir Paul McCartney has vowed to see the project through to the end, so that 100 percent of the funds raised really will go to the people. 'Nuff said. On with the show.

All in all, this majestic, well-chosen bunch of songs take on a whole new meaning within the confines of this performance. At once lines such as "we've come to search for America," "we can be heroes, if just for one day," "we won't get fooled again," "I've seen fire and I've seen rain" and "Suddenly,

I'm not half the man I used to be" all carry more weight than ever before and make for a emotional listening experience.

A carnival-like, whimsical but somehow lonesome and sincere version of Simon & Garfunkels "America" kicks off the event with odd footing, delivered with a pronounced English accent by David Bowie. Then comes a dynamic workout of "Heroes," the concert's recurring theme, which gently builds to anthem status by the number's end. It makes listeners' hearts pound. We're off to a great start.

Bon Jovi is next up with three numbers, one of which brings into focus the enemy at hand with "Wanted Dead Or Alive." A setback is then suffered early on, with the banality of rapper Jay-Z, who calls to the shaken audience to "party with us tonight" and closes his thankfully short (1:36) monotony with the hateful retort, "that's the end so get your damned hands



up." Puzzling. Obviously the crowd was present to heal, not be cursed and ranted at. OK, back to the good stuff.

Goo Goo Dolls appear next, stomping through a faithful rendition of Tom Petty's "American Girl" and putting the night back on track — a rockin'. Local boy-made-good (all right — made superstar) Billy Joel puts us in a New York state of mind faster than you can say, "Live from New York — it's Saturday night." There's a graceful surprise afterward with the conclusion of the Destiny's Child set, as they turn in a moving a capella spiritual, their "Gospel Medley" — the evening's first of several emotional climaxes.

The well-paced show kicks in again with the Willie Dixon blues-raver "Hoochie Coochie Man" by Eric Clapton with guest blues guitarist Buddy Guy. It's a shame Clapton missed the golden opportunity to perform his fitting

Indie Label Spotlight

VARIOUS ARTISTS

Poet: A Tribute To Townes Van Zandt Navarre/FreeFalls Entertainment (FFE-7019 2)

Like many other artists, the late Townes Van Zandt's real recognition came only after his death. In typical fashion, his untimely passing on New Year's Day, 1997, unleashed a flood of posthumous releases and tributes.

That said, Poet: A Tribute To Townes Van Zandt is the first, and ultimately the most meaningful, salute to this talented but troubled troubadour, a man whose music was eloquent and insightful but whose personal life was tormented by alcoholism and other demons.

Poet was created by artists who knew him and his music best — fellow musicians such as Steve Earle, Guy Clark, Emmylou Harris, Willie Nelson, Billy Joe Shaver, and John Prine — singers and songwriters, who, like Van Zandt, have spent much of their careers on the fringes of the musical mainstream.

It's not surprising then that the majority of the performances stay faithful to Van Zandt's low-key approach. Reflecting the sensitivity that gave his narratives edge, his fellow travelers keep the arrangements uncluttered.

The tribute's most memorable tracks are those that come closest to the original renditions — Delbert McClinton's take on Van Zandt's touching tale of "Pancho &r Lefty," Ray Benson's cover of the sweetly seductive "If I Needed You" and Clark's ruminating "To Live's To Fly," one of Van Zandt's most meaningful mantras. However, it's also gratifying to hear other artists apply their own individual stamp, from Earle's gritty verve on "Two Girls" to the typically ethereal atmospherics Cowboy Junkies bestow on "Highway Kind."

In the end though, it's Van Zandt's music that transcends all these treatments. Compelling and articulate, it's well-represented in this timely tribute. It's a testament to Van Zandt, as well as to this devoted ensemble, that his spirit shines through.

- Lee Zimmerman

masterpiece, "Black Summer Rain," a song he rarely performs. I honestly don't know what Adam Sandler is babbling about for the next five minutes — wish we could have had another Clapton song instead. Enter Backstreet Boys. Exit Backstreet Boys. Here come Mick Jagger and Keith Richards!

Jagger prowls and howls through a spirited "Miss You," if only somewhat appropriate, as the lyric is set in New York City anyway. Just after Jagger proclaims, "If there's one thing to be learned from this whole experience is — you don't F\$%# with New York!" Richards launches into the soul-touching anthem "Salt Of The Earth." It's the second climax of the evening. End of disc one.

Next, a New York City fireman tells Bin Laden to "kiss my royal Irish ass" as The Who commence with "Who Are You." This group is still a fire-

breathing dragon, fueled again by new drummer Zak Starkey. Trampling on through "Baba O'Reily" and finishing with an especially satisfying "Won't Get Fooled Again," one wonders if Pete Townshend and the boys aren't gassed enough to give us a new Who album after a 20-year studio silence.

After suffering through a couple of self-serving, and, as usual, overwrought offerings from Melissa Etheridge, class act James Taylor puts forth two heartfelt performances. Both "Fire And Rain" and "Up On A Roof," a New York Brill Building classic, capture the healing essence of the event in profound order. Third climax.

Heading for home here in the 150-minute double-CD set, listeners find John Mellencamp with his current hit "Peaceful World" from what is arguably the album of the year — *Cuttin' Heads.* But the glory is lost when foulmouthed Kid Rock comes in just in time to completely ruin an otherwise stately reading of "Pink Houses." None of the newcomers fare as well as Five For Fighting. Their hit "Superman" could go down as song of the year aided by this hallmark concert performance.

Once Sir Elton John finishes a powerful take on his New York City ode "Mona Lisas And Mad Hatters," Sir Paul McCartney finally takes the stage. It would seem the spirit of John Lennon swept over Madison Square Garden, as his Beatles-mate storms through a four-song set. Without the visual aid of the show, on CD it sounds as though listeners are all being flashed back to Shea Stadium 1965. as the living legend rips and tears his way through "I'm Down," sounding just as he did all those years ago. Before audience members catch their breath, McCartney is a verse into the 20th century's most enduring song -"Yesterday." Starting a capella and converging with gentle, sparse strings, true to the record, McCartney's voice trembles slightly but impeccably with emotion, as the song reaches an even a higher level of acceptance.

As if that wasn't the show's topper, the queen's knight continues on with "Let It Be," joined by the entire cast in all directions, with Clapton taking the solo on The Beatles hymn.

(Please see New Releases page 59)





Just out: Music From Vanilla Sky (Reprise), the soundtrack to the Tom Cruise movie, features new recordings by Paul McCartney ("Vanilla Sky") and R.E.M. ("All The Right Friends") as well as tracks from Radiohead, The Chemical Brothers, film score composer Nancy Wilson and others... Producer/songwriter/guitarist Gurf Morlix's sopohomore solo album Fishin' In The Muddy (Catamount) features former Small Faces keyboardist Ian "Mac" McLagan and drummer Rick Richards, both who also appeared on Morlix's debut, Toad Of Titicaca. Morlix is touring as a bandmember with longtime friends Buddy & Judy Miller... Comedian George Carlin's latest rant is Complaints And Grievances (Atlantic), the companion album to his triple-Grammy" Award-winning HBO special of the same name ... Professor Louie & The Crowmatix's new release is Jam, their second on Breeze Hill Records. Their first album, on Woodstock Records in 1998. Levon Helm & The Crowmatix, featured former Band member Helm, with whom The Crowmatix had worked (along with Bob Dylan, Joe Jackson, The Band, and Graham Parker, among others) ... Cypress Hill's new album is Stoned Raiders (Columbia)... Blues harpist Jerry Portney, who has played as a harmonica soloist in both Muddy Waters and Eric Clapton's bands, just released the jazz/blues-drenched Down In The Mood Foom (TinyTown Records). Duke Robillard produced and also plays guitar on it ... Josh Groban, the eponymously titled album by the singer/songwriter who has two songs featured on the Ally McBeal TV series ("You're Still You" and "To Where You Are"); both are also on this album, along with a duet with singing phenom Charlotte Church ("The Prayer").

Coming up: Roots music/blues guitarist Corey Harris is releasing in early 2002 Domehome Sophisticate, his debut on Rounder Records (he was previously on Alligator). Harris will support the album with a U.S. and world tour... Due Jan. 22 is Swag (Spitfire), the fourth solo album by former Guns 'N Roses guitarist Gilby Clarke ... Susaye Green, the last Motownsigned member of The Supremes, replacing Cindy Birdsong and touring with Supremes Mary Wilson and Scherrie Payne, has released her first solo album, No Fear Here, on her own label, Zed Records. The 12track debut includes R&B-tinged cuts Green wrote or cowrote as well as a take on Richard Rogers and Oscar Hammerstein's classic "Bali Haı" from the Broadway musical South Pacific ... Also due in January is Let There Be Love (Telarc) by jazz guitarist John Pizzarelli ... Hard-rockers Dokken, who are currently touring through February in honor of their 20th anniversary, plan a February release of Long Way Home, their fourth on CMC International).

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Elvis' odd singles of the early 1960s

So you think that Elvis' Sun singles are routine? Well, here's a group of Presley singles to collect that are more rare and more valuable than most of the Suns — and they're nowhere near as well-known. One of these is even considered the rarest of all commercially released Elvis records! How about that for a challenge?

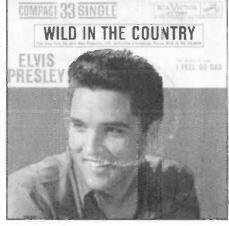
From about 1959 to 1962, many labels, both large and small, introduced alternatives to the big-holed mono 45 rpm single. RCA Victor was one of the most aggressive companies in doing this, which is ironic considering that RCA invented the 45 in the first place.

All of these are easily distinguishable from the regular RCA singles of the same period. Standard copies of these singles begin with a "47-" prefix and are worth nominal amounts. The rare ones don't have that prefix, and pristine copies can bring hundreds — even thousands — of dollars.

These rare Elvis singles fit into three categories. In RCA terms, they are "Living



for collectors is that all five were issued with picture sleeves! Each one is progressively scarcer than the one before it. The "Holy Grail" of these is the last, "Good Luck Charm" (37-7992). Only one copy of its picture sleeve is known, and it's worth \$5,000-plus, perhaps even more than \$10,000! The record without the sleeve,



which is not quite as rare but still far less common than any Presley Sun single, is listed at \$2,500, though it, too, has sold for more than that. Remember that these are for the Compact 33 record and picture sleeve; these do *not* apply to "47-" copies of "Good Luck Charm."

The earlier Presley Compact Single 33



releases were "Surrender" (37-7850, \$600 record, \$1,000 sleeve); "1 Feel So Bad" (37-7980, \$1,000 record, \$1,200 sleeve); "Little Sister" (\$1,500 record, \$2,000 sleeve); and "Can't Help Falling In Love" (37-7968, \$2,000 record, \$4,000 sleeve). Start checking your Presley collection for any of these goodies.



Stereo," "Compact Stereo 33" and "Compact Single 33."

The first of the experiments was the Living Stereo series, which lasted until early 1961. All of these have a "61-" prefix instead of the normal "47-." The labels of these also boldly state twice on each side, in two lines, "LIVING STEREO." These play at 45 rpm, have the same large holes as regular 45s and do not have picture sleeves. The four Presley singles in this series are "Stuck On You" (61-7740), "It's Now Or Never" (61-7777), "Are You Lonesome To-Night?" (61-7810) and "Surrender" (61-7850). Each later one is rarer than the one before it; nearmint copies can trade from \$400 for "Stuck On You" up to \$800 for "Surrender."

The "Compact Stereo 33" was extremely short-lived. These singles appeared for only a brief time in 1961. They were issued with a "68-" prefix and a small hole, and again, did not have picture sleeves. The only Presley single in this series, "Surrender" (68-7850), can fetch up to \$2,000 in near-mint condition.

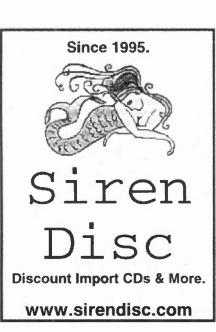
In early 1961, RCA began issuing the Compact Single 33, which was the same as the Compact Stereo 33, except in monaural rather than stereo and with a "37-" prefix. These were discontinued by the middle of 1962.

Five different Elvis singles received the Compact 33 treatment. Making life more fun

Elvis Presley experimental RCA singles discography

by Tim Neely

"Living Stereo" (large ho	ole, plays at 45 rpm)			
Label/#	A-side/B-side	Year	<u>NM \$</u>	
RCA Victor 61-7740	Stuck On You/Fame And Fortune	1960	\$ 400	
RCA Victor 61-7777	It's Now Or Never/A Mess Of Blues	1960	400	
RCA Victor 61-7810	Are You Lonesome To-Night?/I Gotta Know	1960	600	
RCA Victor 61-7850	Surrender/Lonely Man	1961	800	
"Compact Stereo 33" (sn	nall hole, Living Stereo, plays at 33 1/3 rpm)			
RCA Victor 68-7850	Surrender/Lonely Man	1961	2,000	
"Compact Single 33" (sn	nall hole, monaural, plays at 33 1/3 rpm)			
RCA Victor 37-7850	Surrender/Lonely Man	1961	600	
RCA Victor 37-7850	Surrender/Lonely Man (picture sleeve)	1961	1,000	
RCA Victor 37-7880	Wild In The Country/I Feel So Bad	1961	1,000	
RCA Victor 37-7880	Wild In The Country/I Feel So Bad (picture sleeve)	1961	1,200	
RCA Victor 37-7908	(Marie's The Name) His Latest Flame/Little Sister	1961	1,500	
RCA Victor 37-7908	(Marie's The Name) His Latest Flame/Little Sister (picture sleeve)	1961	2,000	
RCA Victor 37-7968	Can't Help Falling In Love/Rock-A-Hula Baby	1961	2,000	
RCA Victor 37-7968	Can't Help Falling In Love/Rock-A-Hula Baby (picture sleeve)	1961	4,000	
RCA Victor 37-7992	Good Luck Charm/Anything That's Part Of You	1962	2,500+	
RCA Victor 37-7992	Good Luck Charm/Anything That's Part Of You (picture sleeve)	1962	5,000+	





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

- FAX to 715-445-4087.
 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. 2025, SH: 10am-4pm, T: 100, A: \$5, under 12 free, F. Falk, PO Box 849, Highland Lakes, NJ 07422 PH: 973-773-6067.
 Dec 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. Dec 30 IL, Rolling Meadows, Record & CD Show, Holiday Inn. Rt. 53 & Algonquin Rd., SH: 10am-3pm, F: \$50, A: \$3. Midwest CD Promos., Bill, PH: 847-459-0137.
 Dec 30 IL, Rolling Meadows, Record & CD Show, Holiday Inn. Coliseum Dr., US 30, one-fourth Mile E. of I-69 Exit, SH: 11am-5pm, T: 6' & 8: F: 540, 546, A: \$2. Blain, PH: 616-323-7262.
 Jan 5 OH, Columbus, Record & Music Memorabilia Show, Veterans Memorial Hall. 300 W Broad St., SH: 10am-4pm, T: 6', F: \$45. ea. for 1 st 2; \$40, ea. for 3 or more, A: \$4. Collector's Paradise, PO Box 261016, Columbus, OH 43226. PH: 614-261-1585.
 Jan 5-7 TN, Memphis. Elvis' Birthday Con 2002, Ramada Inn SW. 1471 E. Brooks Rd. (I-55 & Brooks Rd. Exit), SH: Sat.-Mon. 10am-6pm, T: 6', F: \$90, ea., A: free. Soundz Good Records, Robert Alaniz, PH: 815-464-7681 or FAX: 815-464-7682.
 Jan 6 MI, Kalamazoo. Record & CD Show, Days Inn. 1911 Sprinkle Rd, 4 mi, E. of US 131 at 1-94, SH: 11am-5pm, T: 6' & 8', F: \$40,-\$45, A: \$2. Blain, PH: 616-323-7262.
 Jan 6 MO, St. Louis. Record & CD Show, American Czech Center. Kingshighway & Landsdown, SH: 10am-4pm, F: \$3. Al Campbell, PO Box 277, Warren, Mi 48090. PH: 810-759-5133 eves.
 Jan 6 MO, St. Louis. Record & CD Show, Best Western. 2900 Jackson Rd, Exit 172 off 1-94, SH: 10am-4pm, T: 52-813, eves.
 Jan 6 MO, St. Louis. Record & CD Show, Best Western. 2900 Jackson Rd, Exit 172 off 1-94, SH: 10am-4pm, T: 52-813, eves.
 Jan 6 MO, St. Louis. Record & CD Show, Best Western. 2900 Jackson Rd, Exit 172 off 1-94, SH: 10am-4pm, T: 52-8

- 973-773-6067. Jan 12 NY, New York. Music Memorabilia Show, Tip Top Shoe Bldg, 155 W, 72nd St., 4th Floor, SH: 10am-2pm, A: free. PH:
- 212-579-0689 weekdays. Jan 12 TN, Memphis. CD & Record Show, Agricenter Interna-tional. 7777 Walnut Grove Rd., SH: 10am-4pm, T: 40-6', F: \$50., A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH

SHO

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10:00 AM TO 4:00 PM

CHELMSFORD ELKS LODGE

RECORDS TAPES CDS

- 45331. PH: 937-548-8364.
 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 IL, Rockford. Super Record, Toy, Comic, Doll & Sports Collectibles Show, Tebala Shrine Ctr. 7910 Newburg Rd., SH: 9:30am-3pm, T: 80-8', F: \$32., A: \$2. Donald McCauley, PH: 815-262-7250.
 Jan 13 Walson, Music Lust 2002. Italian American Community.
- 815-262-7250.
 Jan 13 NY, Albany, Music Lust 2002, Italian American Community Cir. 1400 Washington Ave, Ext., SH: 10am-5pm, T: 8', F: \$55., A: \$3. Joseph Custom Tailors, 795 Madison Ave., Albany, NY 12208, PH: 518-463-4972.
 Jan 13 TN, Nashville. CD & Record Show, Holiday Inn Select. 2613 W. End Ave., SH: 10am-4pm, T: 40-6', F: \$50., A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
- Revin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
 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 19 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, 11: 100, A: 56, under 12 tree. F. Faik, PO Box 849, Highland Lakes, NJ 07422. PH 973-773-6067.
 Jan 20 CA, San Francisco. Rock 'n Swap, University of San Francisco. Rock 'n Swap, University of San Francisco. NcLaren Hall, SH: 10am-4pm, F: 555, \$30, ea. add'l., A: \$2. KUSF, 2130 Fulton St., San Francisco, CA 94117. PH: 415-386-5873.
 Jan 20 IN, South Bend. Record & CD Show, Holiday Inn. University, 515 N. Dixieway (IN 933). 5 N. of Indiana Toll Rd., SH: 11am-5pm, T: 6' & 8', F: \$40.-\$45., A: free. Blain, PH: 616-323-7262.

- 11am-5pm, T: 6' & 8', F: \$40-\$45., A: free. Blain, PH: 616-323-7262.
 Jan 20 PA, Pittsburgh-Monroeville. New Rock & Roll Expo. The Palace Inn. Ris. 22 & 48, SH: 10am-5pm, T: 8', F: \$50, A: \$4, Jeff Smittle, Box 514, Muse, PA 15350. PH: 724-746-3638.
 Jan 20 PA, Philadelphia. Philly1.com & Record Convention, Painted Bride Art Ctr. 230 Vine St., SH: 11am-6pm. PH: 267-977-3388 or 215-514-6323.
 Jan 20 RI, North Providence. The Original RI Rock 'N' Roll Collec-tors Convention, K of C Hall. 1675 Douglas Pike (Rt. 7), SH: 10am-3pm, F: \$30., A: \$2. Steven " Rocky" Roltwell, 36 Spicer St., North Providence, RI 02904. PH: 401-353-9612.
 Jan 26 KY, Louisville. Music Collectors' Convention, Exec. Inn. Watterson Expwy, & Fairgrounds, SH: 10am-3pm, F: \$30., if paid one week in advance, F: \$40. thereafter, A: \$2. with ocupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.

SAT - SUN FEB 9 - 10

10am - 5pm

DOWNTOWN EXPO CENTRE

NEW / OLD / RARE / COLLECTIBLE



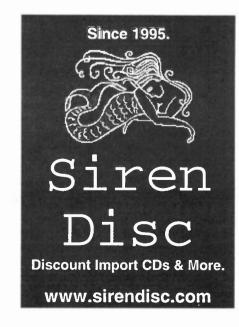
- Jan 26 PA, Montgomery. Beatles Fest, Clinton Township Vol. Fire Company. Rt. 54, SH: 7pm-11pm, A: \$3., \$5. couple. Jimmy Stabley, PH: 570-326-4280 or Tom Staggert, PH: 570-547-cond-4
- Jan 27 CT, Waterbury, Record Collectors Convention, Courtyard by Marriott Hotel. 63 Grand St., SH: 9:30am-4pm, T: 6' & 9', F: \$45.565. A: \$4. Gorman, PH: 203-287-8923.
 Jan 27 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East. 3525 N. Shadeland, SH: 10am-3pm, F: \$30. if paid ones 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.
- Gerard Huark, POB 17575, Indianapolis, IN 46217, PH: 317-882-3378.
 Jan 27 MI, Grand Rapids, Record & CD Collectors Show, Best Western Midway Hotel. 4104 28th St. SE, SH: 11am-5pm, T: 6' & 8', F: \$40.-\$45, A: \$2. Blain, PH: 616-323-7262.
 Jan 27 WI, Milwaukee, Vinyl Record Show, Best Western Midway Hotel. /. 251 N. Maytair Rd. (off I-94 & Hwy, 100), SH: 9am-3pm, F: \$35, A: \$2. Yesterdays Music, Jim, PH: 920-733-5076.
- 5076. 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.
- 0385380949.
 Feb 1-2 IA, Clear Lake. Record Convention, Lake Lanes. 514 Buddy Holly Place, SH: 10am-6pm, T: 8', F: \$75.-\$100. Play It: Again Records, PH: 608-562-6313.
 Feb 2 FL, Tampa. Record & CD Show, Holiday Inn Express. 4732 N. Dale Mabry Hwy., SH: 10am-4pm, F: \$30., A: \$1. Richard Rounds, PO Box 2716, Pinellas Park, FL 33780. PH: 727-520.8766.
- Feb 2-3 ITALY, Milano. " Vinilmania" International Record & CD
- Parco Esposizioni Novegro (Milano Linate Airport). Dario oli, Corso Buenos Aires 43, 20124 Milano Italy. FAX: 39

- Maffioli, Corso Buenos Aires 43, 20124 Milano Linate Ariporti, Data 29510638.
 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 9-10 FL, Orlando. Music Collector's Convention, Expo Ctr. 600 W. Amelia St., SH: Sat. & Sun. 10am-5pm, T: 152-8', F: \$600. in advance, \$700. after Jan 1, A: \$3. Stylus Shows, Hal, PH: 301-570-5524.
 Feb 9 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. 97 Parish Dr. (N. of Rt. 46 & Rt. 80) at Rt. 2028, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Feb 10 OR, Eugene. Record Show, Convention. 66 E. 6th Ave, SH: 10am-5pm, T: 100-8', F: \$45, A: \$2. Bill Finneran, PH: 541-485-7920 or FAX: 541-345-6220.
 Feb 10 FRANCE, Belfort. Record Fair, (90) Centre Congres Atria. Sagadisc, Fernand Piqueras, 411 Qua Jean jaures 71000 Macon France. PH: (33) 0385384666 or FAX: (33) 0385380949.
 Feb 16 MA, Chelmstord. Big Ed's Record, CDs & Tapes Show, Elik Lodae. Bt: 100 Shi 100 Shi 2000.

- 0385380949. Feb 16 MA, Cheimsford, Big Ed's Record, CDs & Tapes Show Elks Lodge, Rt. 110, SH: 10am-4pm, A: \$3, PH: 603-888

- Feb 16 MA, Chelmsford. Big Ed's Record, CDs & Tapes Show, Elks Lodge. Rt. 110, SH: 10am-4pm, A. \$3. PH: 603-888-0294.
 Feb 16 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 849, High-land Lakes, NJ 07422. PH: 973-773-6067.
 Feb 16 NY, New York City, Record & CD Collectors Expo, Holiday Inn, (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, Ti: 100, A: \$6, under 12 free, F, Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Feb 17 MA, Randolph. New England Record & Compact Disc Expo, Lombardo's, 6 Billings Hd, J: 57 min. S. of Boston next to the Holiday Inn, SH: 10am-5pm, A: \$4. Randolph Music Center, PH: 781-986-4538.
 Feb 17 NY, New York. Super Soul the NY City Record Conven-tion, Gramercy Park Hotel. 2 Lexington Ave. at 21st SI., SH: 10am-5pm, Record King, PH: 917-701-7089 of 506-1772.
 Feb 17 NY, Binghamton, WAAL NY CD & Record Fair, Broome Comm. College Stud. Union Bidg.1017 Front SI. (Exit 5, I-81), SH: 10am-5pe.
 Feb 24 CT, East Hartford. Record Convention, Pratt & Whitney Alicraft Club. 200 Clement Rd. (64 E. or W., Exit 58, 91 N., Exit 29 to Exit 91), SH: 10am-4pm, T: 90-6', F: \$45, A: \$4. Greater Phost 1015, PH: Alian-4a-8044.
 Feb 24 NY, Amityville. Record Collectors Show, American Legion Hall. Post 1015, PH: AN, A: R. Scullar, PO Box 296, South Windsor, CT (60:7, H: 84. R. Scullar, PO Box 296, South Windsor, CT 060:7, H: 84. R. Scullar, PO Box 296, South Windsor, CT 060:7, H: 84. R. Scullar, PO Box 296, South Windsor, CT 060:7, H: 84. R. Scullar, PO Box 292, Coram, NY 11727. PH: 631-31:7750 no collect calls.
 Feb 24 NY, Syncause. NY CD & Record Fair, Ramada Inn. Buck-ley Rd. (Exit 25, I-81 or Exit 36 NYS Thruway), SH: 10am-5pm, T: 65-6', A: \$4. J. Ack Skutnik, T Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9926.
 Feb 24 OH, Dayton. Music

- 9626. Feb 24 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.
- Gerald Ruark, POB 17575, Invital Provide A Statement of the Second Sec
- students & seniors, under 12 free. Stand Still Music, PH: 804-422-6772. 2 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.
- 882-3378.
 Mar 3 CT, Waterbury. Record Collectors Convention, Courtyard by Marriott Hotel. 63 Grand St., SH: 9:30am-4pm, T: 6' & 9', F \$45. \$65., A: \$4. Gorman, PH: 203-287-8923.



- Mar 3 KY, Louisville. Music Collectors' Convention, Exec. In Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: S30. paid one week in advance, F: \$40. thereafter, A: \$2. wil coupon, \$3. without, under 12 free with adult Alpha Recorc & Music, Gerald Ruark, POB 17575. Indianapolis, IN 4621 PH: 317-882-3378.
- PH: 317-882-3378.
 Mar 3 MI, Roseville. Metro Detroit Record Show, VFW Hall. 2567 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: 811 759-5133 eves.
 Mar 3 MO, St. Louis. Record & CD Show, American Czee Center. Kingshighway & Landsdown, SH: 10am-4pm, F: \$30 A: \$2.50. Jim Ronat, 1908 Main SL., Highland, IL 62249, Ph 618-654-3049 or Carl, PH: 314-821-9121.
 Mar 3 SPAIN, Girona. Record Fair, Palau de Fires de Girona. Aw de la Devesa w/n, SH: 10am-9pm.Jordi Tarda, FAX: 011-39 93-7961660.

- Center, Kingshighway & Landsdown, SH: 10am-4pm, F: \$30
 A: S250. Jim Ronat, 1908 Main SL, Highland, IL 62249. Ph 618-654-3049 or Carl, PH: 314-821-9121.
 Mar S SPAIN, Girona, Record Fair, Palau de Fires de Girona. Aw de la Devesa w/n, SH: 10am-9pm.Jordi Tarda, FAX: 011-39 93-7961660.
 Mar 9 NJ, Wayne: 2nd Sat. Record & CD Collectors Show, Fire men's Convention Center; 97 Parish Dr. (N. of Rt. 46 & Rt. 81 at Rt. 23 & Rt. 2025, SH: 10am-4pm, T: 100, A: \$52, under 1 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. Ph 973-773-6067.
 Mar 9 OH, Columbus. Record & Music Memorabila Show, Vete ans Memorial Hall. 300 W. Broad St., SH: 10am-4pm, T. 6', F \$45, ea. for 1st 2, \$40. ea. for 3 or more, A: \$4. Collector Paradise, PH: 614-261-1585.
 Mar 10 NJ, Springheld. Greater NJ Record & CD Show, Holdad Inn. Rt. 22 West, SH: 10am-4pm, T: 75, A: \$5, \$3. seniori under 12 free. Greater NJ Record Shows, PH: 908-925-9667
 Mar 16-17 CA, San Mateo. Bay Area Music Collectors' Expc Expo Ctr. 2495 S. Delaware St. SH: 30am-6pm, Sut 10am-5pm, A: \$5., \$4. seniors & children. PH: 707-942-5079
 Mar 16-17 KA, San Mateo. Bay Area Music Collectors' Expc Expo Ctr. 2495 S. Delaware St. SH: 34. San-6pm, Sut 10am-5pm, A: \$5., \$4. seniors & children. PH: 707-942-5079
 Mar 16 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 Bo \$49, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Mar 16 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.
 Mar 16 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. Fire HP Bails, Consetton, PM Biolog, Austin, TX 78709,
- 882-3378.
 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 Suttar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
 Apr 7 MI, Southgate. Record Show, Civic Ctr. Dix-Toledo (N. of Eureka). SH: 10am-4pm, T: 60-8', F: \$35, A: \$3. Al Camp-bell, PO Box 277, Warren, MI 48090. PH: 810-759-5133 eves.

- Apr 7 PA, Allentown. Spring 2002 Lehigh Valley Music Expo, Merchants Square. 12th & Vultee Sts., SH: 10am-4pm, T: 8, F: \$55. before Mar 30, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
 Apr 13 Mi, Ann Arbor. Monster Record & CD Show, Best West-em. 2900 Jackson Rd., Exit 172 of 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.
 Apr 13 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Fire-men's Convention Center, 97 Parish Dr. (N. of RI. 46 & RI: 80) at RI: 23 & RI: 2025, SH: 10am-4pm, Ti 00, A: \$5., under 12 free. F. Falk, PO Box 849, Highland Lakes, NJ 07422. PH: 973-773-6067.
 Apr 13 NJ, Memphis. CD & Record Show, Agricenter Interna-
- 973-773-6067.
 Apr 13 TN, Memphis. CD & Record Show, Agricenter International. 7777 Walnut Grove Rd., SH: 10am-4pm, T: 40-6; F: \$50, A: \$2. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
 Apr 14 CA, San Francisco. Rock 'n Swap, University of San Francisco. McLaren Hall, SH: 10am-4pm, F: \$55, \$30, ea. addl., A: \$2. KUSF, 2130 Futtor St., San Francisco, CA 94117. PH: 415-386-5873.
 Apr 14 Indianarolis. Music Collectors' Convention. Ouality Inc.
- 415-366-5873.
 Apr 14 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East. 3525 N. Shadeland, SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- Gerald Huark, POB 17575, Indianapolis, IN 46217, PH: 317-882-3378.
 Apr 14 NY, Ithaca. WVBR NY CD & Record Fair, Holiday Inn. 222 S Cayuga SL, SH: 10am-5pm. 7: 40-8', A: \$4, Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
 Apr 14 TN, Nashville. CD & Record Show, Holiday Inn Select. 2613 W. End Ave., SH: 10am-4pm, T: 40-6', F: \$500, A: \$22. Kevin Folkerth, PO Box 1007, Greenville, OH 45331. PH: 937-548-8364.
 Arg 20 NW, New York City, Becord & CD Collectors Evo. Holiday.

- Kevin Folkerth, PO Box 1007. Greenville, OH 45331. PH: 937:548-8364.
 Apr 20 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., bitw. 9th & 10th Aves, SH: 10am-4pm, T: 100, A: \$6, under 12 free. Falk, PO Box 849, Highland Lakes. NJ 07422. PH: 973-773-6067.
 Apr 21 CT, Danbury. Record & CD Expo. Exit 8 off 1-84, SH: 10am-4pm. Trash American Style, PH: 203-792-1630.
 Apr 21 NY, Utica. WOUR NY CD & Record Far, Deerlield Vol. Fire Hall. 5476 Trenton Rd. (Exit 31 NYS T-Way), SH: 10am-5pm, T: 60-8'. A: \$4. Jack Skutnik. 7 Charmel Dr., Bingharnton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
 Apr 21 OH, Dayton. Music Collectors' Convention, Hara Arena. 1001 Shiloh Springs Rd., SH: 10am-3pm, F: \$30. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$3. without, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
- 882-3378.
 Apr 21 OH, Fairview Park. Record & CD Convention, American Legion Hall. 22001 Brookpark Rd, 1-480, Exit 9 Grayton Rd, SH. 10am-4pm, A: \$3. Ted Szlag, PH: 440-884-4125 or Lawrence Pulsic, PH: 888-717-0379 voice mail.
 Apr 27 MA, Chelmsford. Big Edis Record, CDs & Tapes Show, Eliks Lodge. Rt. 110, SH: 10am-4pm, A: \$3. PH: 603-888-0294
- 0294.
 Apr 28 KY, Louisville. Music Collectors' Convention, Exec. Inn Watterson Expwy. & Fairgrounds, SH: 10am-3pm, F: \$30. i paid one week in advance, F: \$40, thereafter, A: \$2, with coupon, \$3, without, under 12 free with adult. Alpha Record: & Music, Geraid Ruark, POB 17575, Indianapolis, IN 46217 PH: 317-882-3378.

STYLUS SHOWS PRESENTS THE 2002 ORLANDO **MUSIC COLLECTOR'S** CONVENTION

New Releases from page 56)

AcCartney leans on Clapton throughout the et, audibly telling him several times to take he solo, making it clear that among everyone resent. Clapton is his closest constituent.

Surprisingly, the ultimate climax comes in he form of a new song written especially for he capper to this event. Critics have slagged AcCartney's new song "Freedom" as being mateurish, but they've missed the point. lere's a simple song that anybody anywhere an sing and enjoy. It's an uplifting anthem, a ong for the cause - the song for the cause. oko Ono aside, I believe in my heart that ennon would have valued it, as much as he oved New York and fought to live in Amerca. I believe he would have stood and sung it with McCartney — perhaps he even did.

- C. Brian Jasper

BILLY BOB THORNTON Private Radio Lost Highway (088 170 236)

Say what you will about Hollywood stars making records. Laugh all you want. Scream 'you're so vain" until no one's listening. They're here, they've always been here and they're never gonna go away. It's just another ego stroke for the acting elite. Even if just a handful of fans are impressed enough to buy the album, it's a job well done. Of course, looking back on the singing careers of William Shatner, Telly Savalas, Don Johnson and others - some of them horrendously funny, some of them just truly awful - it's hard to tell just where audiences are supposed to find inspiration.

Billy Bob Thornton is the latest to join that privileged group. On the shape-shifting, country-bumpkin actor's debut, Private Radio, Thornton works with very limited vocal power, choosing the straight route. For eager listeners, this can turn in one of two directions: the fullforward laugh riot or the quirky embarrassment. Unfortunately for us and Thornton, Private Radio goes the latter way, generating few vuks and plenty of head-shaking befuddlement.

Thornton is to blame for most of this. He takes himself seriously, but not too seriously. This isn't a campy album --- with Marty Stuart on board as producer and veteran session players such as Randy Scruggs helping out, it's no joke. Thornton is earnest, but his intensity on songs such as "Dark And Mad" and the nineminute, runaway-poetry rambling of "Beauty At The Back Door" features the master thespian at work. Thornton doesn't really sing; his voice can best be described as a melodic drawl. Private Radio can best be described as another blundering vanity project.

— Michael Gallucci

TRANSATLANTIC **Bridge Across Forever** Radiant/Metal Blade (3984-14382-2)

One really has admire the courage displayed by Neil Morse, Mike Portnoy, Pete Trewavas, and Roinie Stolt for referring to their side project, Transatlantic, as a "progressive rock supergroup." Not only does the term conjure up bad memories of earlier all-star collaborations such as Bad English and Power Station, it also evokes a bit of bravado on their part that the band is indeed "super," despite the fact that none of their regular groups - Spock's Beard, Dream Theater, Marillion, and The Flower Kings respectively - have hit the American Top 40 lately (or, with the important exception of Marillion's early albums and Dream Theater's 1994 Awake, have ever done so).

All the elements that critics generally despise about progressive rock are on Transatlantic's second album, Bridge Across Forever - long suites with complex arrangements, instrumental jamming, lyrics that do not embrace accepted rock topics (sex, drugs, rebelliousness, etc.) and, to remove all doubt they are truly performing progressive rock, the use of a Mellotron.

Prog rock fans will immediately recognize that the sound of Bridge Across Forever is rooted in musical territory established by Yes, Genesis, and King Crimson in the early to middle '70s. While Transatlantic clearly wear their influences on their sleeve, they are able to put their own mark on the

(Please see New Releases page 64)

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GUESS WHO band members now on CD brother

Bill Wallace and Kurt Winter Sending Money b/w Second Time Around The Woodpile originally released in 1971

rare and unreleased recordings



Greg Leskiw and Bill Wallace unreleased album projects recorded circa 1980 - 1982



GOLDMINE GRADING GUIDE

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

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

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

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

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

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

when determining now much a record is worm, as that is the price a dealer will normally pay you for a Near Mint record. **Good (G), Good Plus (G+):** Generally worth 10-15 percent of the Near Mint value. Good does not mean Bad! A record in Good or Good Plus condition can be put onto a turntable and will play through without skipping. But it will have significant surface noise and scratches and visible groove wear (on a styrene record, the groove will be starting to turn while) turn white).

A jacket or sleeve will have seam splits, especially at the bottom or on the spine. Tape, writing, ring wear or other defects will start to overwhelm the object. If it's a common item, you'll probably find another copy in better shape eventually. Pass it up. But, if it's something your have been seeking for years, and the price is right, get it... but keep looking to upgrade.

COMMON ABBREVIATIONS (not including grades)

pc - picture cover (12" and CD's) pi - picture insert (CD single) promo - promotional copy ps - picture sleeve (45s) quad - quadraphonic re - reissue ri - reissue rpm - revolutions per minute rw - ring wear s - stereo LP

sl - slight sm spl - seom split soc - sticker on cover sol - sticker on label ss - still sealed s/t - self-titled tc - title cover (12" and CDs) ti - title insert (CD single) toc - tope on cover tol - tape on label

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

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

OTHER CONSIDERATIONS

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

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

A FEW NOTES ON COMPACT DISCS

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

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

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

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

> UK - United Kingdom (Brifish import) US - United States (domestic pressing) va vorious ortists wip white label promo woc - writing on cover wol - writing on label xol - 'x' written on label check it e context, as "m can also mean "mint"

VISUAL OR PLAY GRADING?

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

HOW TO GRADE

Look at everything about a record — its playing surface, its label, its edges — under a strong light. Then based on your overall impression

give it a grade based on the following criteria: Mint (M): Absolutely perfect in every way — certainly never played, possibly even still sealed. (More on still sealed under *Other considerations*). Should be used sparingly as a grade, if at all. <u>Near Mint (MM or M-):</u> A nearly perfect record. Many dealers won't every start than this implying (nertage correctly) that no record

give a grade higher than this implying (perhaps correctly) that no record is ever truly perfect.

The record should show no obvious signs of wear. A 45 RPM or EP sleeve should have no more than the most minor defects, such as almast invisible wear or other signs of slight handling.

An LP jacket should have no creases, folds, seam splits or any other noticeable similar defect. No cut-out holes, either. And of course, the same should be true of any other inserts, such as posters, lyric sleeves and the like.

Basically, an LP in Near Mint condition looks as if you just got it home from a new record store and removed the shrink wrap. Near Mint is the highest price listed in all GOLDMINE price guides.

Anything that exceeds this grade, in the opinion of both buyer and seller, is worth significantly more than the highest GOLDMINE book value. Very Good Plus (VG+): Generally worth 50 percent of the Near Mint

value A Very Good Plus record will show some signs that it was played and

otherwise handled by a previous owner who took good care of it. Record surfaces may show some slight signs of wear and may have slight scuffs or very light scratches that don't affect one's listening experience. Slight warps that do not affect the sound are OK

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

coh - cut-out hole dj - disc jockey (promo) ep - extended play 45 imp - import Ip - 12" vinyl album m - *mono LP nap - not affecting play non-Ip - not on full-length LP or CD oc - original cast recording ost - original soundtrack

STORE DIRECTORY

ARKANSAS

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

Blue Meannie Music 3050 Harrison St. Ste. F Batesville, AR 72501 Phone: (870) 698-9234 Fax: (870) 698-9778 E-Mail: bluemeannie@hotmail.com www.bluemeannie.com We have a wide selection of import 45's FP's & LP's We have over

45's, EP's & LP's. We have over 12,000 import 45's & EP's with picture sleeves in stock. From the 50's to the present. Been doing mail order since 1973. Open 7 days a week. Mon.-Sat. 10:00 - 7:00 & Sun. 1:00 - 6:00.

CALIFORNIA

Atomic Records 3812 W. Magnolia Blvd. Burbank, CA 90026 Phone: (818) 848-7090 FAX (818) 848-1969 E-Mail: atomic1@flash.net Specializing in rare/collectibles: Jazz - Soul - Rock - Exotica - Alternative - Childrens LPs & 45s.

Beat City Records 2090 East Main Street Ventura, CA 93001 (805) 653-5545 Web: www.beatcityrecords.com E-Mail: bcityrec@pacbell.net New/Used Records, CDs & Collectibles. Import & Domestic Vinyl in Stock. Posters by Coop, Kozik & Others. We Do Mail Orders.

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Earth Wave Records Grand Opening October 1, 2000 Come visit our brand new store! Hundreds of new arrivals daily! 219B Southwest Blvd. Rohnert Park, CA 94928 Tel: (707) 795-1660 Fax: (707) 795-1665 http://www.earthwaverecords.com E-Mail: mallstaff@vintage.com (English) E-Mail: earthwave@home.com (日本範) * Vintage US original records from 1950's - 1990's * Largest selection of Japanese

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Goat Hill Records 1920 Harbor Blvd. Costa Mesa, CA 92627 (949) 646-8551 Records • CDs • Collectibles • Rarities • Rock • Jazz • Blues • New • Used • Buy

CALIFORNIA

House of Records 3328 Pico Blvd. Santa Monica, CA 90405 (310) 450-1222 (310) 450-4525 E-Mail: info@houseofrecords.com Web: www.houseofrecords.com LA's oldest record store. Collectible records and used CDs. Please visit when in California.

Record Man, The 1322 El Camino Real Redwood City, CA 94063 Phone: (650) 368-9065 Fax: (650) 368-2968 www.recordman.com E-Mail: ARCHIVES@recordman.com Find out why people are calling us the biggest and best record store around!! Over 1 Million Items In Stock; LPs, 45s, EPs, Picture Discs, 78s, CDs, Cassettes and reel-to-reels.

Rockaway Records 2395 Glendale Blvd. Los Angeles, CA 90039 Ph. (323) 664-3232 FAX (323) 664-0956 E-Mail: sales@rockaway.com www.rockaway.com LA's best collectables! Vinyl, Compact Discs, Posters and Memorabilia from the 50's to the 90's. Open 7 days, 10 a.m. - 9:30 p.m.

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Saturn Records 5488 College Ave. Oakland, CA 94618 Phone: (510) 654-0335 FAX: (510) 654-4386 Fully searchable Web site with secure server for easy and safe credit card ordering: www.saturnrecords.com San Francisco Bay Area's premier collector's record store.

Streetlight Records 980 South Bascom Ave. San Jose, CA (888) 330-7776 939 Pacific Ave., Santa Cruz, CA (888) 648-9201 3979 24th St., San Francisco, CA (888) 682-3550 2350 Market St., San Francisco, CA (888) 396-2350 www.streetlightrecords.com Buy, Sell, Trade all kinds of CD's, LP's, Videos, DVD's and Collectibles. Secure E-store.

FLORIDA

Blue Note Records 16401 NE 15th Avenue N. Miami Beach, FL 33162 (305) 940-3394 FAX (305) 948-3523 E-Mail: BLUENOTE@NETROX.NET Largest selection of Jazz, Soul, Blues, 10", LPs, 34s & Rare 50s & 60s originals. Specializing in 70s & 80s originals. Specializing in 70s & 80s originals & White Label 12". Just opened our new Jazz store. Phone: 305-354-4563

FLORIDA

Offbeat Records & CD's Inc. 937 S. State Road 7 (US 441) Ft. Lauderdale, FL 33317 Phone: (954) 316-9084 Fax: (954) 316-9391 Web site: www.offbeatrecords.com E-Mail: offbeatrecords@aol.com Hours: Wed.-Sat. 11:00 a.m. - 5:00 p.m. Sun. 12 Noon - 4 p.m. Closed Mon. & Tues. South Florida's coolest music collector's shop! We specialize in rare LPs, CDs, 8 tracks, reel tapes, music posters & vintage audio equipment! Please phone / fax / e-mail wants. WE BUY COLLECTIONS!

Play It Again, Inc. 3148 W. New Haven Ave. West Melbourne, FL 32904 (321) 724-5685 FAX: (321) 722-1215 WWW.PLAYITAGAINRECORDS.COM E-Mail: playitagain@iu.net Florida's best kept secret. Where dealers shop. Want list and dealers welcome.

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

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Buy • Sell • Trade all types of vinyl records Orlando area. Interstate 4 to exit #45 (Fairbanks Ave.) 1 mile east to Orlando Ave. 1 block south on right. Inside Orange Tree Antiques Mall.

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Yesterday & Today Records 7902 NW 36th St., Suite 210 Miami, FL 33166 (305) 468-0311 FAX (305) 468-0313 Web site: www.vintagerecords.com E-Mail: yandtrec@aol.com NEW LOCATION! A few minutes from Miami Airport. We carry oldies - 45s, LPs, CDs. Imports - specialize in 60s/70s, Psych/Prog Rock.

ize in 60s/70s, Psych/Prog Rock. Buy/Trade/Sell. Want lists welcome.

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World Radio History

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.

ILLINOIS

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

House of Music, The 2057 W. 95th St. (at Hoyne) Chicago, IL 60643 Phone: (773) 239-4114 FAX: (773) 239-9722 Jazz-Blues-Oldies, R&B, Soul & Nostalgia. Famous for locating hardto-find records, tapes, videos and CDs. It's our service and expertise that makes the difference. We sell imports. We ship everywhere UPS & Fed-Ex. Check our vinyl graveyard. LPs as low as \$1.00. By George! We've got it or we can get it!

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Remember When Records and CDs 309 W. Ogden Ave. Westmont, IL 60559 Phone: (630) 963-1957 FAX: (630) 963-1987 E-mail: rmbrwen@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.

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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

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Kanesville Used Records 530 4th St. Council Bluffs, IA 51503 (712) 328-8731 Largest selection of records in the Midwest. All categories.

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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!

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Crown Records 108 N. Lakewood Ave. Baltimore, MD 21224 Phone: (410) 563-7881 E-Mail: dmilecki@maxinter.net Rare LPs, 45s, 78s; Jazz, Soul, R&B, Rock, Country, Blues, Classical, Northern Soul 45s - Open 7 days 9-9.

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-recordparadise.com Thousands of LPs, 45s & CDs. New

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Flip Side Records 1410 Beacon St. Brookline, MA 02146-2771 (617) 739-8622 E-mail: flipside@flipsideweb.com Please visit our Web site at: www.filpsideweb.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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STORE DIRECTORY

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

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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

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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

MISSISSIPPI

Little Big Store P.O. Box 921, 201 E. Main St. Raymond, MS 39154 (601) 857-8579 www.littlebigstore.com F-Mail: bi999@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; Sun 1-5 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!

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

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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.

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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

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.

NEW YORK

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

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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.

OHIO

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OKLAHOMA

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

OKLAHOMA

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

OREGON

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

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

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

PENNSYLVANIA

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

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(610) 352-2320

DIRECTOR PENNSYLVANIA TENNESSEE

PENNSYLVANIA

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!

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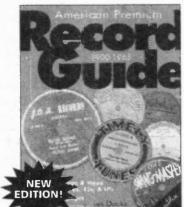
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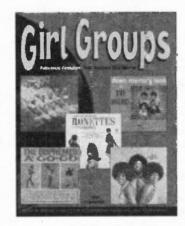
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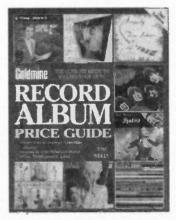
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(New Releases from page 59)

standard prog formula with this new set.

The opening track, the 26-minute-plus "Duel With The Devil," is a stylistically diverse production featuring classical strings, backing vocals from a choir and jazz saxophone solos. The next track, "Suite Charlotte Pike," is an offbeat work made up of funky guitars playing off heavy Fender Rhodes piano with Beatles-esque vocal harmonies. The album's title (and shortest) track is a hauntingly beautiful non-power ballad that pulls on the heartstrings in the same manner as Yes' "Onward" or Rush's "Tears." Like those earlier songs, it's not what one might expect from the performing group, but it fits in well with what they do anyway. The album closes with "Stranger In Your Soul," a 30-minute power opus that pulls the curtain on a musical experience that clocks in at slightly more than 70 minutes.

Without totally taking listeners on a nostalgia trip, *Bridge Across Forever* calls to mind a time when musical genres weren't as rigid as today and groups were encouraged to be unique. Unlike a lot of other projects made up of members from established bands, Transatlantics music can be enjoyed on its own terms without liking — or even knowing about — the players' main groups. This album is a hun and interesting musical experience. Once upon a time, the term "progressive rock" meant music that attempted to expand the horizons of rock. If there were more bands like Transatlantic out there putting out albums like this one, it might come to mean that again.

- Conrad L. Stinnett



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IKE TURNER & THE KINGS OF RHYTHM Here And Now IKON (8850)

Poor lke Turner. Once upon a time, he made ex-wife Tina Turner really mad. So mad, she wrote a book about it. Forever after, lke has been known as a woman-slappin', coke-snortin' beast. Forget the legacy he carved out for himself over four decades of solid R&B music. Forget the fact that it was he who found, shaped and made Tina into an international superstar, and forget the complicated man at the center of it all. Quite simply, lke Turner screwed up.

While no apology can ever right his wrongs (atonement is something Turner has little interest in anyway), the clean-



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and-sober 69-year-old's comeback bid, *Here And Now*, is quite an achievement, at least given his turbulent past. This is his first solo album in more than 20 years and it's heavy on Ike standards ("Tore Up," "Rocket 88"). *Here And Now* places Turner in the center of classic/sweaty roadhouse R&B. Problem is, how relevant is it in the 21st century?

Answer: Not very. Here And Now's overriding flaw is that it really doesn't sound all that different from the stuff he was laying down in the '50s and '60s — or even the '70s, for that matter. It's a crucial point, considering the many decent Turner compilations available. Still, *Here And Now* is his best work in decades. "Tore Up" is still capable of sparks in

(Please see New Releases page 69)

Book Review

DOUBLE TROUBLE: BILL CLINTON AND ELVIS PRESLEY IN A LAND OF NO ALTERNATIVES by Greil Marcus Picador USA (272 pages, \$13)

Double Trouble (now out in paperback) unfortunately doesn't quite live up to the promise of its subtitle, Bill Clinton And Elvis Presley In A Land Of No Alternatives. Exploring the connections between Clinton and Presley is an intriguing endeavor — both Southerners, both mama's boys, both challenging the status quo and generating their share of scandal — but it's only really addressed in the book's fine introduction. The rest of the book simply reprints various columns of author Greil Marcus' from 1992 to 2000 (albeit with some revisions), some of which don't mention either subject but are instead "local maps of the cultural landscape the two shared in the last decade," in Marcus' words.

Some of the columns are fun to have. In "Elvis And Hermes Together Again At Last," Marcus quotes extensively from a visitors' comments notebook at a Presley exhibit in Berkeley, Calif., drawing feedback ranging from "Elvis was a racist!" to "Elvis is the greatest! He is Jesus!." revealing the

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polarizing effect The King still has decades after his death. Clinton, of course, was just as polarizing, as one can read in "The Man From Nowhere," where Marcus castigates hypocritical Washington insiders (of both parties) who despised Clinton for his common touch.

But others, such as a piece about Kurt Cobain done for Rolling Stone, add no insights to the subject ostensibly being discussed (despite gems such as "There are more points of similarity between Mariah Carey and Eddie Vedder than there are differences").

If not fans of critical analysis, readers will probably find Marcus tough going. He aptly contrasts his writing style with Presley biographer Peter Guralnick, whom he quotes as saying, "'My approach to writing is the same as my approach to coaching baseball.... Don't speculate. Stay inside the game,' whereas Marcus' is the opposite — 'Speculate; get outside the game.'"

But if readers had the patience to watch Marcus working out his ideas (sometimes more painstakingly than others), they would probably find *Double Trouble* a book that makes them think as much as it entertains.

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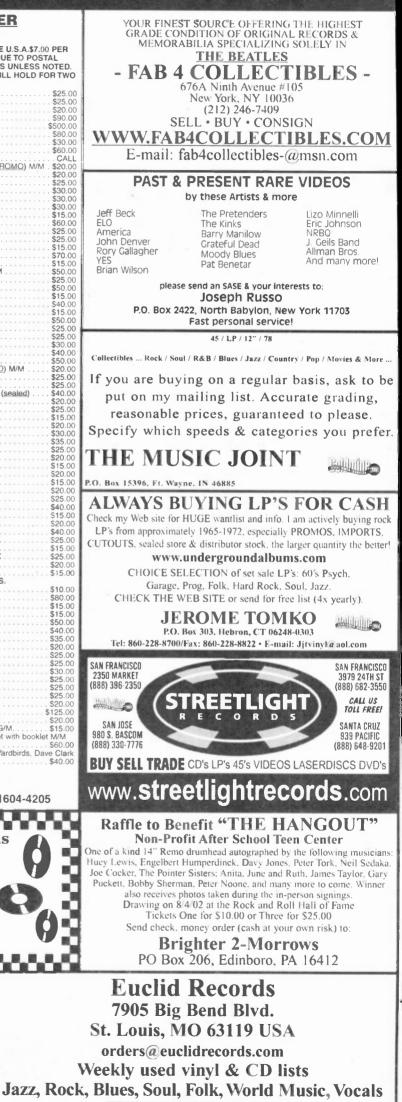
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(New Releases from page 64)

Turner's hands, and the seven-minute "Cold Day In Hell" is a ine instrumental showcase for his proficient, if unspectacular backing band, Kings Of Rhythm.

Here And Now may not erase the damage Turner has done to himself and others over the years, but for a little while, it brings the focus back to where it rightfully belongs — on the music. - Michael Gallucci

VARIOUS ARTISTS Groundwork 2001: Act To Reduce Hunger Neverstop (no catalog number)

Groundwork 2001: Act To Reduce Hunger was released in conjunction with a remarkable benefit concert series held in Seattle Oct. 14-22, 2001. The songs on the album were all donated by the artists, and proceeds from both the shows and the disc will benefit the United Nations' Food And Agricultural Office's Telefood sustainable agriculture program.

Spanning a host of musical genres, many of the album's 15 songs are previously unreleased or remixed specially for it. Musicians contributing to the album are Emmylou Harris, Madonna, Michael Franti & Spearhead, David Gray, Bill Frisell, Tom Waits, Youssou N'Dour, Brad Mehldau, Artis The Spoonman, Daniel Lanois, Moby, Joseph Arthur, Joe Henry, Sheryl Crow, and Chocolate Genius. In short, there's something for everyone, and much of it is available only on Groundwork 2001: Act To Reduce Hunger.

Not all of the artists who donated songs performed at the concerts and vice versa. Harris, Franti & Spearhead, Artis The Spoonman, Lanois, and Henry did both. Although the entire album is strong across the board -- none of the songs are throwaways -- several stand out.

Henry's "Animal Skin" is an instant classic, certain to be covered many times. It's a torch song he wrote for Rosemary Clooney at T-Bone Burnett's request. "Animal Skin" could have been written at any time in the past 50 years, and it brings to mind a film noir femme fatale singing in a smokey, dimly lit bar in Los Angeles in the late 1940s.

Waits' "Buzz Fledderjohn" is a classic Waits story-song about a scary, peculiarly American mislit. It opens with a

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Book Review

BABY, THAT IS ROCK AND ROLL: AMERICAN POP 1954-1963 by Spencer Leigh

Finbarr International (244 pages, import)

Like its predecessor, Halfway To Paradise: Britpop, 1955-1962, Baby, That Is Rock And Roll: American Pop 1954-1963 is an oral history about rock 'n' roll's roots. In addition to being a journalist, Spencer Leigh is the host of BBC Radio Merseyside's On The Beat program and so has interviewed an unbelievably diverse array of musicians. As such, Baby, That Is Rock And Roll appears to have largely written itself; all Leigh had to do was go through his archives and drop in quotes where appropriate.

Leigh takes a back seat for most of the book - this story of rock's birth is told almost exclusively through the quotes of musicians who lived through the period, with Leigh providing the occasional linking sentence. Leigh builds the story methodically, with chapters on pre-rock pop, country and blues, clearly showing how these diverse genres came together to create something new. The chapter called "100 Steps To Rock 'N' Roll," listing 100 records that paved the way, should delight music buffs as it covers ground from Trixie Smith's 1922 number "My Daddy Rocks Me With One Steady Roll" to Bill Haley's 1954 breakthrough smash "Rock Around The Clock."

In fact, trivia lovers will feel they've stumbled onto a gold mine as they make their way through a treasure trove of quotes and reproductions of contemporaneous articles and ads from various music papers.

By the time the book ends with the arrival of The Beatles on the music scene, it's clear that the era prior to the '60s was just as rich and interesting as that hallowed decade (though

spooky acoustic guitar and dogs barking in the background. He sings about what a curious child sees looking through a strange neighbor's window: "Big shot pistols and ammunition, too, nothing but books about World War II." "Buzz Fledderjohn" is a must-have for hard-core Waits fans.

Senegalese musician N'Dour, who has collaborated with Peter Gabriel, Branford Marsalis, and Neneh Cherry, follows Waits with the gorgeously joyful song "Birima," a welcome relief after the darkness of "Buzz Fledderjohn." N'Dour sings "Birima" in one of his native Wolof tongues.

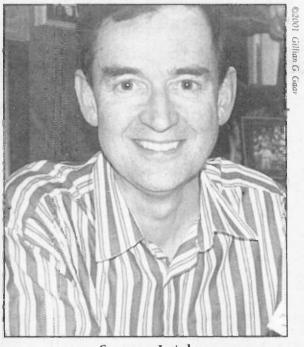
Arthur's "I Donated Myself To The Mexican Army" sounds as if he has been possessed by Townes Van Zandt. Dark and beautiful, it's a song of the first rank and presages a bright future for Arthur as a songwriter.

One of the more interesting cuts is Seattle grunge-music cult figure and avant garde percussionist Artis The Spoonman's "Plantin" — it's only 27 seconds long. Artis (that's his legal name) plays an arsenal of spoons of all sizes, shapes and timbres on all parts of his body. Artis won a Grammy" for his 1992 collaboration with Soundgarden on a song called "Spoonman." Called "the best damn spoon player in the whole universe," Artis was the only artist to play more than one night in the concert series and in fact opened for each evening's headline act.

The Groundwork 2001 concert series was webcast live, and the shows are archived at www.groundwork2001.org. Philip Glass, Lanois, The Blindboys Of Alabama, Harris, and Dave Matthews kicked off the first night's bill. Chris Whitley, The Wallflowers, and Joe Strummer & The Mescaleros were the second night's bill. The third night's music was from Shawn Smith, The Gents, and Ann and Nancy Wilson of Heart.

Chocolate Genius, Henry, and Franti & Spearhead were the penultimate show. The series' finale featured Femi Kuti & The Positive Force, Mana, Alanis Morrisette, Rahat Nusrat Fateh Ali Khan, Pearl Jam, and R.E.M.

The first evening's show was a rare and priceless night of music. Held in Seattle's Paramount Theatre, the building's acoustics and the sound system were flawless, as were the musicians. The Blindboys Of Alabama delighted the crowd with their version of "Amazing Grace" sung to the tune of "The House Of The Rising Sun" and then brought the crowd into a spiritual, ecstatic frenzy with their call-and-response version of "If I Had A Hammer," as tenor Jimmy Carter moved through the aisles exhorting the crowd. Later in the evening Harris brought many in the crowd to tears with a heart-rending cover of "Abraham, Martin And John.



Spencer Leigh

Leigh's chapter on Elvis Presley's army stint is surprisingly snide). This book is recommended for anyone who wants to get a good feel of the heyday of rock 'n' roll. (Available from Finbarr Int., Folkestone, Kent CT20 2QQ, England or Spencer Leigh Ltd., 42 Longcliffe Dr., Ainsdale, Southport, Merseyside PR8 3PR, England)

- Gillian G. Gaar

Other highlights included Joe Strummer & The Mescaleros' set. Strummer and his band laid waste to the crowd with their blistering hot show, probably the best live rock 'n' roll seen in the U.S. in 20 years.

Khan's joining Pearl Jam on the last night was unforgettable and should not be missed. R.E.M closed it out with the final song of the series, the fittingly appropriate "It's The End Of The World As We Know It" - a song they'd vowed never to perform again.

The wonderful thing about this truly remarkable concert series is that even if one missed it or wants more than just what's on the CD, one can catch it on the Web.

- Fetzer Mills

THE BE GOOD TANYAS

Blue Horse Nettwerk America (0-6700-30245-2-5-V)

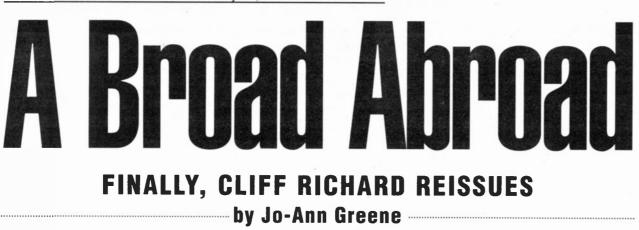
In their debut release Blue Horse, Canadian trio The Be Good Tanyas sound as if they stepped straight from Harry Smith's Anthology Of American Folk Music and into the here and now. The Be Good Tanyas are Samantha Parton on guitar. vocals, mandolin and banjo, Frazey Ford on guitar and vocals, and Trish Klein on electric guitar, banjo and vocals.

With their chillingly beautiful harmonies, these women sound as if they had wandered down from some long-forgotten cove of the Appalachians to bestow upon the world a gift of a music that's seldom been heard except on ancient, scratchy 78s. Blue Horse is as if Emmylou Harris, Alison Krauss, and Gillian Welch decided to cut an entire album of songs such as their version of "Didn't Leave Nobody But The Baby" from O Brother, Where Art Thou?.

The Be Good Tanyas have only been together as a group since 1999 and never expected to be recording and touring. As a result, Blue Horse isn't slick, and the instrumentals have the sound of extraordinarily gifted amateurs playing for the sheer joy of it. The album was recorded in a windowless shack with no running water on the outskirts of Vancouver. Between the musicians and the recording venue, Blue Horse has a gloriously raw and non-reproducible feel.

The songs on Blue Horse are a mix of truly ancient tunes and originals that sound as if they've been kicking around the continent for the past two centuries. Clarence Tom Ashley would

January 11, 2002



mid the plethora of classic rock and pop catalogs being dusted off on an almost daily basis, it comes as some surprise to discover that one of the most significant of them all - at least for Brits and Anglophiles - remains wrapped in cobwebs and near-total neglect. Cliff Richard is, of course, one of the most crucial names in the history of both preand post-Beatles history, with a 40-year career that dates back to the creation of the U.K.'s first-ever rock 'n' roll record - the long-immortal "Move It." Yet seek his catalog out on CD and one will unearth but a fragment of it --- half a dozen albums cut at the dawn of his career, a handful of compilations and a bunch of discs that have been out of print for years.

EMI (U.K.) is finally taking steps to rectify this absurd situation with four remastered reissues --- and well-chosen ones at that. In 1976, Richard returned from more than five years in the commercial dumpster with a string of albums through 1981 that not only re-established his chart credentials for all time, four of them reminded fans why he had been so important in the first place.

I'm Nearly Famous (1976), Rock 'N' Roll Juvenile (1979), I'm No Hero (1980) and Wired For Sound (1981) all rank among Richard's finest full-lengths ever. The first and last albums boast some of his most adventurous performances in years - the smash U.S. #6 hit "Devil Woman" and the moody "Miss You Nights" on one and the new-wave "Wired For Sound" and the brittle "Carrie" on the other. Even better, all

four have been stacked with period bonus tracks, drawn from non-album singles and B-sides, with I'm Nearly Famous further bolstered by the inclusion of what has to be the rarest track in Richard's entire catalog - "Honky Tonk Angels."

The song was issued as a single in late 1975 but was withdrawn when the deeply religious Richard realized its lessthan-salubrious subject matter - the angels of the title, of course, are prostitutes. Without even consulting his label, Richard announced that he completely disowned the record and begged his fans not to purchase it. They complied (fewer than 1,000 copies had been sold at the time), the single was deleted and it has not been heard of since then.

As is so often the case in such situations, it turns out that the record wasn't that good to begin with, and if Richard had simply kept his mouth shut, it would probably have vanished anyway. But legends are made from far less than this, and the song's reappearance after 26 years of utter silence ensures that I'm Nearly Famous should be at the top of every Cliff Richard collector's post-Christmas shopping list.

OK, here's an obscure one. Canned Rock were one of those bands who emerged in the U.K. during 1975-76 and really did seem poised for some kind of major step forward, only punk popped up unexpectedly behind them and rewrote all predictions for the immediate future.

Formed in 1974 as Candy Rock, the group first came to attention in Britain the following year, when they appeared on the TV talent show New Faces, performing a three-minute version of Queen's "Bohemian Rhapsody." According to legend, Candy Rock originally intended performing one of their own songs but changed course after reading an interview in which Queen's Freddie Mercury complained his own band weren't able to play their biggest hit live.

A Candy Rock single, "Captain Captain," had already come and gone at this point. It was a snappy little number, full of haunting synths and yowling guitars, but its subject matter, an airline pilot's warning that the plane was about to crash, was a little too grisly for British radio and the 45 went down even faster than the plane.

Buoyed by the TV show and debuting their new name, the band released the Canned Rock album in 1976. But when it faltered, so did their momentum. By 1978, Canned Rock were unsigned and all but unremembered, which means a selfreleased sophomore album probably wasn't the smartest idea they ever had. But Kinetic Rock is a fun record and welldeserving of its re-release. Kinetic Rock is the first of two Canned Rock albums included on the CD Canned Rock (Angel Air, U.K.). It is joined by 1982's Machines, their fourth album (a live set came in between), and across the double album's 17 tracks, Canned Rock come across as one of the most inventive groups functioning on the U.K. circuit at that time.

Harking back to vintage 10cc but with a sound that is pure late-1970s, new-wave cleverness, Canned Rock investigate everything from mutant disco (the super cool "Only One That Matters") to rockin' classics (the "1812 Overture"). If you want to draw further comparisons, period offerings from John DuCann, The Monks, and Yellow Dog all come to mind, layered with a healthy love of Queen. None of which cut much ice back at the time, but Canned Rock's music certainly sounds intriguing today! For a taste of the kind of thing that condemned Canned

Cliff Richard is, of course, one of the most crucial names in the history of both pre- and post-Beatles history, with a 40-year career that dates back to the creation of the U.K.'s first-ever rock 'n' roll record — the long-immortal "Move It."

Rock to obscurity, 999's The Punk Singles Collection 1977-80 (Captain Oi! U.K.; www.captainoi.com) is certainly a powerful representative. There's a growing sense among punk collectors that their favorite genre is fast becoming a well-scraped barrel, but the good Captain continues to surprise us regardless.

Twenty-one songs, which serve up every A- and B-side 999 recorded for the Labritain, UA, Radar, Polydor and Albion labels, capture one of punk's most resilient bands in nonstop mental power-pop mode, hammering out some of the most contagious slogans of the age. "I'm Alive," "Nasty Nasty," "Emergency" and "Homicide" are all here, together with a fabulously well-arranged cover of "Indian Reservation," which stands up alongside Paul Revere And The Raiders' original version in terms of garage-punk intent.

The good Captain also treats us to a veritable blitzkrieg of classic Oi! titles. The Oi! movement itself has proven one of the most persistent of all the splinters blasted out of the punk body politick in the late 1970s/early 1980s, and there's a slew of releases on the streets right now claiming to offer a fine overview of the era. For the real horse's mouth, however, one needs to return to the original albums and singles that heralded musical iconoclasts such as The Exploited, The 4-Skins, The Anti-Nowhere League et al, and that's what we have here.

The League weigh in with We Are ... The League, a seething debut album that rode in with the manic chanting of the title track and included, among other things, crucial statements of intent such as "Can't Stand Rock 'N' Roll," "(We Will Not) Remember You" and a positively demonic deconstruction of Ralph McTell's folkie anthem, "Streets Of London." Add bonus tracks drawn from period 45s, including the still-notorious "So What," and you're in for a wild time.

The quaintly named 4-Skins are represented by The Secret Life Of The 4-Skins, a 14-track compilation that draws from some of the group's most legendary archives - a five-song radio session that the BBC, in its infinite wisdom, refrained from broadcasting; three songs caught live at The Dueragon pub in east London in March 1981; and four more cuts previously issued on the Live And Loud album, from another pub, The Bridgehouse, in 1981. The set wraps up with two songs by ROI!, a band formed by ex-4-Skins vocalist Roi Pearce, that preview their forthcoming debut album. It's fiery stuff.

World Radio History

And so on to The Exploited, the most legendary of all the O originators, caught here with three albums: their 1981 debu Punk's Not Dead, the hard-hitting Troops Of Tomorrow from 198 and 1983's Let's Start A War (Said Maggie One Day), a bitte brutal commentary inspired by the then-recent Falklands Wa and it is as grippingly relevant today as it was back then. A three are, of course, littered with suitable bonus tracks, while the digipack sleeves that accompany all the above albums offer th best representations yet of the original records' artwork.

Still with our spiky-haired punk pals, The Lurkers' Wil Times Again/Non Stop Nitro Pop (Captain Oi!) represents th long-awaited, two-for-one re-release for a pair of albums cu during 1989-91 for release in Germany only. The first represents the London-based Lurkers' comeback after too man years in obscurity, with an all-but original lineup and as man great pop-punk classics as they'd ever had; the secon features a slimmed-down three-piece but is tight as pegge pants all the same. If one has had any happy memories of th 77-era Lurkers, this pair will rekindle them without a pause.

Off on another tangent entirely, an intriguing release from the Italian label Universe offers us the John Berberian Ensem ble's interpretation of Music Of The Middle East (available a www.cometrecords.com). Eight traditional pieces do no appear to have been interfered with at all for Wester consumption, 1960s-style, and their complexity and excite ment is initially quite disorienting. But once listeners becom accustomed to rhythms normally encountered only in th wildest free-form freak-outs and instrumentation that has nothing to do with anything ever knowingly encountered, the album emerges utterly infectious and absolutely delightful. Another Italian job hoves into view, as Comet Records

Psychedelic States series of rare and forgot ten American psych classics, resuscitated state-by-state across a series of two-LH vinyl packages, reaches Florida with Florida In The 60s, which serves up 28 absolutely brain-frying slabs of vintage fuzz and freakiness. Band names such as The Canadian Rogues, The Undertakers, The Members, The Surprize, The Dark Horse men, The Dead Beats, and The Jackson Investment Company are probably best

known only to those people who read the small print in the "Psychedelic Singles For Sale" classified ads, but Florida In The 60s repays investigation even if you've not heard of any of them.

If that set appeals to you, so will a raw but highly recommended dip into the personal archives of Pierre Tubbs - Pierre's Plastic Dream: The Garage Tapes, England 1966-68 (Market Square, U.K.). Best-known for composing Al Matthews' hit single "Fool," Tubbs is not one of British psych's best-known warriors, but one listen to this will make one wonder why he wasn't better-known. A total of 21 long-archived recordings by three Tubbs-led bands -- Our Plastic Dream, The Owl, and The Jeeps - are spread across the disc, each layered with all the period charm one could ask for.

Drawing from super-rare 45s, period demos and long forgotten outtakes, the album also unearths a fascinating footnote from the John's Children story, as it documents Tubbs' attempts to land that group's original incarnation, The Silence, a deal with the Red Bird label. A single was selected, "Hey You, Lolita," but even in rehearsal, the band simply couldn't get to grips with it.

But Tubbs wasn't downhearted; he just recorded the song with his own band, The Jeeps, and released it under The Silence's name! It's here, together with seminal masterpieces such as "Encapsulated Marigold," "Shades Of Blue And Greenwater" and "Love Is A Sometime Thing," and it's marvelous.

The best of the rest

HARVEY MANDEL, Shangrenade/Feel The Sound Of (Akarma, Italy). Two-for-one reissue of a pair of classi albums by one of the 1970s' most beloved (but underrated) guitar heroes, Harvey Mandel.

NITZINGER, John In The Box (Akarma, Italy). Three classic and long in-demand albums by John Nitzinger resurface in one magnificent package, with liner notes and bonus tracks galore. Tune in for Nitzinger, One Foot In History and Live Better Electrically, and wonder why guitar whiz Nitzinger is not a household name.

OREGON, In Concert (Akarma, Italy). The legendary 1975 live album rescued from the Vanguard vault in all its convoluted glory. Don't miss the epic "Summer Solstice."

SLAUGHTER & THE DOGS, Beware Of ... (Captain Oi!; U.K.). Comeback time for Manchester's punk-era's finest, with original members Wayne Barrett and Mick Rossi sounding as young, loud and snotty as ever.

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(New Releases from page 69)

admire their version of "The Coo Coo Bird," which features Mathieu Gagne on electric violin. Eerie, it epitomizes the music of what Greil Marcus calls "the old, weird America."

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TINA TURNER fans, looking for video tape of concert. The concert was broadcast on Dec. 4th on WCBS TV and was called Target Presents Tima Turner. Have audio/video tapes to trade. 516-317-1566.



playing on it. All of the tunes on Blue Horse

are notable, but several truly stand out.

Among them are Parton's "Don't You Fall," a

peculiar sort of love song. The chorus goes:

"Don't you fall in love with me/Don't show

me your affection/l can't give you what you

the most modern-sounding song on the

album. Instrumentally, an electric guitar

Ford's powerful "Up Against The Wall" is

want from mc/I don't want the attention.

that needs addressing.

folk releases of the year.

MICHAEL HILL BLUES MOB Suite Larger Than Life Singular (Sing 001)

Suite Larger Than Life is Michael Hill Blues Mob's first outing away from longtime label Alligator Records. The Blues Mob are a thinking-man's blues band, if blues is really what their music is. The musically adventurous Blues Mob are as heavily influenced by other musical genres, such as rock, funk and deep soul, as they are by straight blues.

Almost all of Hill's lyrics evidence a strong social conscience. Although Hill's final album with Alligator was the excellent New York State Of Blues, it's no wonder Hill and the Blues Mob parted ways with Alligator, whose output is mostly simplistic partyhearty, good-time blues.

In addition to their lyrics and music not being what most blues audiences expect at blues festivals and in blues bars, the Blues Mob also perform on stage wearing traditional African garb. Hill is a member of Vernon Reid's Black Rock Coalition. In fact, Reid puts in an appearance on the song "41 Shots," a song about police shootings of unarmed black people around the U.S. It refers specifically to the California police shooting of a black teenager sleeping in her car and the NYPD's shooting of unarmed African immigrant Amadou Diallo.

The song is riveting and everything that rock should be in these hear-no-evil, see-noevil, speak-no-evil times we live in. Suite Larger Than Life is worth a listen for this song alone. Don't expect to hear it on your favorite radio station. They also pay tribute to a soul diva with the Hill original "Millie Jackson Love.

Hill writes the majority of the band's songs, both music and lyrics. He wrote every song on Suite Larger Than Life except for a cover of George Clinton's "Cosmic Slop," an apt homage to the Blues Mob's funk influences. In addition to writing the band's songs, Hill is also the lead singer, with a voice as strong as one of the old Stax vocalists, and he plays a heavily Jimi Hendrix-influenced lead guitar and pulls it off with élan.

In keeping with the adventurous nature of the band, Suite Larger Than Life is experimental in nature. It actually is a musical suite divided into four sections - Love And Lust On The Blue Funk Tip, Tales From The Hood, Shuffling Into Commitment and At The End Of The Day.

Part 1, Love And Lust On The Blue Funk Tip, kicks off with a pretty standard bluesrock number, "Heat On The Highway." But what makes it more than just another bluesrocker are Hill's vocals and the band's mastery of the form. This number would be a crowd pleaser at any blues festival, as would the next number, "Tonight." On "Tonight" Hill shows off his guitar prowess with a sustained guitar solo. "Haunted" sounds like late-era Motown or Stax, more complex than straight soul and featuring a funky bass line.

Hill begins to drift away from the safer subject material of the first four numbers in Part 1 on the fifth track, "Monticello Nights," a song about Thomas Jefferson's relationship with his slave mistress Sally Hemmings. The words to the final verse are: "He gave her babies, but he never set her free/Can you love your slave?/And do you believe that your slave loves you?" Not exactly lyrics that would make the blues' mostly white middleclass fans tremendously comfortable.

The first song of Part 2, "Larger Than

- Fetzer Mills

Short Takes

GOLDMINE #560

January 11, 2002

Pure Fast Vibration is an exhilarating aural assault from the Los Angeles quartet that calls itself Cosmo Topper. Incorporating an array of Anglophile influences - mid '60s Who, early Yes, and Genesis, The Pretty Things circa SF Sorrow, as well as ample snatches of psychedelia and a few Beatles buzz words - the band delivers a sound that's articulately arranged and irresistibly infectious. Early on they check in and question their connection ("1 hope this song uplifts you every time it plays"), but it's clear soon enough that they have no cause for concern. (MogleyB@aol.com) ... Like Brooks Williams and James Keelaghan, two singer/songwriters whose work conveys a deep emotional connection, Pierce Pettis is helping to define the parameters of contemporary folk music. With State Of Grace (Compass 7 4315 2), his sixth and finest album to date, Pettis draws his narratives from the insights and experiences of ordinary individuals with an extraordinary sense of purpose. He paints his songs as powerful portraits - a view of the old South ("Georgia Moon"), an immigrant seeking his fortune in the American West ("A Mountaineer Is Always Free"), a town on the edge of nowhere ("Moontown") - and imbues them with both a spirituality and sensuality that's evident from the outset. An evocative effort, State Of Grace is rewarding and undeniably one of this year's true musical masterpieces. (www.compass records. com; Compass Records, 117 30th Avenue South, Nashville TN 37212)... Burning Snella's Here We Are (Pillen's Farm 53496 10362) attempts to cover a fairly wide terrain, and while the music meanders from the influence of Third World rhythms to spunky modern rock melodies, the end result is pleasantly pervasive. While some tracks ramble between several stylistic signatures, the consistency comes through via the band's enthusiasm. The best tunes are those that showcase Burning Snella's infectious vitality, with entries such as "Misunderstood," "Three Houses" and "Cindy Smile" providing an unlikely cross between Smashmouth's irreverence and Pearl lam's more dramatic diatribes. (hello@burn ingsnella.com; P.O. Box 67198, Rochester New York 14617) ... Falsetto Teeth, the oddly titled opus from The Signalmen (Parasol par-cd-062), is one of those remarkably rare finds - an album that's stylish and snappy, yet still spontaneous enough to stand apart from the competition. The band's polished performances occasionally draw comparisons to Steely Dan - the early Dan, that is - especially on songs such as "Hold Me Down" and "Little Fish," two tunes that capture The Signalmen's impeccable instincts and near-perfect pop. Melding edginess and exuberance isn't easy, but they pull it off with aplomb, and that makes Falsetto Teeth an album worth chewing on. (www.signalmen.com; Parasol Records, 905 S. Lynn Street, Urbana IL 61801-5205)...

- Lee Zimmerman

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takes front stage. The subject matter is unpleasant, about a 32-year-old chasing a 12year-old girl. It's a usually taboo issue but one Truly unique, Blue Horse is one of the best

Life," has a strong gospel influence and is a

(New Releases from page 75)

great song. Its lyrics also would tend to make the average good-time blues fan less than comfortable.

The first song in *Part 3* is "Big Top Shuffle," a danceable number that in another era might have been a radio hit. In the song's intro Hill's son Seth speaks.

For a total change, on "Bundle Of Joy" the band slips into an acoustic blues mode featuring Dave Barnes on harmonica. It's a delightful cut about a woman's ticking biological clock that truly shows off the band's versatility.

Michael Hill Blues Mob is an outfit that is perhaps too good for its own good. But, if one is looking for an album with uncompromising musical and lyrical integrity. *Suite Larger Than Life* is it.

- Fetzer Mills

R.L. BURNSIDE Burnside On Burnside Fat Possum Records (80343-2)

The majority of R.L. Burnside's Burnside On Burnside was recorded live at the Crystal Ballroom on Portland, Ore.'s main drag, Burnside Street. The crowd is, to say the least, enthusiastic, and with good cause. Burnside puts on one hell of a show.

If a lack of rhythmic Mississippi Delta jukejoint blues has got you down, the R.L. Burnside show has the tonic. His grandson and drummer, Cedric Burnside, sets a good dance-along pace throughout. If a slide guitar ever had an ounce of rhythm, it does in the hands of Kenny Brown, Burnside's sideman since 1971.

While the live performances lack the studio effects that have made Burnside the current reigning king of the Delta juke-joint blues, the raw roadhouse energy and goodnatured character of Burnside himself will make one wonder if all of his albums shouldn't be live albums.

Burnside On Burnside is the perfect Saturday night house party or backyard barbeque album. It jumps with riotous blues energy that blends perfectly with Burnside's growling delivery. He warms the crowd between songs with the great, corny humor of an older generation. Between the infectious "Long Haired Donny" and mournful "Walking

FUNK by Dave Thompson

Backbeat Books (\$24.95, softcover, 370 pages)

What is funk? It's a state of mind and body, a feeling that cannot be faked and a genre that defies definition, form and formula, yet defines a musical sound that set an entire generation afire. *Goldmine* writer Dave Thompson gets down with that sound and adeptly makes sense of it all in *Funk*, the latest in the *Third Ear* series of music encyclopedias.

These massive tomes — Funk is a stuffed 370 pages — all adhere to the same format. The meat of the books are the artist biographies, served up with complete album discographies. The potatoes are the essays that chart the genre's history and pick up intriguing side dishes along the way, further garnished with entries on relevant record labels and other pertinent facts. Obviously, they are massive undertakings, bringing together masses of information into one handy package. But for the buyers, the questions remain, is it readable and is it useful?

The answer to both is a resounding yes.

More than 130 artists are presented here, and unlike, say, its Virgin counterpart, *Funk* doesn't gloss histories in an excessive desire to substitute quantity for quality. The artists get their due, with the bigger stars receiving the

Blues" he tells the crowd, "After tonight I ain't gonna drink anymore, unless I'm by myself or with somebody."

Highlights include fan favorites "Goin' Down South," "Rollin' And Tumblin'" and "Miss Maybell."

— John Borack RONNIE SPECTOR Something's Gonna Happen Bad Girl Sounds (0010)

This five-song EP represents a second illfated false start of Ronnie Spector's career following the success of her 1986 appearance on Eddie Money's gold single "Take Me Home Tonight." With a new generation of fans discovering her voice for the first time, these sessions were arranged to showcase Spector's undiminished vocal abilities on a handful of



space they deserve. This allows Thompson to add flesh to the bones, expound on achievements, toss in anecdotes and follow the band members through to their often bitter ends.

Unlike its predecessors, the discographies take into account the 45's importance to funk and expand to include singles. The albums are all rated, and hundreds upon hundreds receive capsule reviews, aided by research assistant and co-author Amy Hanson.

The essays are equally essential and are what set these encyclopedias apart from others.

suitable Marshall Crenshaw compositions. Crenshaw had surfaced years prior with a credible and acclaimed debut album that included his only Top 40 hit, "Someday Someway."

Listening to the previously unreleased material on *Something's Gonna Happen* is particularly eerie for two reasons: First off, Spector's performances here — although committed with verve — are made distant in the mix due to all the late '80s deep "room" reverberation that soaked many pop records from that period. This creates a sense of "lostness" to the project, as the listener processes the material with new-millennium ears.

Second, weighing those elements against a voice so strikingly familiar from the past ('60s generation Ronnettes records) coupled with the inherent ghost phrasing and vocal antics first made famous through her ex-producer, Within the essays, Thompson traces the var ous musical strains that fermented into fund from New Orleans R&B to psychedelia, lood at the British connections, ties up the punk goes to Go-Go and notes rap's enduring debt t funk. That final essay's salient point is eviden throughout the book, as each artist's discogra phy is followed by a list of his or her song later sampled — including the crucial b whom, when and where. That in itself if almost worth the price of admission.

Another entertaining nugget is the essa on Blaxploitation films. The genera overview is followed by amusing pocket reviews of the most important movies, a well as information on their soundtracks.

If there are any quibbles to be found they're minor ones. Personal taste dictates the inclusions, and some readers may believe certain artists deserve more space, should have been omitted entirely or may even be missing However, this is the bane of all encyclopedias Further arguments will inevitably ensue over the album ratings and reviews. But where hasn't it?

The only real complaint is that for the sake of novices, the essays should have preceded the artist section. Regardless, Fund is everything readers could want to know about the genre, and them some.

- Jo-Ann Greene

ex-husband and ex-mentor — the legendal Phil Spector and his "Wall Of Sound" — cas a long shadow on the proceedings. It's akin the sensation one gets watching the film Edd And The Cruisers.

At any rate, the first four tracks are perand listenable, although distracted by the lone unifying production miscalculation of the chirpy background vocals. The best cut the last of the five. Recorded in 1994 and added to this mini set, "Favorite Waste C Time" is somewhat earthier in approach and best shows what possibilities could have bee explored for the artist.

Reviewer's note: The ideal producer for the ultimate Ronnie Spector project yet to be Brian Wilson. Think about it. (www.ronni spector.com)

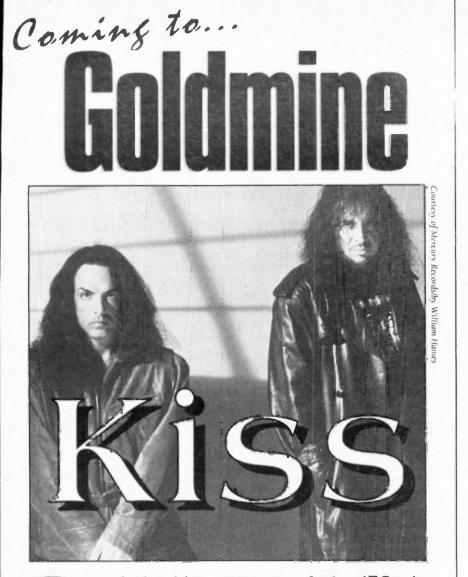
— C. Brian Jaspe



Book Review

January 11, 2002

77



ne of the biggest acts of the '70s has kept rockin' 'n' rollin' right along into the 21st century. Over the past six years, just when everyone thought they were through, Kiss put on the makeup to wake up the Kiss Army with their signature sound - and look. On top of that, Kiss recordings and memorabilia have headed into the upper echelons of collector-dom along with The Beatles and Elvis Presley, among a small number of others. In this Goldmine exclusive, six-time Kiss interviewer Ken Sharp gets the latest scoop from founders Gene Simmons (above, right) and Paul Stanley, who talk about the new five-disc, multi-format Kiss Box Set, among other topics.

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(Please Mr. Postman from page 8)

decent album in almost 20 years because they haven't needed to. Ditto Paul McCartney. n. L.2, R.E.M., and Elton John]."

I realize that by qualifying his statement wan "arguably" Thompson realizes that his opinion is an interversally agreed upon. His opinion is subjective, as is anyone's evaluating a creative endeavor by an artist in any field. However, I never quite understood just what a "great album" by a heritage artist is supposed to sound like once Thompson's so-called rarified strata is attained. Is the problem that we just get tired of a certain sound that's associated with an artist, so we should therefore dismiss any new material as being derivative?

Re: The Rolling Stones, I would like an elaboration of the statement that they didn't need to make a great album in the last near-20 years. Why not? Then there's Paul McCartney. I'm not sure just what people expect from him. He'll never be able to duplicate his great work with The Beatles. He has issued classical music, instrumental, new wave, experimental and soundtrack music in recent years, as well as his usual pop/rock and cover versions. When he's tried something new he's met with mild reviews at best, and his pop/rock output has been largely ignored by radio stations and dismissed by critics. Is it because some are just tired of his music? I know I'm not.

Although Thompson's review of John's reissues does conclude by giving the artist well-deserved credit for his great song writing abilities these last 20 years or so, 1 strongly disagree with his opinions as expressed in the review.

> - Garry Wilbur New Hyde Park NY

(Garry, there are many music listeners out there who focus solely on the "golden era" of an artist's career. In some cases it is justified, in others, a second chance should be given. (Although not a big fan of McCartney's post-Beatles work, I give McCartney's Flaming Pie five stars.) What's great about this country/ Goldmine is that we can have differing opintons about music, which, even as you state, are completely subjective. I recently met a person who had little good to say about The Beatles' music, as hard as that is to swallow! Thanks for your opinions. — Ed.)

Add Ozark Mt. Daredevils to the endless list

I know there is probably an endless list of artists that have been suggested for coverage in Goldmine, but I'd like to add one who I think deserves attention: The Ozark Mountain Daredevils. Most people know them for their hit, "Jackie Blue" (A #3 hit in 1975. - Ed.), but that tune is very unrepresentative of their material. Though they never achieved massive success (due mainly to their aversion to leaving the Ozarks), they did succeed in creating some truly unique music, as well as a fan base that has stuck by them through the years. They still play several gigs each year and still satisfy audiences like they did back in the early '70s.

- Chris Azevedo Ames IA

{Chris, you're right - there is an endless stream of story ideas, and we try our best to accommodate as many of the requests as possible. The Ozark Mountain Daredevils would be a fun one! We'll add them to the list and see what we can do. Right now, we're pretty well filled up for the first half of 2002 (believe it or not). - Ed.]

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STREET ADDRESS		
CITY	STATE	ZIP CODE
PHONE NO.		
SOCIAL SECURITY #		
TYPE OF BUSINESS		
CORPORATION		PARTNERSHIP
CO PARTNERSHIP		JAL PROPRIETOR
NO. OF YEARS ESTABLISHED		
	the second se	
PRINCIPAL OWNERS - S		
	TOCKHOLDE OF COMPA	
OFFICERS		
OFFICERS	OF COMPA	

DDRESS	
XITY	STATE ZIP CO
HONE	

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 prom-ise 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)

1 ISSUE 3 ISSUES \$55.65 \$53.55 111.30 105.00 213.90 202.95 397.45 378.20 6 ISSUES 13 ISSUES 26 ISSUES S50.15 \$47.45 \$44.40 100.30 94.50 89.25 191.90 181.95 170.90 358.35 338.50 318.65 477.00 447.05 421.05 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 499.45 447.05 613.55 421.05 577.15

.\$190.00 .\$500.00

ntract required to earn

Advertising Information

1 ISSUE

\$38.60

RETAILER DIRECTORY

3 ISSUES

\$37.00

525.90 721.05 COLOR:

685.65

649.40

DISPLAY ADVERTISING:

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

WIDTH x HEIGHT

(Cost per ad per issue; ads consecutive issue discounts.)

AD Size 1/16 pg 2 5/16 'x3 1/4 1/8 pg 4 7/8 'x3 1/4' 1/4 pg 4 7/8 'x3 1/4' 1/2 pg 4 7/8 'x13'' or 10' x6 1/2'' 1/2 pg 7 7/16' x10'' 10'' x10'' 10'' x10''

AD SIZE

Jr. pg Full pg

10"x13

UNIT SPACE ADVERTISING:

Init 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 bet-ter it will look in GOLDMINE.

Ists, 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 ada.
 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 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 is a dor 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 or unit ads. but if you usu use one print it as dark as possible. Faxing unit space is advertisement is not recommended.

Reg	gular Unit S	space Adve	ertising Ra	tes:	
		run in consecutiv	e issues. Contrac	t required to ear	n
consecutive iss	sue 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	5.20		
Su	per Unit Sp	bace Adve	rtising Rat	es:	
(Cost per super u	init, per issue; ads ive issue discount	must run in cons	ecutive issues. C	ontract required to	

1188UE	3 ISSUES	6 ISSUES	13 ISSUES	26 ISSUES
\$126.80	\$120.75	\$114.20	\$108.15	\$101.85
	Ful	l page of 4 - \$466	6.20	

COLLECTOR'S SHOWCASE:

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: e box per issue; ads must run consecutively. Contract required to earn (Cost per showcase b

World Radio History

number, and ten words of description, along with your payment. If you stock GOLD-MINE, we'll put your listing in boldface type.

6 ISSUES

\$34.65

13 ISSUES

\$33.10

26 ISSUES

\$31.00

.\$9.00 per issue

	CLAS	SIFIED	DISPLA	r:	
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 mus discounts.)	st run conse	ecutively. Con	tract require	d to eam con	secutive issue

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

D. DISCOUNTS FOIL CONSEL	JOHVEING	ENTIONO	
1-2		13-26	
1.0			

ADVERTISING REQUIREMENTS: BOOTLEG POLICY

The advertiser is responsible for ensuring that advertised product conforms with national and international copyright laws. GOLDMINE magazine screens adver-tisements 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 iter ad, the buyer have a to-day return privilege from the time he/she receives an item from an advertiser. The buyer does not have to give a reason for a return and can demand a refund less postage costs. Advertisers must allow buyers to obtain authenticity judgments as the basis for retention provided they notify the advertiser of their intent within the applicable return privilege period. 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 turnish a certifi-cate of responsibility from their parents/guardian before their advertising can be

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, MasteCard 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.



7 Canal St., Dept. A, Rocher http:www.bagsun E-mail: info@bagsu	nlimited.com	or the <u>BEST</u> in RE (
		Collection Protect	
12" LP	-331/3 rpm / LASER	DISCS	10" LP / 78 RPM
SLEEVE 3 Mil Poly Album Sleeves		DISPLAY LP/Laser Disc Display	SLEEVE 10" LP/78 RPM Poly Sieeves Made from High Clarity, 100% Pure Virgin Polyethylene.
Made from 100% Pure Virgin Polyethylene. Fits over outer 12" LP Jacket. 12 ⁵ / ₈ x 12 ⁵ / ₈ (x 12 ⁵ / ₈) 12 ⁵ / ₈ (x 12 ⁵ / ₈) No Flap *No Flap 100 \$11.90 \$12.05 \$19.70 500 \$11.70 41.70 \$3.20 75.60 \$10.00 5000 \$29.75 329.75 \$36.55 628.40 Picede \$LPS3 * with FLAP add 10%. SLEEVE Poly Album Sleeves	Prod. Code 100 39.80 MLP6 200 137.45 550 302.50 + Frt (Ships 100 wt.) 1,000 515.75 + Frt (Ships 100 wt.) Made from 200 Lb. test "Bend Resistant" Brown Corrugated Material. EXPANDABLE to hold either 1-3 or 4-6 Albums.	24 x 12 X 13 ¹ /2 Frod. Code 1 \$40.00 CLP140 2 70.00 4 120.00 10 220.00 + Frit Wooden display case holds 130-140 LP's or Laser Discs. Available in walnut finish. 3 built in storage slots. STACKABLE. DISPLAY Album Jacket Frame Kit	3 Mil No Flap 10 5/8 x 10 5/8 100 \$10.20 100 \$11.30 200 17.80 200 \$1.00 500 38.50 500 42.10 1,000 68.90 1,000 72.30 PCode \$783 PCode \$100
12 ³ /4 x 12 ³ /4 No Flap Made from 100% Pure Virgin Polyethylene. Fits loosety over outer 12" LP or Video Laser Disc Jackets. 2 Mil 4 Mil 6 Mili 100 \$170 500 37.20 76.20 114.20 1,000 62.10 127.65 191.40 5,000 287.40 608.00 911.60 PCode: SLP4 SLP6	13 x 13 x 1 ¹ / ₂ Prod. Code 25 34.10 MLPB12 50 54.00 100 97.00 200 178.75 Made from 200 Lb. Test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery. Holds up to 10-12 LP's in jackets.	Black Matte Finish 1 \$10.00 2 18.00 5 39.25 10 64.50 Outside Dimension 25 of Frame 14* x 14* 50 Prod.Code ALPJFK	GOLD PAPER GOLD POLYLINED 50 \$13.25 50 \$23.30 100 19.65 100 34.65 Otyl • 500 81.95 • 500 144.55 case 1,000 150.45 1,000 265.45 2,000 449.90 • Pode Ftode 510G PCode 510GP 28 Lb. Kraft Paper 28 Lb. Kraft Paper 28 Lb. Kraft Paper with 75 gauge poly lining. SLEEVE 10" LP/78 RPM Paper Sieves
SLEEVE Poly Box Album Sleeves 14 x 14 ¹ / ₄ w/Flap	13 x 13 x 3	BACK BY POPULAR DEMAND	ANTIQUE GREEN WHITE
Made from 100% Pure Virgin Polyethylene. 2 Mil Prod. Code 50 \$10.00 SBLP2 100 16.10 200 28.50 \$500 67.20 1,000 127.70 Fits over outer Box Album Sets.	10 \$19.20 25 44.30 Prod. Code 50 71.60 MLPB20 100 126.50 200 230.70 Made from 200 Lb. test Brown Corrugated Material. Foldable box with double walled edges ensures safe and "Crush Free" delivery for shipment of 18-20 Albums in jackets.	2 \$17.00 5 36.25 10 60.00 25 125.00 50 225.00 Pode AAAP Qty / case Clear Acrylic Frames.	50 \$14.10 50 \$14.50 100 20.90 100 21.35 500 87.45 500 89.55 1,000 160.60 2.000 272.20 9 Oty / case 9:000 277.60 9 Oty / case 9:000 277.60 32 Lb. Green Paper 32 Lb. White Paper 32 Lb. White Paper Fits in our 10" Jacket. Fits in our 10" Jacket. 9:00 Jacket.
SLEEVE 12" Poly / Polylined POLY POLYLINED	FILLER LP Mailer Filter Pads 12 ⁵ / ₈ x 12 ⁵ / ₈ 12 ⁵ / ₈ x 12 ⁵ / ₈	CLEANER Record Cleaning System Discwasher® D4+" Record Replacement Fluid	JACKET 10" LP/78 RPM Jacket
100 \$11.50 50 \$17.55 500 42.15 100 26.60 1,000 74.10 600 129.00 Made from 100% 1,200 240.90 100% Flat Pure Virgin 3 Mil 2,400 438.90 Guarantee Poigethylene 4,800 747.10 + Frt PCode SI2P PCode SLPI PCode SI2P #Qty/ Fits directly over 12* Record. case	50 \$18.15 Prod. Code 100 26.15 FLP 250 50.20 500 83.00 1,000 124.75 + frt Use our brown corrugated filler pads to eliminate unnecessary inner package movement while absorbing handling shock. while	Cleaning System Discwasher* D4+* 1¼ oz. 1 \$21.50 1 \$3.00 3 50.25 3 8.25 5 80.75 5 12.50 10 145.00 10 22.00 PCode AFG1046 PCode AFG1048 Record care system includes record cleaning pad with wainut handle, 1¼ oz. D4+™ leaves no residue.Preserves vinyl properties.	No Hole White Cardboard Center Hole 5 \$7.20 5 \$7.55 10 10.80 10 11.30 25 20.90 25 21.95 50 39.45 50 43.40 110 79.00 240 132.00+ Fri 20 115.30+ Fri 240 132.00+ Fri PCode \$10.J Oty per case \$10.JH
SLEEVE 12" White Paper Begular Weight Medium Weight Heavy Weight	BOX Album Storage Box	CLEANER Record Cleaning Fluid	BOX 10" LP/78 RPM Storage Box
Regular Weight Medium Weight Heavy Weight 50 \$9,20 50 \$10,20 50 \$13,85 100 14,65 100 18,20 100 22,00 50 \$2,00 250 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 - Fri 2,400 203,30 1,600 160,80 - Fri 4,000 212,78 ecord. Comes with die 00ty per case 00ty per case 00ty per case JACKET 12" LP Jacket 12" LP Jacket 12" LP Jacket 12" LP Jacket	Fn Store 50-65 Records. Attractive, WHITE, 275 lb. Test Corru-	Greevy ^m Cleaner 4 oz. 1 \$6.00 3 16.50 5 25.00 10 45.00 Prod. Code AGC4 CLEANER Cleaning Fluid. Deep cleaning. Pump Spray Bottle Clean / Sponge	10 1/2 x 10 3/4 x 13 Dividers 2 \$14.65 10 x 10 5/8 5 28.80 12 \$8.40 10 4 7.90 24 12.55 25 98.35 48 19.35 50 181.00 100 36.85 Foode Poode 078C Store 50-65 Records. WHITE, 275 Lb 1/16" Extra strong white corrugated. BOX 10" LP/78 RPM Storage Box
12 ^{1/4} x 12 ^{1/4} WHITE BLACK 5 \$7.10 \$10.35 10 12.00 17.40 25 16.95 25.60 50 30.75 45.30 100 58.70 77.00 300 138.60 + Frt 152.10 + Frt Code SLPTK Oth per case SLPTK	WHITE PLASTIC CORRUGATED 13 x 13 x 10 ¹ / ₂ 2 \$16.00 Prod. Code 5 35.75 XLP65PC 10 66.00 25 120.00+ft	Record Cleaning Cloth Record Cleaning Sponge 1 \$2.00 5 6.25 10 10.00 Easy to use Record 1 Cloth contains a 1 unique Anti-Static Our Super Sponge is Solution. Lubricates absorbant & dripless. and protects the Lint free. Safe for records as it cleans. Prod. Code ACS2	WHITE PLASTIC CORRUGATED 11 x 11 ³ / ₈ x 8 2 \$19.25 PCode 5 38.50 10 67.65
OUR PRICES INCLUDE SHIPPING	together. Super Strong. STACKABLE.	SHIPPING & HANDLING:	MAILER 78 RPM Mailer Box / Filler
EXCEPT WHERE NOTED A PLEASE Money orders and orders charged to MC/VISA/AMEX are usually shipped within 2 business days. All sizes in stock at al times. Because we are manufacturers we can make many sizes of bags and backings. If you need to size not listed, please call or write for a price. No PO Box numbers for FedEx Ground Delivery. Please send street address.	$\begin{array}{c c c c c c c c c c c c c c c c c c c $	 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. 	$\begin{array}{c ccccccccccccccccccccccccccccccccccc$
PLEASE CHECK APPROPRIATE BOX:	NTITY MIL PROD. CODE		PRICE
MONEY ORDER CHECK ENCLOSED CHARGE TO MY VISÃ / MC / AMEX SEND C.O.D. ADD \$5.50 CREDIT CARD			
E.O.D. NAN STR	REET ADDRESS		SUB TOTAL under \$25.00 add \$4.00
SIGNATURECIT	Y STATE	ZIP C.C	O.D. orders add \$5.50
	POST OFFICE BOX NUMBERS FOR FedEx G	GROUND DELIVERY NY State Resider	nts add 8% Sales Tax
EXP. DATECUST	TOMER ACCOUNT CODE	ppi, including entire states of any may an	TOTAL
		ster, NY 14608 (585) 436-9	