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February 26, 1999

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hen Wet" USA full LP pic disc sticker cover M	GRATEFUL DEAD "A Glimpse Of The Vault" USA Best Buy 5-track giveaway CD EP in color pc	MOODY BLUES "I know You're Ou: There Somewhere" USA 2-track promo CD sin w/ edit in card sleeve MOODY BLUES "The Other Side Of Life" USA double A-side promo 12" with edit v	15 SLAYER "Ubernoise The Interview" USA promo giveaway CD with live music & CD rom
s125 sople" very rare 7" promo-only picture disc M	GRATEFUL DEAD "Ante Up" USA pro interview CD from "Built To Last" f/b inserts. \$22 GRATEFUL DEAD "In-Store Play" USA 14-track Arista promo-only sampler CD in carr sievee	sion plain cover M	ard cuts) f/b inserts \$15
star Concert" USA 2-CD live concert show #93-51\$75 Stardust" USA promo-only clear vinyl double LP NM/M {1,000	GRATEFUL DEAD (PHIL LESH)"Seastones" USA original Round Records LP (prom copy) NM/NM \$30	MOODY BLUES(HAYWARD/LODGE) "The Way Of The World" USA 3-track pro CD s	15 SMASHING FUMPRING "Live at much music" USA aldum Network 2-CU live a inter- view radio show
For America" UK shaped disc NM\$10 In The Studio For for 'Running On Empty " USA 1-CD music &	GREEN DAY "Brain Stew" Japan 4-track EP with non album cuts (sealed) (CD)\$1 GREEN DAY "In Concert" USA 1-CD Live Show #96-29	MORRISSEY "Sampler" USA 11-teack promo-only retrospective sampler CD	10 SMASHING PUMPAINS IN E ERI IS THE BEGINNING OKTICALS DUCUTION BAT 25 SON-VOLT "Driving The View" USA 1-track promo-only CD with edit on recordable f/
Retrospective" USA promo-only dcubie CD with Great Hits & 3-	GREEN DAY "Singles" Japan promo-only 5-track sampler CD with live cut f/b insert #PCS-15: GREEN DAY "Walking Contradiction" USA promo Converse all star shoes with sew or	MOTLEY CRUE "Beauty" USA 2-track pro CD single w/ short audio bio b/ insert	sa insert. \$12 Son-volt "Trace" USA advance promo for full CD in color pc \$10
om multi-fold paper cover	patches \$7 HALL & DATES "H 2 O" UK full LI" picture disc NM-	MOTLEY CRUE "Hetter Skelter" USA limited 4-track pic disc w/ poster in plat sleeve NM	50 SUUL ASYLUM "The Candy Sampler" USA & track promo-only retrospective sampler
To The World" USA 5-track pro only 12" in custom cover M/M \$20 W" USA 1-song promo video (3:50) \$15	HARRISON, GEORGE "Cheer Down" USA 1-track promo CD single b/ insert	MOTLEY CRUE "Hooligans Holiday" USA 1-song promo cassette no art	STARR, RINGO "Beaucoups Of Blues" USA rare edition of picture sleeve 1826 # in
1//" USA 1-song promo video (3:50)	sleeve VG + + /NM.	MOTLEY CRUE "Swine Sampler" USA 4-track pro CD from new CD f/b inserts	STARR, RINGO "La De Da" USA 2-track promo CD single w/ edit f/ insert \$20 STARR, RINGO "No No Song" USA 2-track promo 45 with stereo versions NM \$45
"Anaconda" USA promo-only interactive CD to promote the \$25	HENDRIX, JIMI "Live At Winterland" USA very rare Out-Of-Print limited gold CD58 HILL, LAURTM "Ex-Factor" USA 3-track premo with edit & instrumental + call ou hooks (CD)	t 1998 golf tournament	Interview radio show
Con-Air" USA promo-only interactive CD to promote the movie \$25	HOLE "Doll Parts" USA 1-song promo video S1 HOLE "Malibu" USA 1-track promo CD single f/b inserts S	Inserts NICKS, STEVIE "If You Ever Dut Believe" USA 2-track promo single with edit	on STRAY CATS "Rock Paris" Japan 22-song Laser Video disc (sample copy) \$25
Courage Under Fire" USA promo-only interactive CD to promote \$25 Flubber" USA promo-only interactive CD to promote the movie	HOLE Miss World" USA 1-song promo video \$1 HOLE "The Interview" USA promo-only interview CD from 'Skin' f/b inserts \$2	NICS, STEVIE "Selections From Enchanted" USA 9-track promo sampler f/b insi	TALKING HEADS "Road To Nowhere" UK limited picture disc 7" single M \$12
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 S0
 COSTELLO, ELVIS & BURF BACHARACH "I Still Have Thal Other Girft USA I-track
 promo CD single f/b inserts.
 S10

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CAREY MARIAH "My All" USA 1-song promo video (3:50). CD ROM PRESS KIT "Amistad" USA promo-only 2-CD inter

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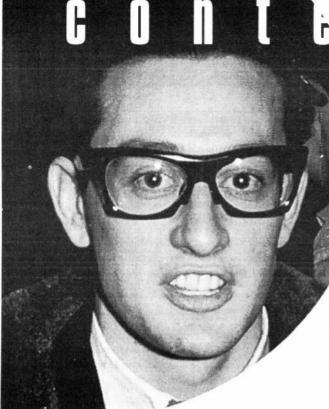
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 coves MM
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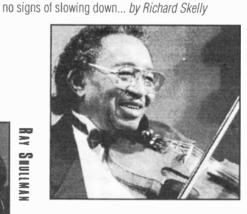


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Answers to "Solid Rock"

Buzzing thru "Please Mr. Postman" from the issue with Peter Green (#484, February 12, 1999), I saw a perplexed reader trying to find out about a song called "Solid Rock" that was written by Mark Knopfler of Dire Straits. Well here is your answer. The group that performed "Solid Rock" was Goanna. The song was written by Shane Howard a member of the group. I have the album and it is called "Spirit of Place" ATCO 90081-1. Released in 1982, 1 first saw them on MTV (when it was just good videos). They were riding that crest of the wave of other popular Aussie Bands ie: Midnight Oil, Men at Work, INXS. That was a great period in pop music, especially for the Aussie's. Maybe Goldmine will do a Aussie music issue. Or maybe I started my subscription too late. Hope this helped!

— Barry Long Kennewick, WA

Who is it? The band who's lyrics included: Standing on solid rock/Standing on sacred ground/In the wind of change/Blowing down the line."

The song is called "Solid Rock" written by S. Howard. The group is Goanna, an Australian band. The song can be found on their Atco 90081 LP *Spirit Of Places* of 1982. The catalog number for the 45rpm record is, 7-99895. I know this helps.

— Rick W. Mueller via Goldmine Online

That song "Solid Rock" is by an Australian group called Goanna. The title is "Solid Rock (Sacred Ground)" written by the group's singer Shane Howard LP, Spirit of Places (Atco 90081-1), which came out 1982. — John Astolfi via Goldmine Online

The Feb. 12 issue contains an erroneous reader response about a song question. Keith Bissett was responding via *Goldmine Online* about a question from James Dineen in Portland, Ore. The song James Dineen is looking for is "Solid Rock" by Australian band Goanna from 1983 (*Billboard* single chart peak #71), ATCO single 99895, album Spirit of Place ATCO 90081. The Dire Straits song Keith mentions has the same title, but came out November 1980 on the Making Movies album and is not the one James was looking for. MTV began to hit more households and

Vocal Group ballot update

The ballot for *Goldmine* readers to vote in the Second Annual Vocal Group Hall of Fame inductions will be inserted into the March 12, 1999 issue of *Goldmine*, our next featuring The Allman Brothers. It was mistakenly stated that the ballot would be in this issue. We regret any confusion this may have caused our readers. Be sure to vote.

LETTER FROM THE EDITOR Holly's impact is immense

For a brief moment in rock 'n' roll history, Buddy Holly roamed the country, playing his brand of music before tragedy took him away just as he was making the big time. There have been a number of other musicians who have come and gone since the day the music died, but it is hard to count one that has made such a huge impact for the few years he was writing and signing songs.

Without Buddy Holly, what would The Beatles, The Stones, The Hollies, and many other artists pointed out (and countless other less-obvious artists *not* mentioned, including guitarist Billy Bremner, whose new record is reviewed in this issue) in Dave Thompson's story on p. 60 have developed into? In many ways, Holly was lucky. His legend is "clean" and beautiful. So many artists who have died tragically since had troubles galore. As a successful artist and a person, Holly is hard not to like. No excesses, no wild antics on stage, just a straight-ahead rock 'n' roller with a batch of unforgettable songs.

We are fortunate to have one of the most avid Buddy Holly archivists and historians in the world write for us in this issue. Bill Griggs, also known as editor and publisher of *Rockin' 50s*, provided us with a great recap of Holly's touring days — complete with photos of some of the memorabilia from his collection.

The story behind the Green Bay concert photos is interesting. Back in 1993, 1 purchased a copy of *Voyageur*, a magazine published out of Green Bay containing historical articles about northeastern Wisconsin. One of the stories in that issue was about Holly's visit to Green Bay. At the

influence record sales by 1983/4 (Duran

Duran, Culture Club...) The chorus is

"Standing on solid rock, standing on sacred

ground, living on borrowed time, and the

winds of change are blowing down the line."

This song is about the displacement of

indigenous black Australians by new white

settlers. Feel free to have James e-mail if he

(Thanks for the info, guys. We received more

comments about this song — all with pretty much the same information as you provided —

than any other topic in the last few months!

Thanks to all that wrote, including Roger Goff.

Two clarifications on some of the answers: the

correct album title is Spirit of Place (no "s")

and it was released in 1982. We'd like to do an

Aussie issue and are working on some stories.

now, but they probably won't be published until

later this year or early 2000 (Now that's a

scary thought!) --- Ed [-

can't find the song and wants a tape.

time, I had tried to contact the writer about reprinting the article in Goldmine, but never was able to connect with him, though he lived only an hour away. Fastforward to 1999 - I dug up the old issue to see if I could connect again. I had the original phone number, which was no longer good, and found through directory assistance that the writer no longer lived in the area. In perusing the article, I noticed the photo credits on a few of the shots in the story were from Larry Matti. I also noticed at the end of the story that Griggs, whom I have known for about 15 years, was mentioned as a resource for the story. (In fact, the author cited Grigg's 1989 Goldmine story about the bus trip as a source for his story). So I called up Bill, who I correctly predicted would know Larry, and sure enough, I got Larry's phone number from Bill. Cathy Bernardy, our associate editor called him up, and we were able to obtain some of Larry's excellent photos (the color is exceptionally crisp considering how long ago these shots were taken).

After prudently aborting a Saturday trip to Milwaukee in the middle of nasty weather, Cathy also made a three-hour trip to Eau Claire, Wis., to snap pictures of the Holly Tribute Tour re-enactment seen on page 20.

On top of that, we also obtained a photo of the Fort Dodge, Iowa, Winter Dance Party poster — one of only three known to be in existence. So hats off to all who helped in making this a great tribute issue to one of the most influential artists in the 20th century.

---- Greg Loescher

Looking for Manfred Mann

I've loved your magazine for years, and wonder if you've ever done anything on Mike d'Abo, ex-lead singer for Manfred Mann, and songwriter of such classics as "Build Me Up Buttercup," and "Handbags and Gladrags," by The Foundations and Rod Stewart, respectively. There has been a great deal of renewed interest in Manfred Mann circa 1967-69, with the recent two-CD anthology Ascent of Mann, and the reissue of their classic Up The Junction soundtrack (both reissued in the U.K.). His daughter, Olivia d'Abo is a notable actress, who appeared frequently on The Wonder Years TV show a few years ago. He is currently working for Radio Bristol of the BBC, and recently regrouped with other exmembers of Manfred Mann (excluding Manfred himself), releasing a new album as The Manfreds.

I think he would make a fascinating article, and hopefully encourage the CD release of his solo work, which is still sorely missing and includes a great collaboration with Mike Smith, the lead singer of The Dave Clark 5. Thanks, and keep up the great work!

– Leonard Smolash Montreal, Canada

{The last time we published a story on Manfred Mann was wa-a-a-y back in February 1983. So we are probably due for a new story, which I know our eagle-eyed writers will be pitching me as soon as they finish reading this response! — Ed.]

Where's the Knack?

I have to say that it is almost incomprehensible that a top 25 power pop list (*Goldmine* #484, Feb. 12, 1999) would not include The Knack. Sheesh... it is similar to compiling a list of the 25 most influential Punk bands of the 70s and not including Stranglers or The Ramones. Very disappointing to say the least. Please reconsider your roots. Thank you,

> — Dave Keller via Goldmine Online

Regarding your list of the best power pop LPs of all time. While I agree with the likes of Badfinger, Shoes, Raspberries and especially Cheap Trick, why no mention of The Knack's *Get The Knack?* It was a multimillion selling album and spawned the classic "My Sharona."

> — Tony Field via Goldmine Online

{Thanks for our comments. As stated in previous issues, these lists are the authors' choices. The editors make no comments to the writers about the "correctness" of their choices. (Well, actually we do snicker at times!) I'm thinking down the road that maybe we should have some readers write some lists and then have our Goldmine writers critique them. Now wouldn't that be fun! Until then, please feel free to send us your critiques. — Ed.]

Vernon Taylor alive and well

I was pleased to see Vernon Taylor get a mention in the recent Martin Willis article in *Goldmine* #482. Vernon is active, just finished recording a new LP (out soon) and has been rehearsing with guitarist Dave Moore, drummer Andy Wallace, and myself on bass for a series of dates in and around the Washington, D.C., area in 1999. Be sure to check out the latest on Vernon on the Web — www.rockabillyhall.com.

— Chris Palladino Hagerstown, MD

{Thanks for your message. Martin was a joy to work with on this story. When our writer contacted him about the story, Willis was very surprised, as he thought most people who knew him way back when thought he was dead! He became an instant celebrity at his workplace

(Please see Please Mr. Postman page 10)

- Arthur Goewey

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Doors - "Without a Safety Net" (3 CD) Included new interviews with remaining members who are actually in the same room at the same time. Also rare Morrison interviews, Lots of music as well. Nice printed CD's 10/97 \$45.00 Doors - "Setting the Record Strait" Amazing 10 CD special from 1991. All Picture	from 8/81	thers finest - Very rare BBC rock hour live concert LP \$195.00 perstars of R&B	Prince - '1999" Two track promo single with p/c R.E.M (1 CD) Day Sleeper-U.S. promo single w-captir R.E.M (1 CD) Day Sleeper - U.S. promo single, p/c. b Rolling Stanes - ''n Concert' 1972 original black & wi	\$5.00	All The Best Todd R " in gold paint pen (includes both CDs) The Troggs - German postcard, full color signed by all 4 in ballpoint Stevie Ray Vaughn - signed Telecaster Pick Guard, white pick guard Ray Vaughn 90" in black Sharpie (Very Nice Sigt)	\$25.00 \$45.00 d signed "Stevie \$195.00
CD's \$225.00 The Eagles - "Up Close" (3 CD) 1998 M & I show! \$60.00 Ferenciar & Beck - (2 CD) ITZ 7/98 \$20.00		Scarce two CD live shows! Kays - (2 CD) Superstars of R & B	Rolling Stones - Unused concert Ticket for 1981 Sa shows Beautiful ticket with tongue logo. Either Red,	\$50.00 In Francisco Candlestick Park	XTC - Skylarking CD w/back page of booklet signed by all 3 in ballpoi	
Fastball/Cherry Popin Daddles/Bilnk 182 - (2 CD) ITZ 7/98 \$15.00 Fleetwood Mac - (1 CD) In The Studio "Rumors" 20 th Anniversary \$25.00	Four Tops & Temptations Gladys Knight & the Pips	- (2 CD) Superstars of R & B \$55 00 - (2 CD) Superstars of R & B \$45 00	Rolling Stones - (1 CD) Out of Centrol US promo w- 3 P/C Scarce.	mixes including Live Version ¹ \$45.00	Press Kits Aerosmith - "Live Bootleg" Four page bio & photo in folder	\$25.00
John Fogerty / C.C.R (1 CD) Off The Record Classic 9/96 M & I show 525.00 John Fogerty - (2 CD) "Premontion" Concert Special 6/98 Album Network live show (may contain different material from the live album) Scarce 5150.00	Spinners & Manhattans - SOS Band - (2 CD) Supersta Tina Turner & War - (2 CD)	ars of R & B \$25 00	Rush - Spirit of Radio/2112 - Promo CD from "Different Ringo Starr - "La de da" UK 4 track single P/C Howard Stern - "Private Parts" promo CD with X-rated	cover Sealed, saw cut	Black Crowes - "Amorica" Three page bio, 2 photos, comments sheet	ts in folder \$12.00
John Fogerty - (2 CD) Up Close 1998 M& show New! \$55.00 Foo Fighters - (2 CD) Live from the Pit 7/97 Live in Cincinnati \$15.00 Foo Fighters - (2 CD) "In Concert" '97 show from Toronto! \$15.00	C	ountry Shows!	Toad The Wet Sprocket - Live in Concert May 4, 1995	\$25.00	Jimmy Buffett - "Feeding Frenzy" Three page bio & photo in MCA foi Eric Clapton - "From The Cradle" Four page bio & photo in Reprise fo "Phil Collins - " But Seriously" bio, discography, 3 photos in picture for	older \$20.00
Foreigner - (2 CD) Superstars 5/98 House of Blues '95 \$20.00 Peter Gabriel - "From Us to You" 1992 Album Network special Nice picture CD	Joe Diffle & Diamond Rio	Immer Country Concert 8/98 Nashville \$15.00 - (2 CD) Summer Country Concert 7/96 \$15.00 (1 CD) Summer Country Concert 8/97 \$12.00	U2 - "The Sweetest Thing" 1998 LK promo picture CD i Van Halen - "3 " Limited Edition in metal can with pick		Depectie Mode - "Songs Of Faith And Devotion Live" Two page Reprise folder Dire Straits - "On Every Street" bio & 2 photos in custom printed c	\$18.00
Garbage - (1 CD)-Up Close 1998 New M\$I show \$20 00 Gin Biossems - (2 CD) Album Network Lve show from 4/96 \$60 00	Vince Gill & Reba McEntir Tracy Lawrence - (1 CD) Si	e - (1 CD) Summer Country Concert 8/97 \$25.00 ummer Country Concert 7/97 \$15.00	Stevie Ray Vaughan - October 3, 1954 - August 27, CD, b i Stevie Ray Vaughan - Empty Arms promo single w- liv	\$45.00	Dizie Dregs - "Full Circle" Three page bio & photo in Capricom record Madness - "Mad Not Mad" Ten page band history, photo in Geffen fol	ds folder \$12 00
Heart - (1 CD) King Biscuit Flower Hour - 1986 Tour New to CD!\$40.00 Helmet / Draim S.T.H. / Rollins Band - (2 CD) High Voltage rare live show\$20.00 Jiml Headritt - (2 CD) "At The Beeb" very rare Westwood One show from "92.	Tim NcGraw - (1 CD) Summe Colin Raye - (1 CD) Summe Steve Wariner - (1 CD) Sum		The Velvet Underground - "Live MCMXCIII" (1 CD)	\$15.00	folder "Rust In Peace" Two page bio, 2 photos, magazine a	article, in Capitol \$18.00
Includes material not on the latest release \$125.00 Note - In The Zone (I LCD) Hollywood '94.9/98 \$20.00 Norde Festbral - (2 CD) Co-rom with over 45 minutes of Video and over an hour of	from Martina, Vince Gill,	untry 1998 - 3 CD special Nothing but Christmas songs Garth, Reba and others! \$25.00 hsglving Special - (3 CD) with Tim McGraw, Faith Hill,	Scott Welland - " 12 Bar Blue:" advance promo C track not on the regular release!		Mighty Mighty Bosstones - "Question The Answers" Bio, Q & A, p folder Nine Inch Nails - "The Downward Spiral" Color printed fact sheet, P	\$8 00 Photo, two bonus
Audio which is also playable on your CD player Features Sheryl Crow, Dave Mat- thews trand, Ziggy and Blues Traveler, Includes booklet \$25.00	Patty Loveless, Reba, Ma	ntina and three Live tracks from Garth Brooks! \$18.00 and Play - (3 CD) with Garth, Reba, McGraw, A Jackson,	Out Of Print C		sheets Nirvana - "Unplugged" Three page bio, Home video info sheet, ph folder	\$20.00
HOCS - (1 CD) Album Network Live concert from 5/97. One of Michael's last perform- ances \$75.00 HOCS - Better then Exra/Lemonheads "Hard Rock Live" (1 CD) Rare media America live		Promo & Cool Stuff!	The Beatlas - Abbey Road original Japanese release (n The Babys - Head First from Chrysalis Records 1979	o obi) \$65 00 \$125 00	Roy Orbison - "The Legendary Roy Orbison" Two page bio & photo in Ozzy Osbourne - "No Rest For The Wicked" Two page bio & photo in 1 Ozzy Osbourne - "Kermit Unpigged" One page press release & photo	folder \$18.00
show! \$40.00 Jewel - "TZ" Boston'96 (1 CD) 11/96 Jewel & Duincan Shelk - (1 CD) Hard Rock Live Rare show! \$50.00	AC/DC - (1 CD) She's Got B.	cover, B.I — back insert, s/s = still sealed alls - San Francisco 9/1/77 Cool digi-pak cover \$25.00 na Kaya mix (12.34) rare one sided Germany promo 12"	Jeff Beck "Blow by Blow Master Sound collector's ed Blondie - Plastic Letters from Chrysalis Records 1977	\$30 00 \$30 00	Piggy Jimmy Page - "Outrider" bio, album history & photo in Geffen folder f Oucenstriche - "Operation- Mindcrime" three page bio, photo, to	
Etbs John - () CD) King Biscut Rover Hour from the "Reg" tour \$18.00 Korn - () CD) Live From The Pit 2/97 Philadelphia 1996 \$20.00 Jonny Lang - () CD) in Concert 3/98 Lake Forest, II:'97	with sticker cover	\$40.00	Blandle - Eat To The Beat from Chrysalis Records 1979 Boston - "Third Stage" MFSL Original Master Recordin, David Bowle - "Station to Station" Original RCA releas	g. Sealed	articles in EMI folder R.E.M. - "Green" Six page bio & photo in Warner Bros folder David Lee Roth - "Your Filthy Little Mouth" Four page bio & photo in 1	\$25 00 \$25 00
\$40.00 (also see Stevie Ray Vaughn) Led Zeppelin - "25th Anniversary of Led Zep I" (2 CD) Rare 1994 Album Network	sleeve, stickers on front		David Bowie "Pinups" Orginal RCA Release David Bowie "Young Americans" Original RCA Release David Sche "Lodger" Original ICA Release VG	VG \$18 00 \$18 00	The Smiths - "Meat is Murder" 3 page bio, photo & Warner Bro: Warner folder	\$12.00
Local H - "ITZ" (1 CD) 3/97 \$20.00 Lynyrd Skynyrd - (2 CD) "SCS" 9/98 from Atlanta 1994 \$25.00	Westwood One P/C	mpact Disc" (Voi, 14) Original 25 track promo CD from \$50 00 ore display from '97 in original carton	Alice Cooper - Muscle Of Love on Metal Blade Records Crosby, Stills & Nash - "Croliby, Stills & Nash" A	\$35.00	Tool - "Undertow/Opiate "Two bios, photo, clippings and Zoo records Johnny Van Zant - "Brickyard Road" 3 page bio, photo and Thick st	tolder \$10.00 tock song lyric in
Dave Matthew Band - (2CD) Album Network concert broadcast from 12/96 \$65.00 Paul MicCartney - "Oobu-Joobu" Original 17 CD radio show in mint condition with Oue Sneets! \$575.00		\$150 00 (extra shipping) no Buttons - Full set of 14 B & W buttons! \$20.00 no Buttons - Full set of 3 Color buttons \$5.00	pressing in box with booklet Martha Davis (Motels) "Policy" Booklet has cut come Def Leppard "Pyromania" MFSi. Original master recor	er \$20.00 ding. Sealed \$25.00	custom color photo tolder Frank Zappa - "The Yellow Shark" 2 page press release & photo in fo	\$30 00 older \$15 00
Paul McCartney - Royal Albert Hall (see various artists) Sarah McLachian & Son Voft (1 CD) - "All Access" rare live show from 1997! \$75.00	Blue Oyster Cult - Age Sealed!	ents of Fortune" MFSL Original Master Recording New \$20.00	Dupeche Mode - The Singles 13-18, Box Set #3 (6 Cl Dupeche Mode - The Singles 7-12, Box Set #2 (6 CD) Flashback Original Movie Soundtrack - 10 tracks	still sealed \$45 00	Tour Programs	\$15.00
Sarah IlicLachian/No Doubt - (2 CD) ITZ 2/98 (2/3 Sarah) Sarah 97 & 94 \$50.00 John Iliviliancamp - (1 CD) King Biscut Flower Hour 1983 Tour SALE! \$10.00	Eric Clapton - "Rarities o Westwood One! P/C	n Compact Disc" (Vol 11) Original 19 track promo from \$50.00	preformed by Bob Dylan Gamma - Concert Classics great show from the Ga short-lived Ranch Life tabel	\$55.00	Amnesty International - 1986 program for six city tour Jackson Sting, U2, Townshend and others	Browne, Gabriel \$35.00
MetaHiea - "Up Close" (2 CD) New 1998 show! \$75.00 MetaIlica/Van Halen - Off The Record (ICD) M&i Show! New! \$20.00 Mighty Mighty Bosstomes - "Live from the Pri" (1 CD) Back in stock! \$20.00		re The Days" 10 track promo box set sampler\$35.00 et Sampler - 7 tracks, tri-fold digipak cover, has different tics & Men" \$35.00	tan Gilian & Roger Glover "Accidentally on Purpose" George Harrison "Life in Japan" (2 CD's) Hole punch	\$18.00 \$30.00	ARMS North American Tour 1983 4 city U S tour with Page, more Bad Company - USA Tour 1979 "Desolation Angels" Tour	\$30.00 \$8.00
Bonster Magnet - "IC" (1 CD) Rare show from '95 \$35.00 Stevie Ricks - "Up Close" (2 CD's) 1998 M&I Show! \$85.00	Bob Dytan - (1 CD) Boootle	eg Series 12 track promo sampler with p/c! Sealed. \$60.00 nia Or Bust from May 1998 New!! \$45.00	Elton John "Goodbye Yellow Bnck Road" MFSL Origina Elton John "Tumbleweed Connection" MFSL Origina M	\$45.00	Bon Jovi - "Brotherhood Tour" 1989 Nice! David Bovie - "Sound + Vision" Tour 1990 oversized program The Cult - "Sonic Temple" World Tour 89-90	\$20.00 \$15.00 \$18.00
Page & Plant - (2 CD) Superstar Concert Series 8/98 San Jose 1995 w - 5 songs not on previous brcadcasts! \$60.00 Phish - (2 CD) Las Vegas 10/31/9 8 New Album Network concert! \$75.00	Garbage - (1 CD) "Push It" Grateful Dead - Unused (German 1998 broadcast in carded p/c sleeve \$25.00 Concert Ticket from the bands second to last performance Soldier Field Chicago. Holographic image. Nice ticket	Etton John "Honky Chateau" MFSL Original Master Re Little Village "Little Village" Hule punch promo	cording Sealed \$25.00 \$35.00	The Eagles - "The Long Run" Tour 1980 EX Iron Maiden - "World Slavery" Tour 84-85 EX-	\$45 00 \$35 00
Phish - (2 CD) Album Network Live Concert from 3/97 \$75.00 Plat Hoyd - (2 CD) ITS "Shine 0n" M & I special \$35.00 The Poilde - (1 CD) In Concert 3/94 B B C 1979 \$25.00	Grateful Dead - Unused	s20.00 original letterhead baring scull and roses logo 1970's	Sarah McLachlan - Live limited edition Canadian 7 Productions #W2-6313 John Mellencamp "Scarcrow" MFSL Original Master F	lecording Sealed \$20.00	Elton John - "World Tour '80" Judas Priest - "Mercenaries of Metal '88" Loudness - "World Circuit '85 chapter I "	\$30.00 \$15.00 \$10.00
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Radiohead/Bush - (1 CD) On The Edge 1/96 Mostly Radiohead w- two acoustic tracks! \$30.00 Red Hof Chill Peppers - (2 CD's) "Live from the Pit" \$15.00		prity Skin" 5 track UK promo in black carded sleeve \$6.00	Queen "A Day at the Races" MFSL Original Master Rec Queen "News of the World" MFSL Original Master Rec Rolling Stones "Still Life" Original US release	ording Sealed \$40.00	Tom Petty & The Heartbreakers - "Strange Behavior Tour" signed	\$25 00
Low Reed - (1 CD) Hard Rock Live Rare live show from 1997 \$60.00 Rolling Stones - (3 CD) Live From San Diego - Complete Show from 2/3/98/ Beauti- hil Ancture CDS, (photo & track list on our web stel) \$175.00	banner Hootle & The Blowfish	"Musical Chairs" Large cloth promotional store display \$20.00 "Summer Camp with Trucks" 1995 spiral bound tour	RTZ - "Return to Zero" (Boston Members) promo copy Rush "Signals" MFSL Original Master Recording Seale	n slip case \$25 00 d \$25 00	Robert Plant - "Manic Nirvana" Tour signed by Jones, Blackwell & B Pretenders - "Pretenders On Tour" - Pretenders II 1981 tour VG + R.E.M "Green World Tour 1989" Part 2 North America	Boyle \$20.00 \$8.00 \$20.00
Rolling Stones - Superstar Concert Series (2 CD) 8/98 San Diego '98 \$75.00 Rolling Stones - Up Close 1997 - (3 CD) The lastest Music & Interview show \$145.00	itinerary listing complete much more	e daily schedules including Hotels, Meal times, Venues and \$15.00 ed Your Skin U.S. promo single, 2 mixes + 3 live tracks,	Saraya "Saraya" 1989 Debut CD Saraya "When the Blackbird Sings" 1991 release Smashing Pumplins - Lull 4 track CD from 1991 on		David Lee Reth - "Skyscraper" Tour 1988	\$15.00
Bould Lee Both (2 CD) Lin Close 100/ M & Lishow \$35.00	diginal	\$15.00	Bruce Springsteen - Cover Me/Pink Cadillac 3" CD si	ngle, Sealed on card \$25 00	Whitesnake - "Whitesnake Tour 1990	\$8.00

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(Please Mr. Postman from page 8)

when the article ran. Thanks for the info on Vernon Taylor. — Ed.1

Steely Dan guitarist back on track

Denny Dias, acclaimed original guitarist for Steely Dan, recently play a full set for the first time since his last gig with the Dan in July 1974! Denny was in Plymouth, Mass., for the book signing party (Life On The Road) of legendary soundman Dinky Dawson (Fleetwood Mac, Steely Dan, The Byrds, The Kinks, Joni Mitchell, etc). I have color and black and white prints of Denny Dias (pronounced Die-as not Dee-as) playing his Valley Arts custom and black and white prints of Dinky signing his book.

Denny played many original tunes with a local backing band as well as covers of some great Steely tunes. Dias' tunes are excellent, in a latter-day Dan style, and will be released on his first solo CD in the Spring.

– Iohn Kane via Goldmine Online

The intolerable practice of defacing records

I find it incredibly disturbing that this record store feels that it is no big deal to permanently deface its records by writing the price of each album on the record's label. This shows complete ignorance and passivity toward the hobby of record collecting and a genuine lack of respect for the vinyl itself and for the store's patrons. Management justifies this by stating that this idiotic practice deters people from switching the records in poorer condition to jackets in better condition and visa-versa.

I cannot be the only person upset about this obnoxious practice. I have confronted the store's management and they say that they will continue to do this until a better alternative presents itself. I suggested putting stickers on the record labels instead of forever altering the record label with ink. The response was that stickers cost too much money to do that. Really?!? I will not patronize this store any longer until they stop damaging their records.

I hope that you will print this comment in your letters section to make other people aware of this unfortunate situation and to ultimately put enough pressure on Princeton Record Exchange to get them to cease this practice immediately. Any further thoughts on the matter will be most appreciated.

> - Zev Bacon via Goldmine Online

(You might want to check out Chuck Miller's humorous "Collectormania!" column in this issue for more about defaced record labels. Business owners and managers run their business in the manner they feel is best until customers' complaints, laws, legal action, or market forces bring pressure to make changes. In this case, perhaps the Princeton Record Exchange will take your suggestion to heart. - Ed.)

Correcting the myths about Peter Green

Thank you for the amazing cover story on the great Peter Green (Goldmine #484, Feb. 12, 1999). This is the most comprehensive article I have found on Peter and I really appreciate all of the updated information. Goldmine has set the record straight and corrected many of the myths and misinformation that has surrounded this legendary figure for decades. It is so great to have him

back! He sounds healthy and happy. There is no question that Peter Green has a special gift. No less an authority than B.B. King has been quoted as saying that "Peter Green has the sweetest tone I have ever heard." I first wrote to Goldmine in 1988 and asked for a feature story on Peter Green. I waited 11 years, but it was worth it! Thanks!

> – Mike Dow Bradley, ME

(Mike, sorry you had to wait so long for the Peter Green story! We had a lot of requests for a story on him after our Fleetwood Mac issue (Nov. 21, 1997), which focused on the Rumorsera band. It does go to show that we do pay attention to the requests of our readers, but can't always print the story as quickly as we - and you — would like. — Ed.)

Postage and handling costs fair

The last few months your mailbox forum has been full of letters complaining about postage and handling costs. I agreed with those complaints until I sold a record and had to mail it. The cheapest (safe and fast) way to send one record was \$3 and some change! So I don't think most of the dealers are out of hand. Now about the printing mishaps, well no one likes them but it happens. I published a newspaper for seven years and there is always something that goes wrong. I was just happy to hear Buffy St. Marie is alive and well.

> — Vern Debes via Goldmine Online

Allen Klein sitting on Cameo-Parkway

Can anyone elaborate on the reason that Allen B. Klein is still sitting on the Cameo-Parkway record label catalog? I've asked numerous people at record conventions, even people at radio stations. They either don't know what I am talking about or they are aware of it but don't know. The artists included on these record labels include Chubby Checker, The Orlons, Bobby Rydell, Dee Dee Sharp, ? and the Mysterians, among others. I knew that I had a distaste for Klein when he became involved with The Beatles business affairs with the controversy involved there, but simply sitting on this cache of great musical memories is mind boggling. What purpose does it serve him to hold back releasing this material. I figured if anyone could get to the bottom of this, you could, Goldmine. Thanks!

> – Gary Richardson via Goldmine Online

Abbey Road Magic

Everyday many Beatles fans come to No.3 Abbey Road. They walk on the same crossing as The Beatles did August 8, 1969, write their names on the white wall and stand on the stairs up to the studios. But if they try to get inside, it's "Stop!" High up you can read the sign, "Tourists! We regret we are unable to offer tours of the studios as we are a working facility. You may take photographs outside the studios but please not beyond this point!"

But today it's Thursday, Aug. 27, 1998, and everything is different. At 19:00 someone says: "Welcome in!" And we - 55 Beatlesfans from Sweden - are welcomed inside. We will participate in a recording session with our heroes, Lenny Pane from Gothenburg, Sweden. In the reception there are big lighted letters reading: "Abbey Road Studios."

A little further to the right is a glass cabi-

net with the gold LPs and CDs of The Beatles' Abbey Road album. We walk right in, go downstairs and to the right is a thick blue door with the sign: "Studio 2. Please do not enter when red light is on." It is not and we enter.

We are met with a slight smell like that of a damp old cellar. On the high walls lightbrown sound-absorbing carpets hang - the same as we have seen on photos from The Beatles' sessions. On one of the walls is the long staircase that leads up to the controlroom. Also we recognize the window up there. We are very silent, like Catholics visiting a big cathedral. Our guide Dave Jones from Cavern City Tours has to tell us, "You are allowed to talk!" But it feels magic. We are inside the same room as The Beatles used for most of their recording sessions as well as The Shadows, Cliff Richard, Gerry & The Pacemakers, Billy J. Kramer & The Dakotas, Peter & Gordon, Cilla Black, Pink Floyd, Sting, Kate Bush, Oasis, and Blur.

We feel very privileged. Cavern City Tours has selected Lenny Pane as the only European Beatles band to make a recording in this legendary studio. And we are here as background singers! First the drummer Jakob Alm makes the last vocal take of "With A Little Help From My Friends," then some percussion. And now it's our turn! The first two takes are tentative. But before the third take we are ordered to stand up and sing out loud. "Mm, I'm gonna try with a little help from my friends." And now it sounds wonderful. Our voices just fly away. The acoustics are amazing! Pure magic! You don't only hear The Beatles on your CDs, Studio 2 is also present!

Now it's time for the first listening of Beautiful Woods", written by bass/guitarplayer Martin Hamrén and recorded earlier the same day. Think of the feeling of making your recording debut in the world's most famous studio!

It sounds wonderful. Beautiful voices, crisp guitars, masterly produced by Will Schillinger from the U.S. Now we feel really happy, and everything becomes very informal and friendly.

Someone tells us that the Steinway grand piano is the same as The Beatles used for the end chord of "A Day In The Life." Now many want to be photographed sitting by the Steinway. A boy starts to play beautifully, but he has to stop. His fingers don't obey and tears are flowing down his face. In the corner we find the Hammond organ used for the "Across The Universe" demos, and the old honky tonk piano we have seen on many photos from the Sgt. Pepper sessions. The producer Will has also ordered a Ludwig drum set, Vox amplifiers and Neumann mikes from the '50s

We are allowed to move freely, take photos and videos as much as we wish. In the speakers we hear unheard Beatles studiochatter. Suddenly someone says: "Beatles outtakes," and we hear an unheard beautiful a cappella version of "Girl." Even I, who has heard all bootlegs, have never heard this diamond! Amazing!

Now we are welcomed up to the control room. It's magic to look down at Studio 2 through the same window as George Martin did, when The Beatles were down there. I sit down by the recording console. The chair is the same as George Harrison used in March 1995, when he, Paul and Ringo auditioned tracks here for The Anthology. And think, how many hours they spent here with John in the '60s!

It is difficult to leave the room. Outside there is a corridor with 10 old recording



machines - interesting. We come out to the reception again. There we can buy Abbey Road souvenirs: sweatshirts, T-shirts, bags, books, mugs etc, exclusively sold inside Abbey Road Studios, for their customers only, they tell us Again we feel important.

The way we have been welcomed by the people at Abbey Road Studios and Cavern City Tours has been beyond any expectation! Their generosity has been overwhelming! Without them and Lenny Pane's manager Henrik Jutbring, this day had never come true. Today we are the happiest Beatles fans in the world. A highlight in our lives. Thank you all!

-Bengt Warmlind Sweden

P.S. Cavern City Tours in Liverpool arranged for four more bands to record in Studio 2, Abbey Road, the same week. They were Clube Big Beatles, Sgt Pepper, Tunel Do Tempo — all from Brazil, and Wishing, from Japan. The music will be released on CD by Cavern Records in spring 1999.

Buffy article appreciated

Thank you for the article on Buffy Sainte-Marie. I only buy every second or third issue of Goldmine, so I missed #480, where the misprint occurred. Had it not been for the reprint in #481, I would have missed it all together. As the article addressed, Dr. Sainte-Marie has had a lot of difficulty nurturing a career in the U.S., so some well-meaning fans were outraged about the mistake in the magazine. Thank you for correcting the error and supporting this artist. I was surprised that a discography wasn't listed, however. Would there be an opportunity to include one at some point? Many of her albums remain out of print. I would also like to mention that besides her own web site, Tim Mammel's unofficial (but recognized) website Mouthbows to Cyberskins is another excellent source of information on Buffy Sainte-Marie. The Vanguard site has a link. Thanks again and keep up the good work.

—Alan Nielsen

Submitting letters to Goldmine ...

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Grapevine

Terry Stewart, new rock hall CEO, a lifelong record collector

Call it fate or luck, but Terry Stewart just landed his second "best job in the world." The former CEO of Marvel Entertainment, the world's largest comic-book publisher (his first "best job"), has been named the new CEO of the nonprofit Rock and Roll Hall of Fame and Museum in Cleveland.

Stewart has more than 200,000 vinyl records and 5,000 CDs in his collection as well as jukeboxes and music memorabilia including copies of Buddy Holly's homework, a wooden marquee sign from the Apollo Theater and grand jury exhibits used to convict disc jockey Alan Freed of payola.

Stewart was made aware of the open position by a fraternity brother who pointed out that a *Wall Street Journal* human interest story about the open position was exactly Stewart's next job.

Obviously, this type of position would elicit a strong response from job-lookers. Stewart cited his qualifications as a music lover and collector, successful business person in the entertainment field (he was Marvel CEO from 1989 to 1995 and vice chairman from 1995 to 1997), and his work with restructuring non-profit organizations (he is on the board of directors for the Rhythm and Blues Foundation), gave him a huge edge over other candidates.

"I was told that I was only one of a few who came from the business world," Stewart told *Goldmine*. He pointed out a lot of candidates had nonprofit experience or music industry background, but no business background.

He felt the Hall is really an "intellectual property," similar in some respects to the comics characters he used to merchandise at Marvel. When asked about the dichotomy of having such a luxurious building housing anticorporate rock memorabilia, Stewart countered that it exemplifies the schizophrenia of rock 'n' roll which is "part corporate and part rebel."

So what kinds of plans does the Rock Hall have for the future?

Stewart mentioned that book publishing is definitely an area that the Hall has pegged as longterm project, but the focus initially will be on increasing attendance to the Hall and changing the focus of the Hall's merchandising in its gift shop. A revamped web site is slated for later this summer.

Another area that Stewart is excited about is a brainstorm from former *Goldmine* writer Bob Santelli, who is in charge of the Hall's educational programs. Santelli's idea is to have all of the music-related museums nationwide form an association. Part of the purpose of this association, according to Stewart, would be to provide "more alternatives for exhibits" as museums could rotate exhibits among each other, similar to what art museums have done for years.

Other Hall programs include a rock 'n' roll



Terry Stewart

road show that allows participants to spend a week on a bus visiting juke joints, studios, homes of artists, and other music-related stops. These are slated for Louisiana and Memphis for now.

Stewart said the Hall's road trips "are a natural for VH-1 satillite transmissions. There are so many other places we can go (with these bus tours) in the U.S. alone."

A long-term goal of the Hall, fostered by Jann Wenner, museum co-vice chairman and publisher of *Rolling Stone*, is to add a library and research wing to the museum, allowing people from all over the world to study rock 'n' roll history.

"It's the art form that's changed the world the most," said Stewart.

One of the biggest challenges facing Stewart in his new position is increasing attendance at the Hall. While he claimed the Hall is in fine financial shape at the moment and never was in financial difficulty — he felt "a certain urgency" to better market the newest Cleveland landmark. He pointed out that with many new attractions, the first year attendances are remarkable, then things fall off quickly in subsequent years if something isn't done to keep the momentum going.

"The attendance [increases] will come through better marketing," he said. "I've been down this road once in the comics industry."

Part of the marketing focus is within the Cleveland and regional area. A large music festival on the site is one idea. Stewart will also be pushing for sponsorships, grants and donors far more than had been done previously at the Hall.

"I am thrilled to be here because this is a city that has a great story to tell about how it

(Please see Grapevine page 26)

World Radio History

GRAPELEAVES

Upcoming new releases: Singer/songwriter Robynn Ragland, whose song "Peace On The Water" was featured on a recent Dawson's Creek episode and who was a Lillith Fair highlight last summer, will be releasing her as-yet-unnamed debut album this summer ... On tap for March from Delmark Blues are American People by Tail Dragger (Johnny B. Moore, Rockin' Johnny, Billy Branch, Eddie Shaw and Jimmy Dawkins), Junk Food by A.C. Reed with guest guitarist Albert Collins, and Ken Saydak's Foolish Man ... Delmark Jazz is releasing, among other jazz records, Possible Cube by Chicago Underground Trio, which features members of avant-rock groups Tortoise and Isotope 217 ... Graham Parker is up to some tricks by releasing Loose Monkeys, Spare Tracks And Lost Demos exclusively through its label's (Razor & Tie) web site ... Slow River/Rykodisc has just released Extremely Cool, by legendary Hollywood underground musical legend Chuck E. Weiss, who recorded his first album in 1981. The album is produced by Tom Waits... Metal guitarist James Murphy's second solo release, Feeding The Machine, featuring a slew of guests from the heart of metaldom, was just released by Shrapnel Records.

Upcoming reissues: In March, Rhino Records is releasing Tom Joyner's Old School Mix, a collection of old-school urban radio hits from the 1970s and 1980s such as Chic's "Le Freak" and Sister Sledge's "He's The Greatest Dancer." The 18 tracks were hand-picked by Joyner, Urban Radio's #1 morning show host. A portion of the sales will go to the Tom Joyner Foundation for deserving college students attending any historically black college ... A somewhat rare vinyl album is seeing its rebirth on CD thanks to Rhino. Woody Allen: Standup Comic: 1964-1968 featuring 25 tracks of Allen's only recordings as a standup comic. The original vinyl on Casablanca from 1979 is worth \$20 in near mint... Mobile Fidelity Sound Lab has recently reissued John Coltrane And Johnny Hartman, Slow Turning by John Hiatt... Last-minute Valentine's Day gift: Reel Love from Rykodisc features love music from movie soundtracks including Love Is A Funny Thing and Last Tango In Paris... Jetset Records is releasing The Go-Betweens' '78-'79/The Lost Album ... Chronicles just released Electronic Eighties: Volume 1 and Volume 2, featuring extended tracks and rare 12" versions of songs such as Soft Cell's "Tainted Love/Where Did Our Love Go (on Vol. 1) and Tears For Fears' "Shout" (on Vol. 2). Chronicles also will be reissuing three 1980s Village People albums: Renaissance (1981), In The Street (1983) and Sex Over The Phone (1985) ... In February, Mercury/Chronicles will be releasing six classic Bon Jovi albums: Bon Jovi, 7800° Farenheit, Slippery When Wet, New Jersey, Keep The Faith, and These Days. Also available in February from the same label is Soft Cell: The Twelve Inch Singles Collection, a three-CD collector's edition with a new '99 remix of "Tainted Love" ... The Secret Sessions, a long-hidden solo product of Mountain drummer Corky Laing, is being released by Pet Rock Records, a division of King Biscuit Flower Hour. The recording includes lan Hunter, Mountain's Felix Pappalardi and Leslie West, John Sebastian, Paul Butterfield, Mick Ronson, and Todd Rundgren.

In Concert: Legendary Michigan rock

band The Frost will perform a 30th Anniversary reunion concert March 27 at the Heritage Theater in Saginaw. The Frost was headed by lead guitarist Dick Wagner who also cowrote songs with Alice Cooper and Lou Reed. Two other original members, Don Hartman and Bobby Rigg, also will perform at the concert, which will feature a brand new Frost song. Special guest is former Goldmine writer Cub Koda, of Brownsville Station fame. (Ticket info: Ticketron or call the Heritage box office at 519-759-1330.)... Stageside seats - closer than front row - to The Rolling Stones' No Security concerts are going for more than \$250 - before service charges. You could buy a lot of the Stones' catalog for that kind of jack!

On the road again: Former Police drummer Stewart Copeland and guitarist Andy Summers will be touring the U.S. and South America this March to promote the recent release of the album Outlandos D'Americas: A Rock En Español Tribute to The Police. Latin rockers such as Soraya and Enrique Bunbury will join the ex-Police members on the month long tour, which features Spanish-language versions of Police songs as well as original songs by the Latin artists.

Tributes: Skip Spence, the former Moby Grape frontman and short-time Jefferson Airplane drummer who was committed into a mental hospital for six months in 1968 after hacking through a hotel door with a fire ax, is the subject of a tribute album, More Oar. The album features such diverse artists as Robert Plant, Beck, Wilco, and another legendary crazy, Roky Erickson. After his release from the hospital, Spence recorded Oar, a weird album completely performed by Spence due to multitrack recording. The abovementioned artists all found inspiration through this original album, and the artists wanted to pay Spence back in some way. Royalties from More Oar go to Spence, who now lives in a trailer in Santa Cruz.

National Anthem: Runner-up to "Louie Louie" and "Proud Mary" as the mostperformed song is "The Star Spangled Banner,"* sung at this year's Super Bowl by Cher. Here's a year-by-year listing of Super Bowl Anthem performers:

- 1999 Cher
- 1998 Jewel
- 1997 Luther Vandross
- 1996 Vanessa Williams
- 1995 Kathie Lee Gifford
- 1994 Natalie Cole
- 1993 Garth Brooks
- 1992 Harry Connick Jr. 1991 — Whitney Houston
- 1990 Aaron Neville
- 1989 Billy Joel
- 1988 Herb Albert
- 1987 Neil Diamond
- 1986 Wynton Marsalis
- 1984 Barry Manilow
- 1982 Diana Ross
- 1981 Helen O'Connell .
- 1974 Charlie Pride
- 1971 Marvin Gaye

In the years not listed, the anthem was performed by marching bands or lesserknown singers. Any suggestions for next year's Super Bowl? Marilyn Manson? Hanson? (* Just kidding.)

- Greg Loescher

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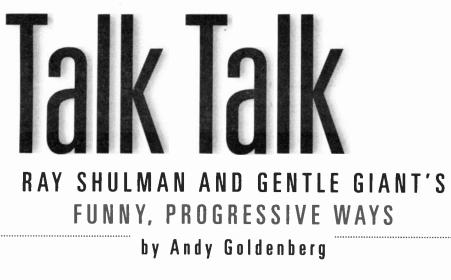
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hallenging!" If I had to " choose one word to describe the music of Gentle Giant to the uninitiated, challenging would be most apt. Arising out of the ashes of Simon Dupree And The Big Sound, a hard-working R&B unit playing the pub circuit in and out of London in the mid-60s who scored a UK Top Ten hit in 1967 with "Kites" (B-side w/ "Like The Sun Like The Fire"), Gentle Giant released its self-titled debut album in 1970, consisting of a mixture of blues, rock, and soul while infusing a touch of the progressive elements that would so set apart Gentle Giant from its fellow and (unfortunately) frequently more successful British counterparts: King Crimson, ELP, Yes and Genesis.

The Giant would release 11 studio albums and one live album from 1970-1980. To state that Gentle Giant's music was progressive is a tremendous understatement. The band's music was an amalgamation of rock, classical and choir, as well as free-form and structured jazz. From the haunting, "Funny Ways" from the group's debut album to the adventurous hard rock style of 1973's Octopus (short for "Octo-Opus" or "eight musical works") Gentle Giant's music conveys a search, be it the search for childhood, evidenced on 1972's Three Friends, or a search for truth in the political process, as on 1974's The Power And The Glory. GG's music emotes an almost medieval/minstrel-like feeling with the multitracked vocal choruses being the band's trademark.

Gentle Giant's live shows were legendary, often featuring various members switching instruments. The group's albums sold very well in Europe and the U.S. and developed an impressive following (far larger than the oftrepeated term "cult," conveniently used by the lazy rock press of the early '70s).

The band did have trouble securing a spot in the British musical hearts. This was partially due to the complexity of the band's music, which surpassed that of ELP and even *Lark's Tongue In Aspic*-era King Crimson, and also partially due to the group's serious commitment to the music, which left nothing for the gossip-hungry British media to dredge up.

In the age of glam rock, as the band so eloquently conveyed in the liner notes to the 1971 album, Acquiring The Taste: "It is our goal to expand the frontiers of contemporary music at the risk of being very unpopular. We have recorded each composition with the one thought — that it should be unique, adventurous and fascinating. It has taken every shred of our combined musical and technical knowledge to achieve this. From the outset we have abandoned all preconceived thoughts on blatant commercialism. Instead we hope to give you something far more substantial and fulfilling. All you need to do is sit back, and acquire the taste."

While it would take another full article to document the various labels that have issued and reissued Gentle Giant's music, the past few years have been very kind to Gentle Giant fans. Under Construction is now available as a double-CD set. This collection is a must for all Giant fans, as it features a cornucopia of unreleased material spanning the group's entire career. Included are four songs written before the debut album as well as unmixed live material from the brilliant 1976 tour, songs from a soundtrack to a Robin Hood film that was never made, as well as snippets of demos, band rehearsals and outtakes. Sound quality varies throughout, depending on the master tape quality, but this collection serves as both a historical document for prog rock fans as well as an inside look for musicians into the intricacies of a diligent working band. In addition, King Biscuit Flower Hour Records has released a magnificent concert from the Jan. 18, 1975, show at the Academy of Music in New York City.

Goldmine caught up with former Gentle Giant bassist and violinist Ray Shulman. Through the magic of e-mail, he helped shed some light on the career of one of progressive rock's most innovative (and collectible) bands, Gentle Giant.

Goldmine: So, what have you been up to since the 1980 demise of Gentle Giant?

Shulman: My first adventures after GG were in the world of advertising and TV composition. I hadn't really planned any career, but a couple of happy accidents led me down a certain path. In commercials I met some people who were setting up a company to write advertising music. This was in the days where sampling was still quite a novelty, and I was a very early user and abuser. I did a couple of demos and both were accepted, so for the next few years that is what I did. I did some pretty high-profile campaigns including three "Nike 'Air Jordan' ads for U.S. TV. (Music) production was similarly unplanned. I met a guy who was working at a studio I used for my commercials. He wanted to start his own label, and I already had an interest in alternative music. I became house producer for the bands he signed, and the second band I produced was The Sugarcubes. Their first single, "Birthday" topped the indie charts, and their album Life's Too Good sold well all over the world [Note: Ray also produced The Sundays' Reading, Writing And Arithmetic, which also went platinum worldwide.] I wanted to get back into composition, so now I've set up, along with a colleague, a company that provides audio for computer games (Orinoco Sound Source). I even hired (former GG keyboardist) Kerry (Minnear) to write some stuff for one game, Azrael's Tear, as it required Medieval music.

Let's go back a bit. I was listening to a friend's vinyl copy of Simon Dupree & The Big Sound's, Without Reservations (Tower Records ST 5097) and was struck with what, excuse the pun, giant musical strides the band made from that to the first Gentle Giant album. Was this musical transformation planned or was it a logical evolution?

Without Reservations was recorded midperiod Simon Dupree. Simon Dupree was actually a hardworking live band that was already very popular before our one big hit, "Kites." We were essentially a soul band. What we lacked musically we certainly made up for in performance, and that's probably the most important ingredient we brought forward into Gentle Giant. It helped us get through some potentially hostile gigs in the early days. By the end of Simon Dupree, we had already recruited Martin Smith on drums (who passed away last March and who had played on Gentle Giant and Acquiring The Taste) and we started to develop more sophisticated sounds inspired by the psychedelic stuff coming out of California.

I believe you had an interesting, if not yet enigmatic, session player from Bluesology who sat in with you on keyboards for a spell?

We had a temporary keyboard player, one Reg Dwight, (a.k.a. Sir Elton John) who filled in for our regular keyboard player when he went down with glandular fever. Reg had just left Bluesology and was working as a session player. After rehearsing in London we went on a month-long tour of Scotland. He was actually very funny and outgoing. We got on songs develop individually, only to be joined as a cohesive piece at the end?

Three Friends was the first definite concept, the songs being written specifically to fulfill their part in the story. Octopus started as a concept, each track was meant to represent a member of the band, but by the time it was finished it was much looser. I do remember that "River" was about Gary (Green, the band's lead guitarist) and "Dog's Life" was an homage to our road crew. The Power And The Glory was developed alongside the writing where each song was given its lyrical place after the event.

Not having a complete GG vinyl collection, I was wondering if it was true that your first album (Gentle Giant) and Three Friends, have identical covers? (Attention Goldmine readers: has this ever happened with any other band? Two different albums from different years with the exact same cover?)

I think that *Three Friends* was the first release in the United States. So CBS thought that the Giant head would be the best promotional tool for them. We of course had an original cover for the album over here and only found out about it on our first U.S. tour. I'm afraid bands weren't consulted much in those days.

As the band's reputation grew, Gentle Giant found itself opening for many big-name bands, including Jethro Tull. How did you find that experience?

Our first tour of the U.S. was supporting Black Sabbath. It was quite a painful experi-

"We had a temporary keyboard player, one Reg Dwight, (a.k.a. Sir Elton John) who filled in for our regular keyboard player when he went down with glandular fever. Reg had just left Bluesology and was working as a session player." — Ray Shulman

really well and stayed friends with him and Bernie Taupin after he left. I went along to a couple of the sessions for the first Elton John album. I remember one night at a hotel in Scotland, Reg sat down at the piano and played us some songs that he was working on, including "Your Song." Of course we thought it was hilarious and offered him no encouragement at all... Especially when he told us he was going under the name Elton John. Dudley Moore [the actor!] played on a couple of Simon Dupree sessions as he was a friend of Chris Gunning, an arranger we were using. These were quite orchestrated songs we were doing at the end of Simon Dupree. I think the only song that he played on that made it to release was "Broken-Hearted Pirates" Dudley was really nice and an excellent pianist.

Moving on to the Gentle Giant era, were any of the albums originally planned as "concept albums" before they were recorded? Or did the

ence, but we learned quickly how to deal with unsympathetic audiences. We abandoned any subtlety with this kind of crowd and kind of rocked our way out of trouble. We also appeared with bands like Edgar Winter and the J. Geils Band. By the mid-70s we luckily had our own audience. In some areas we were able to fill stadiums and other pretty large halls. We did a mini-tour with King Crimson in the Midwest and a headline tour with Renaissance. We often watched Tull's set and got along with them really well. They gave us exceptional treatment. It was probably the biggest break of our career. It exposed us to a lot of people very quickly. I think they appreciated that having us as openers made for a great night. They were confident and established enough not to feel threatened by us even though we went down really, really well. After a lengthy European tour with Tull, we immediately went back in our own right and established our own audience. I imagine that we did learn a lot from



Gentle Giant members include, from left, John Weathers, Ray Shulman, Derek Shulman, Gary Green and Kerry Minnear.

their production.

Listening to some of the unfinished demos on Under Construction, I could not help but feel a bit voyeuristic. Very few bands have allowed listeners such an intimate glimpse of the musical process. The only ones who spring to mind are The Beach Boys with their recently released Pet Sound Sessions, The Beatles Anthologies, Bob Dylan's Bootleg Series Vol. 1-3 (where's Vol. 4-7 dammit?!) and in the progressive era, The Faust Tapes. Was there any apprehension about allowing some of these rough musical drafts out? How did the project get started?

There was definite apprehension. We have a self-appointed executive fan, Dan Bornemark who trawled through all the archives looking for any tapes, and he uncovered the first GG session, which constitutes the first part of Under Construction. This is very much the transitional period, and we all felt that it would be interesting enough to put out. The demo stuff on UC was a different story. My first reaction was, "Who wants to hear this?" but a lot of our fans are musicians themselves and they do have the albums to which these demos relate. For a final check we allowed Dan Bornemark and Dan Barrett (creator of the GG web site & perhaps the one responsible for keeping the GG memory alive) to edit the selections.

Looking back now, which GG albums are your favorites and why?

I must say I don't own all the albums now

and certainly don't play them. At the time I would have said that our most recent album was my favorite, but on reflection, my favorite album is *Acquiring The Taste*. It's the purest in terms of intent. It was early enough for us not to know we had the audience for this stuff, and we didn't feel we had to make any allowances for record companies etc.

What video footage, if any, of the band exists in the vaults? Are there any more archival releases on the way?

I know there are a few films/videos knocking about, but we don't have immediate access to them. There is *BBC In Concert* video that was out a few years ago, and I remember filming in Belgium with a wellrespected classical music director Christopher Nupen around 1976. This may be an area worth us investigating for our own release. Another plan for a future release is to assemble the best of the live concerts from both official and bootleg sources.

'By 1980, were you ready to call it quits?

Yeah, it felt like the right thing to do. Even though we should have been happy with our very loyal and, by then, very large audience, we were not achieving the kind of success our contemporaries were. Not surprising, in retrospect, as our music was still a lot more "difficult" than theirs had become.

Any "Spinal Tap"-like moments from tour-

ing that you can remember?

Probably far too many... we had quite an elaborate production, so the potential was always there. One immediate example is that I used to do a quasi-quadraphonic violin solo with speakers placed at the front, back and sides of the venue. A converted Revox used to throw the sound around the venue in sequence. When playing a date at a club in Texas, I played the first riff, whick then was repeated at the sides, but there was a noticeable absence of a sound from the back. The next thing we saw was our road manager apprehending an audience member who was trying to escape the club with a column speaker under his arm.

Do you have any vivid memories of the 1975 Academy Of Music show in New York?

My only recollection of this concert is that I remember at the time, after the tour was complete, I was sent back to New York to mix the tape. During my violin solo, someone in the audience shouted out, "You suck" (in New York?!) The engineer was kind enough to cut out the piece of tape. I then gave this to my then-girlfriend, now wife, who embedded it in a Plexi-glass heart. I still have it (laughs).

Have you heard the GG tribute CD Giant Tracks? What did you think?

Yes I've heard it, and firstly it's so flattering that folks took time out to do it. There's some nice stuff on it, and the original material really captures the essence of the Giant in both feel and humor.

Overall, what are your proudest memories and achievements of GG, and what would you liked to have accomplished that was not done?

Probably, 1 am most proud of the fact that there's still interest and an audience for music that was created so long ago. During the time of the band you tend to get on with things and always strive to do better, so you don't reflect on what might be considered accomplishments. It would have been nice to have more mainstream success.

Edge Of Twilight (Vertigo/Mercury-534 101-2) a brilliantly remastered import CD compilation was released in 1996 and serves as an excellent introduction the band's catalog. The CD was compiled by Gentle Giant fanatic Barrett, who also created the excellent and critically acclaimed Gentle Giant Home Page: (http://www.blazemonger.com/GG). Be sure to check this site out for all things Giant, including discography and album-byalbum detail of each CD reissue, (Collectors should scrutinize this before purchasing any Giant CD!) Also, Giant fans should check out the recently available double-CD Gentle Giant tribute, Giant Tracks, for more information on this Internet-assembled compilation, or to order, check out http://www. blazemonger.com/GT.

The story behind the photos taken at Buddy Holly's Green Bay, Wis., performance

Holly and The Crickets' secondto-last performance before the fatal airplane accident

by Larry Matti

The Jayettes, Joan, left, and Judy Bender, with Buddy Holly.

uring 1958, a local, semi-professional rock 'n' roll group played engagements primarily on weekends throughout the central Wisconsin area surrounding Wausau, Wis. (About an hour from Iola, Goldmine's home base. - Ed]. The members were: Gary Chellberg, lead guitar; Tom Horne, bass guitar and vocals; Lyle Kohlbeck, rhythm guitar and lead vocals; Bob Oestreich, drums; and Larry Matti, tenor sax. They were joined on many of their engagements by a vocal group called The Jayettes, twin sisters by the name of Judy and Joan Bender. Together, the groups had more than 100 songs and instrumentals that they could perform, including many of those made popular by Buddy and The Crickets.

The group's local popularity led to their being booked to play as the backup group for Buddy and The Crickets in July 1958, on the Wausau and Rhinelander dates of The Crickets summer dance tour. The following is a combined recollection of those days and the Green Bay date of Buddy's last tour from these members — Bob Oestreich and his brother Terry, Judy Bender-Oestreich, Joan Bender-Matti and Larry Matti.

July 12, 1958

Although Buddy and The Crickets were scheduled to play in Wausau in the afternoon at Athletic Park, the show was canceled due to rain. Only the evening performance at the Rothschild Pavilion was actually played. While we were setting up our equipment, Bob recalls being so impressed with Jerry Allison's English "Premier" drum set that Allison let him use them for a while. He also remembers Joe B. Mauldin's new, long-necked Fender bass and how it seemed to almost be longer than Mauldin was tall. We all remember Buddy as an extremely intense performer. He seemed to put 150 percent of himself into every song he sang. After two or three numbers he'd be sweating due to his exertion and the humid July heat. There was even one enthusiastic fan — a young girl who sat at the foot of the stage — who gave Buddy a handkerchief. He used it to wipe his forehead, gave it back to her, and she put it in her purse. Buddy and The Crickets were the only stars on this tour. The Runabouts and Jayettes played first for 45 minutes, then Buddy come on for 15 minutes. The segments were repeated three or four times.

"After the dance, some of us went to a nearby local bar," Bob recalled. "There I met Dan Krueger and his wife, who had been at the dance. When we started talking about his collection of more than 1,000 45s, Buddy joined in, and we went to Don's house and listened to them until early morning. I recall Buddy talking about some of the work involved with the one-night tours, such as the long drives between dates, getting laundry done and equipment problems. He complimented Dan on his collection and suggested that he use his knowledge of records and his deep voice to become a DJ. I heard a few years later that Dan had done just that! Before we left, I gave Buddy my telephone number as we talked about possibly driving up to the Crystal Rock Ballroom in Rhinelander together."

The next morning, Bob did get a call from Buddy but for a different reason. Someone had slashed two tires on his powder blue Lincoln Continental, and Buddy asked Bob if he could give him a ride to a place to get breakfast while the tires were being fixed. So Oestreich and his brother, Terry, picked up Buddy and one of The Crickets (they can't remember if it was Jerry or Joe) and took them to a place called The Log Cabin. They ate. talked about the Lincoln and a few other general things, and returned to their motel. Terry remembers that Buddy insisted on paying for the meal for all of them.

In the early afternoon, we all met at the Crystal Rock, set up our equipment, checked the place out and jammed a little. We left to go to the lakefront home of Frank Lodua, the owner of the ballroom. There we enjoyed the warm July sun, swam, and just generally took it easy. Buddy seemed to enjoy the chance to relax, as he kept pretty much to himself, only joining in the conversations around him briefly and infrequently. Even Mr. Lodua's daughter and some of her teenage girlfriends, knowing who Buddy was, respected his privacy and seemed content to just be near him. Bob and Jerry decided to try swimming across the lake. Near the halfway point, knowing that the Loduas were preparing food, Jerry swam back. Bob continued across and hitched a ride back to the Loduas'.

In the evening, we went back to Crystal Rock, jammed ā little more, spent some time in the bar, and got ready for the dance. Bob remembered that during the jamming, Jerry showed him the drum technique he used in "Peggy Sue."

We used the same playing segments that were used in the Wausau performance; 45 minutes of Runabouts and 15 minutes of Buddy and The Crickets. Some of the songs Buddy performed were "Oh Boy!" and "Peggy Sue." He also performed a lot of numbers made popular by other performers, such as those of Elvis and Jerry Lee Lewis, but Buddy usually featured at least one of his own numbers on each set. Even though Buddy's performances that evening were excellent, when he was backstage, it appeared that he wasn't feeling well. It seemed as if the effort of performing took a little more out of him than it had the previous day in Wausau. Since it was 1 a.m. when the dance finished, we left right after getting packed up, as did Buddy and The Crickets.

Seven months later, we got to see him again in Green Bay, Wis., on Feb. 1, 1959. Five of us made the trip from Wausau; Bob, Terry, Judy, Joan and Larry. We arrived early, about 6:30 p.m., and got into The Riverside Ballroom as the groups were setting up on stage. Bob asked Buddy if we could possibly





stay backstage during their performances. Buddy approved, and in fact asked Bob if he would help to fill in for Charlie Bunch's absence. The tour bus had broken down after leaving Duluth, Minn. It had taken some time to get help, and Bunch's feet were frostbitten, requiring hospitalization. The arrangement, as Bob recalls, was to have Ritchie Valens play drums for Dion and The Belmonts, one of The Belmonts play for The Big Bopper and Frankie Sardo, and Bob play for Buddy. Waylon Jennings and Tommy Allsup played for all of the performers, as well as with Buddy.

When we first went backstage, we remember a big man sitting there in a plaid shirt. None of us recognized him until Judy and Joan were asked to leave for a few minutes so everyone could change into their costumes. Then there was no mistaking him — The Big Bopper with his long leopard-skin jacket! Or, as Terry recalls it, his "zoot suit." The girls recall identifying strongly with his song "Chantilly Lace," because they both wore "a pony tail a hangin' down" in those days.

We remember Ritchie Valens as being very quiet and staying out of most of the goodnatured banter that took place backstage. But that all seemed to disappear when he went onstage in his blue satin shirt and black studded vest. It was like he lived for those moments onstage and made the most of them when they came. He also seemed to really enjoy the added opportunity of playing the drums that night.

After hearing Bob play one of the sets, Buddy discussed the possibility of Bob's completing the tour as his drummer, if Bunch was unable to rejoin them in a few days. He told Bob that he would call him and send him plane tickets if he decided to hire him. Bob wrote his name, address, and telephone number on a slip of paper and gave it to Buddy.

The photographs were taken throughout the evening, as the performers moved between being on stage and being backstage. Sometime during the evening, Judy took some pages from Bob's notebook and asked Buddy, Ritchie, The Bopper, and Frankie Sardo for their autographs.

When the performance was over, we left right away, as all of the performers were busy tearing down their gear and we all had to be to work or school the next day. The thankyous, handshakes and good-byes were quick because the time was late — little did we know just how late! Above: Riverside Ballroom, Green Bay, Wis., Feb. 1, 1959. Left: Buddy Holly, onstage, with Tommy Allsup behind. John Caffrey, a British observer, has said Buddy is performing "Maybe Baby" here, based on the belief that Holly is playing <u>a B-minor seventh chord, only used in this song.</u>

The following day, Bob and Larry were on their way home for lunch when they heard the news of the plane crash on the car radio. Bob had been on cloud nine that morning because of Buddy's offer, and now he had to come down.

Terry remembers, "Bob came in the house that noon, crying, and didn't say a word, just went straight upstairs to his bedroom and didn't come out all afternoon."

We all had sort of an empty feeling inside, knowing we'd never have a chance to see Buddy, Ritchie, or The Bopper again — and no more of their music.

We thought about sending prints of the photos to the families, but being young and unsure of what was right, along with a feeling of not being family or close friends with them, we did nothing.

Later that year, The Runabouts disbanded, due to changing interests of the members. Gary, Tom, and Bob continued to perform with other groups. Lyle and Larry pursued other interests, as did Judy and Joan.

In late 1960, Terry and Judy, and Larry and Joan were married in a double wedding. Bob married in 1961. Throughout the next 20 years, the slides were shown at various family gatherings. We enjoyed reminiscing about the pleasure that performing with and knowing Buddy and the others had given us.

The thought of sending copies of the photos to the families of the performers also arose occasionally, but a feeling of intruding in their personal lives prevailed. Since the tour had performed in Clear Lake, lowa, after the Green Bay date, there was no reason to think that there would be any special meaning in the photos.

In recent years, being busy with the tasks of job and home, raising active teenagers and living in a relatively small city, we were not aware of the growing, active movement of other Holly fans.

Last spring [1980], Bob had some prints made for himself from the slides. He had been living in Green Bay for a few years now, so visits and chances to see the slides were less frequent. A few months later, he met Ed Cash, a performer doing night club shows in the Midwest. Since Cash did a medly of Holly numbers in his show, it didn't take long for their discussion to turn to Buddy, to the days of 1958 and 1959 and to the photos. Bob eventually gave Cash his set of prints to keep, knowing he could get another set made.

Some months later, Cash's touring took him to Milwaukee. Wis., where he met John Stimac. Again, because of the Holly medly Cash sang, their conversation turned to Buddy, the '50s, and to the photos. Stimac, being an active Holly fan, was aware of the fact that no photos had been found from the Clear Lake performance, making the Green Bay photos the last known to be in existence!

Through Ed and Bob, John and Larry were put in touch with each other. John explained the many facets of Holly fan activities, such as the Buddy Holly Memorial Society, *Rave On!* magazine, and the annual Lubbock and Clear Lake concerts. From the helpful suggestions and advice received from John, Bill Griggs, and Mike Oestreicher, one key point seemed to emerge — that the technical, organizational, and financial concerns of distribution were all secondary to actually making the photos and our memories of those days of 1958 and 1959 available to the fans of Buddy, The Big Bopper, and Ritchie.

Larry's decision to handle the distribution of the photos himself is providing some challenges to his hobby-level interest in photography. More importantly, it is also providing all of us with an unusual way to become active fans of the three stars. Judy is adding her autographs, Bob some posters he had from the 1958 tour and all of us as many memories of those days as we con recall.

We sincerely hope that all of these things provide you with as many enjoyable moments as they have given us. "Oh Boy!"

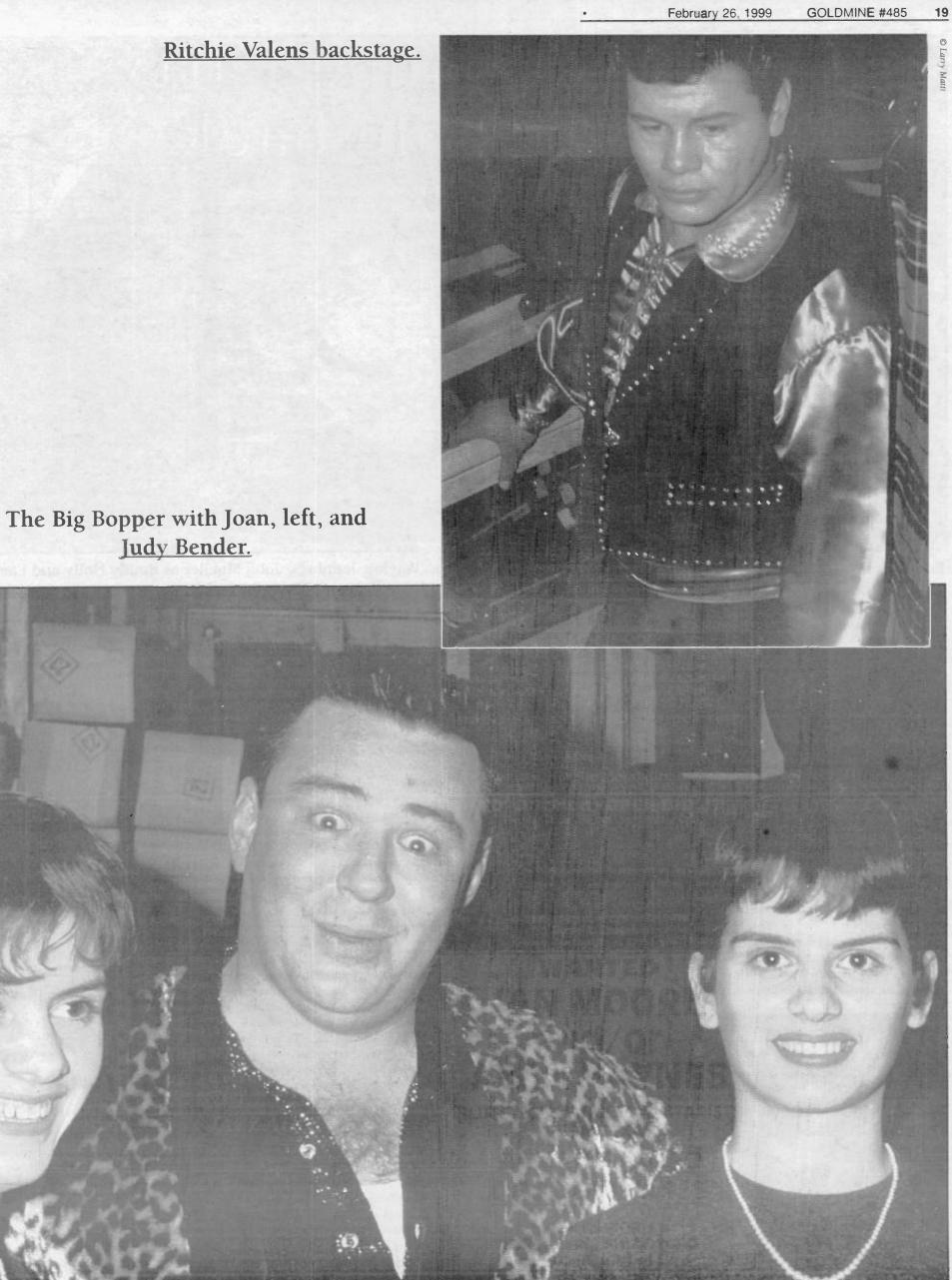


A moment of reflection.

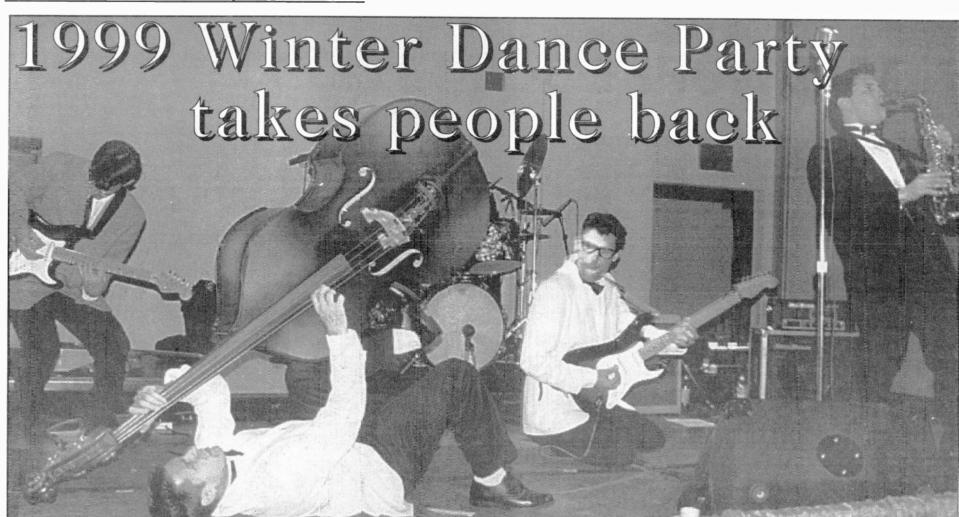
Buddy Holly speaking backstage with Dion, left, and Frankie Sardo.



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World Radio History



From left are: George Mueller as Tommy Allsup, Dominic Mazzone as Waylon Jennings, John Mueller as Buddy Holly and Eau <u>Claire's Kevin Moore, guesting, on sax. Hidden is drummer Chris Poremba.</u>

t's not about hype. It's not about false nostalgia for people who weren't there the first time around; neither is it about cashing in on a national tragedy.

It's about dancing. It's about fond memories, and, most important of all, it's about the music. The re-creation of the 1959 Winter Dance Party Tour (hitting the same cities, and even some of the same venues, on the same dates as 40 years ago) infused enjoyment into the music again — the kind of enjoyment that people only get when songs are performed with energy to a dancing crowd, rather than just eking out of a subdued living room's turntable system that's patched together with duct tape.

The Eau Claire, Wis., show Jan. 26 was filled with all the tunes that a rock 'n' roll fan would expect — from "That'll Be The Day," "Let's Go" and "Peggy Sue" to "Chantilly Lace," "La Bamba" and even "White Lightning" and "Great Balls of Fire." But it was more than just a rehashing of old standbys by a good cover band that one might see in a club on any old day of the week. Having people with a vested interest in the performances play the music made it come across in a way that it probably hasn't in the past 40 years. Case in point: When's the last time that you've heard the words "Oh, Donna," sung by anyone with the last name of Valens?

"The death of them will always be with us," said Paul Kruse, who portrayed The Big Bopper. "If you can bring the life of them back, then that's something."

Audience members who'd been at a Winter Dance Party show 40 years ago couldn't stop complimenting the performers about the time warp. The fact that it was 40 years to the day that the performers had graced the stage there didn't hurt either.

"You wonder where the 40 years went. It sounds like a cliché, but it's just like time stood still," said Glenn St. Arnault, who had attended the 1959 concert at Fourneiners in Eau Claire. "When you look at {John Mueller], it's Buddy Holly 40 years ago,

> down to the hair on his head.... It just turns the clock back. It makes the hair.stand up on the back of your head."

Mueller's had plenty of practice in his role, that's for sure. He has been portraying Buddy Holly for more than four years now through musicals such as Be Bop A Lu La and Buddy: The Buddy Holly Story (Th performers portraying Crickets have as well), and bookings for concert appearances keep coming.

"I just can't seem to stop [portraying Buddy], even if I wanted to," he said, smiling. "It's been great fun."

The concert selections also included a song he wrote in tribute to Holly, "Hey, Buddy."

Kruse is also having a wonderful time portraying J.P. Richardson, The Big Bopper. "It's an honor," he said. "As an actor, you don't always get to portray someone who really lived." He's done research through books and music, but he said his heart nearly stopped when he picked up the phone one day and had J.P. Richardson Jr. on the other end. Kruse was thrilled to hear from him, because he wants to portray The Big Bopper accurately. "I feel like I'm on a journey," he said.

For Ritchie Valens' nephew Ernie, it goes even deeper. "It means so much to me, to my family just to know that I'm part of this 40th anniversary tour." According to the liner notes on his Valenz: Tribute To Ritchie album (Del-Fi, 1992), Ernie Valens' band was formed during the campaign to bring Ritchie a star on the Hollywood Walk of Fame in the late '80s. On the first day of this 1999 tour, walking across the same stage in Milwaukee 40 years to the day that Ritchie would have was an emotional experience. "When we went backstage, that's when I broke down and started crying."

. The performances are a complete joy for him. "It's a great feeling. I wouldn't give it up for the world....To see the smiles on their faces, the people that were there 40 years ago..." At one show, a lady who took a photo of Ritchie showed Valens the exact spot in which she had been standing. She gave him a copy of that photo, then had one taken with



Above: Ernie Valens as Ritchie. Below: Paul Kruse as <u>The Big Bopper.</u>



him in that exact same spot.

Through experiences such as these, Valens said he can feel Ritchie's presence on the tour.

"Their spirits are with us," he said. "Ritchie's with us all the way. [He, The Big Bopper and Buddy] are looking down on us, and they're loving every minute of it."



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A t 66, Ethel Ennis is a seasoned jazz vocalist with a wonderfully youthful style. The Baltimore native has recorded since the 1950s, specializing in ballads, standards and performances with Big Bands. She worked with Louis Armstrong, Benny Goodman, Duke Ellington, Count Basie and the Baltimore Symphony. She performed for Presidents Nixon and Carter and has recorded for various labels, including Jubilee, RCA and Capitol.

Last fall, Ennis released her first album on a national label in several decades. *If Women Ruled The World* (Savoy/Denon CY-18088) showcases female writers, including folkrocker Joan Osborne, the unforgettable Joan Armatrading, Tracy Chapman, and Billie Holiday, with one of her signature tunes, "God Bless the Child." It is an album of remarkable cohesiveness and interwoven themes. It is lighthearted and profound, a captivating blend of experience and daring.

A small-combo album, *If Women* is a gem. Not only does Ennis sing with character and verve, the arrangements by Marc Copland are transparent and illuminating.

Goldmine: Where have you been all these years?

Ennis: Just here (in her hometown). The last national recording was, I guess, you



might say, '66. Then I did something in 1973, on BASF, *The 10 Sides of Ethel Ennis*, and then we did something on our own, my husband (Earl Arnett) and I, on E&E Records. That was kind of a live performance, and it was just distributed regionally. That was in 1979 or '80. And then in '94, Paul Hildner, who had been my drummer for 14 years, decided that we should record, and he produced a CD, *Ethel Ennis*.

Why are you back now?

I was always performing. It's so funny how I did get back into the marketplace. It's through musicians. On the Hildner session, there was a pianist who I had worked with off and on for 20 years, Marc Copland. I think he was instrumental in getting me to the Savoy/Denon label; he performed for them and he brought me to their attention. It's funny, but that's how it goes. It's musicians honoring musicians. It's wonderful.

What convinced you to make a thematic album? It's your first, right?

In my performances in the last 20 years or so, 1 always would say, "Let's hear it for the

women." I'm speaking about women composers. When the executive producer, who is Dan Marx, came up with the idea, he said, "Why don't we just do a project with women composers?" and he passed it onto the producer, Marc Copland, and he passed it to me. I said, "Well, I think we're in accordance."

Is there anything the songwriters share besides their gender?

There's that nurturing pattern, and I would say (a) definitely more spiritual (feeling). It just comes out, definitely, on the track I wrote ("Hey, You") — that's where it's coming from. And I feel it in Joan Armatrading's title track, definitely. Even Bonnie Raitt kind of hints at that, too, as well, in "Nick of Time."

How did the album come together?

I think "Spider's Web" came across the desk from Copland. Joan Osborne is definitely kind of a rock-blues writer. I listened to it and I thought, Goodness gracious nice story but it's a little off. But it's not too outside; it's kind of a blues, the way we did it. Of course, Ingrid (Jensen) did a wonderful solo on trumpet there, which is just terrific. We talked about "Women Ruled The World,"

kind of a disguised reggae (she laughs). And I believe the lyric to that, too. "God Bless The Child?" I guess that's kind of a favorite, since I did talk to Billie Holiday on the phone and she told me encouraging words to continue. That's the truth, too: God bless the child. The way it was done, in 5/4, was kind of

different, but I don't think we lost anything. "Gotta Be Me" by Des'ree? Des'ree did a wonderful job with it. I believe the lyric, and I guess I kind of live my life that way, trying to be strong. She mentioned that "time asks no questions. It goes on without you" — just wonderful lines in there. I've been a fan of Joni Mitchell's for a while, and when I heard "For Free," I thought, Hey, this is a good "Bojangles" kind of tune. And I love telling stories.

Where do you perform?

For the past couple of years, I've been performing rather frequently at Kennedy Center in Washington, D.C., with the big band, The Great American Music Ensemble. They call themselves GAME. They do, like it says, American music — Gershwin, Ellington, Porter. I've been working off and on with them and working the colleges.

Do you travel a lot?

I think in 1996 and 1997, we were in Turkey. We've been to China. We went to Holland about four times. I haven't been through Cleveland in so long. The only time



we went through Cleveland was in 1994; we were hutting the Borders (bookstores) throughout the country, behind the Hildner record.

What do you think of today's market?

I'm not too crazy about club work. I enjoy concerts. I really throughly enjoy concerts, and I do work with symphonies as well.

Does that limit you?

When you have a jazz festival, you have concerts with colleges and universities. It's enough. You don't want to burn yourself out. I don't.

What kind of marketing are you doing?

We're doing much more now since the relationship with Denon, and the reviews are really great so far. *Down Beat* this month [January] is wonderful. I got four stars, with a picture and the lead review.

Is this the most diverse record you've made?

Yes, yes. I definitely do a lot of my own compositions now. I did do it earlier, but I just couldn't get anybody to buy it. We had gone into production and did have a master, but I just couldn't get anyone interested. This was in 1986.

Is the atmosphere freer now?

I would think so. I have always believed if it doesn't happen when you think it should happen, don't become discouraged. When it happens, it's on time. That's a gift. By waiting but doing — you don't just wait — it's almost like you know it's going to happen. You actually know, you just don't know when. But when it happens, it's wonderful. Is it wonderful for you these days?

Oh, yeah. And I'm looking for more wonderful days. This is just the beginning.

Will you be touring this year?

We'll be going to Germany in July, leaving for about a month. I'm doing a concert for the U.S. Embassy in Bonn. And then, I'm taking my first boat trip; I've never sung jazz on water because I'm afraid of too much water. I'll be doing that in October. It will be a cruise for a week. This is through another friend, Keter Betts, a bass player who was with Ella (Fitzgerald) for about 23 years. We perform together when we can all the time. He asked me to be part of his recording next month.

Who are your influences?

Through the years, I've been saying, of course, Ella. She just could do anything; just wonderful. Peggy Lee I like because of her sophistication and sultriness; Doris Day, for her sweetness and clarity. And Billie Holiday, in her later years, when the voice was waning, for the way she brought the lyric alive. You could see the words because the voice was gone. The words live. Music is wonderful. But communication, words, are very important.

Do you have children?

No, not this lifetime.

- Carlo Wolff

Carlo Wolff's "News and Notes" column will return in two issues.

On the Racks

VARIOUS ARTISTS The West Coast Jazz Box: An Anthology Of California Jazz Contemporary (4425-2)

Defining West Coast jazz is considerably more difficult than identifying a pattern in what emanated from the opposite side of the country. East Coast jazz, regardless of style, seems to consistently embody a sense of tension — even claustrophobia — and a moody, big-city darkness that fondly reeks of New York bus fumes, liquor breath and aggression. The jazz of California, however, embodied a much wider spectrum of colors, almost as though it musically fulfilled the broad speculations of the land-of-plenty portrayed in the West Coast-bound writing of John Steinbeck and Woody Guthrie.

In the decade and a half represented by this four-CD box (1950-1964), we're given the migrant bop of Wardell Gray and Dexter Gordon: Vince Guaraldi's mix of Latin and Floyd Cramer country in "Cast Your Fate To The Wind"; geographically out-of-context recordings of Ben Webster, Art Tatum and Sonny Rollins; the early outside offerings of Ornette Coleman; and the personal music styles of Hollywood studio musicians/TV orchestra members Joe Pass, Laurendo Almeida and Bud Shank

Though the majority of the 61 cuts showcase well-known West Coasters like Chet Baker, Dave Brubeck, Paul Desmond, Shoriy Rogers, Shelley Manne, Gerry Mulligan and Art Pepper, there's a discomforting sense of musical agoraphobia that surfaces when listening to this collection. Apart from the fact that the cuts represent the length of California and all appear on the Contemporary label, there's not much holding it together apart from the solidity of the music itself. The '50s/60s West Coast jazz was an ever-mutating hydra skipping almost too quickly from Adventureland to Fantasyland to Tomorrowland. In 1954 alone, California was a recording base for bopper Clifford Brown ("Daahoud"), big band leader Stan Kenton ("Fearless Finlay") and Latin jazzer Cal Tjader ("Mamblues").

Still, the writing and arranging of hardcore West Coast cool jazz figures such as Mulligan, Brubeck and Pepper show how the horizontal growth of California's wide open environment resulted in a music radically different from the corraled feel of New York jazz. Mulligan's "My Funny Valentine," Pepper's You'd Be So Nice To Come Home To," Baker's "Isn't It Romantic" and Brubeck's "Stardust" — all featured here incorporate an airy, treble-prone atmosphere that perfectly portrays a state that could stretch out.

Ironically, it's possibly because of such untethered freedom that California has yet to develop a scene posing a threat to New York's far more defined styles. Nonetheless, it's possible that some of the L.A.-based studio players and suntanned fluff jazzers will decide to pick up on the mix of hardcore chops and who-cares attitude found in this collection. Maybe a decade from now Contemporary will release a follow-up box

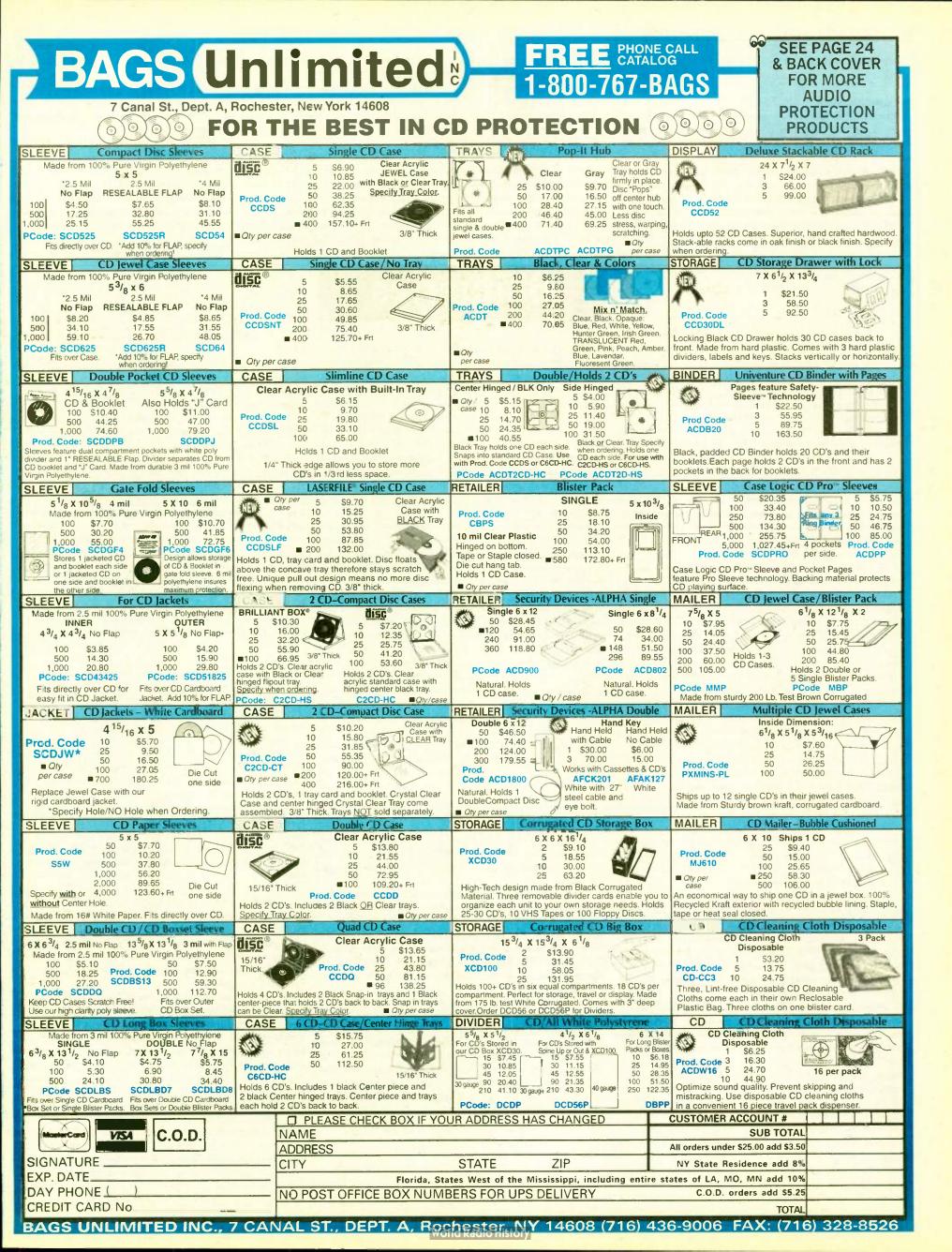
- Dave McElfresh

The new West Coast Jazz Box features a stunning aray of jazz giants playing the wide open form of jazz indigenous to California. Included are jazz greats (left to right) Chet Baker, Miles Davis, and <u>Rolf Ericson.</u>

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Colored Paper Sleeves 7 ¹ / ₈ X 7 Minimum order – 50 sleeves per color 50 \$12.75	CLEANER Record Cleaning System Discwasher® D4+" Record Cleaning System 1 \$19.50	1 Pack 1 \$11.25	I DISC Use Maxell Mini Discs 2 Pack 4 Pack Use Maxell Mini Discs for Digital Recording \$21.35 \$37.40 from CD's and other
Prod. Code 100 17.60 S45C 500 68.00 1,000 119.00 166.55 Color code your 45 RPM Record Collection.	3 50.25 5 80.75 10 145.00 includes record cleaning pad with walnut handle, 1 ¹ / ₄ oz. D4+ Fluid and	1 11.25 1 5 47.00 5 10 81.75 10 Prod. Code ARMD1 10	89.005155.00sources. 74 Minute155.001010270.00record/play time.Discs must be playedARMD2ARMD4 on Mini-Disc players.
Sleeves available in Blue, Green, Red or Yellow. F SPECIFY COLOR! SPECIFY COLOR! SLEEVE 7" Paper Sleeves C	Code AFG1006 DC-1 pad grooming brush.	Each disc comes in a durable plastic case SLEEVE Mini Disc Sleeve	Edit and erase over and over. CLEANER Mini Disc Lens Cleaner
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500 42.85 500 45.20 ■ 800 61.15 ■1,200 102.00 1,600 116.00 2,400 166.00+ Frt 3,200 185.50+ Frt ■ <i>Qty</i> /	10 20.00 PCode AGC4 PCode AFG1046 4+™ leaves no residue. Clossing Unlimited's own Record	SMD2R 1,000 25.75 5,000 102.50 Sleeves are made from 100% Inert	AMD-CL 6 90.90 Restore music performance by removing dust and other contaminents.Use on all Mini Disc players.
INSERT 7 Picture Sleeve Insert C	Anti-Static, residue free. Anti-Static, residue free. CLEANER Plantone Record Cleaning Record Cleaning Spray 1 \$2.00 1 \$2.85	Polypropylene. Resealable flap. CASE Mini Disc Storage 4 ¹ / ₂ X 4 ¹ / ₂ X 12	Precision engineered 3 brush system. Has system "Audio Check". CASE 4 ¹ / ₄ X 4 ³ / ₄ X 1 ⁷ / ₈
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P Code: KCB3045 KAF2845 Protect the corners and edges of your 7' Picture Sleeves from bending or crushing. Use <u>Cardboard Inserts</u> .	Cleaning Solution that is Anti-Static.	Pull-out drawer holds 15-20 Mini discs. Stackable horizontally or vertically. 4 dividers. Platinum Colored. Made from hard plastic. ADDRESS HAS CHANGED	Fan file carry case has compact size. Made from Impact resistant hard plastic. Platinum colored. CUSTOMER ACCOUNT #
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(Grapevine from page 12)

has revitilized itself."

Stewart, who had previously spent many years in the New York City metro area, said that city is "unique in itself" but is looking forward to his new life in Cleveland, which includes finding a place for his exceptionally large music collection.

As for other things going on at the Hall, Goldmine also talked with chief curator Jim Heinke, a former Rolling Stone music editor who has been in his position at the Hall for six years, starting 18 months prior to the Hall's opening. Heinke has been developing a series of specific artist exhibits, such as the current one featuring Elvis Presley, which runs through August, a rap and hip-hop display slated for early September and a rock fashion exhibit in late 1999 or early 2000.

In his initial discussions with new CEO Stewart on the subject of acquiring more memorabilia, Heinke said, "Our biggest challenge is we don't have an acquistion budget." While this in itself makes it hard to purchase desireable items, Heinke said that there is also competition from collectors such as Goldmine readers, the Hard Rock Cafe, and other museums.

"What Terry and I talked about doing is even a more ardent effort to get artifacts from artists and collectors. Once people have seen the museum, they tend to be more enthusiastic about it."

Heinke is hoping that this enthusiasm will bring in contributions from artists and fans alike. "We need to get the artists to focus on getting stuff out of attics."

He said there is a big problem finding items from the '50s, as most artists did not save these items. When the museum does recieve items from artists, they tend to be newer items. Good news for the future though, as Heinke pointed out that "contemprorary groups have archivists on staff. They have more awareness of the value of these things."

Heinke also pointed out that collectors wishing to donate to the Hall, or any museum, obtain a "positive tax situation" by donating memorabilia. On Stewart, Heinke said, "It's great to have someone like him with is love of collecting and rock 'n' roll. It bodes well for the future (of the Hall)."

- Greg Loescher

Obituaries

Charles Brown, blues pianist, singer /songwriter

Blues and rhythm 'n' blues pianist, singer/songwriter Charles Brown, who in the course of a 40-year career became emblematic of the West Coast style of smooth blues, passed away Jan. 21 in Oakland, Calif. Brown was 76. The cause of death was congestive heart failure.

Born Sept. 13, 1922, in Texas City, Texas, Brown was raised in a well-to-do African-American family. He studied classical piano and graduated from Prairie View A&M University with a B.S. in chemistry. Before becoming a fulltime blues performer, Brown taught science and math at Carver High School in Baytown, Texas, and worked as a chemist for the federal government in Arkansas. After being transferred to California and leaving the military, he worked as an elevator operator by day in Los Angeles, working the city's blues clubs at night.

In 1944 he joined guitarist Johnny Moore and bassist Eddie Williams to form Johnny Moore's Three Blazers. Taking their cue from the music of Nat Cole's trio, they began recording in the mid-1940s for the Exclusive and Atlas labels. Their first big hit, "Driftin' Blues," was a song Brown had penned in his youth. "Driftin' Blues," was a song on the "race" record charts of *Billboard* magazine. Brown's smooth, poised, elegant vocal delivery became a model for other young singers, including Ray Charles and Sammy Davis Jr.

In 1947, he wrote a Christmas song, "Merry Christmas Baby" but sold the rights before it became a huge hit later that year and into 1948. By 1948, Brown struck out on his own with his own trio and quickly became one of the most sought-after artists in the then-new rhythm 'n' blues genre. Another Christmas song, "Please Come Home For Christmas," made it on to the charts in 1961, and the song was later covered by Johnny Winter and Edgar Winter and '70s rock superstars the Eagles.

Working with the Aladdin label, Brown and his trio recorded several hits in the late 1940s and early '50s, including: "Trouble Blues," "Black Night," "I'll Always Be In Love With You," "Seven Long Days," "Hard Times" and "In The Evening When The Sun Goes Down."

After the early 1960s, Brown's story begins to mirror that of another R&B singer, Ruth Brown (no relation). Like Ruth Brown, Charles and his music fell out of favor. Not having access to a good booking agent or manager, his career fell into a slump. By 1983, he was working as a janitor near his home in Berkeley, Calif. The late 1970s and early 80s found the other Brown working a variety of day jobs to pay the rent from her apartment in Harlem.

Brown's career revival started in the mid-1980s, about the same time as Ruth Brown's. He played Tramps, a New York blues club, periodically through the 1980s, and he received one of the first awards from the Rhythm and Blues Foundation in 1989 when he, Jimmy Scott and other classic-butforgotten singers were recognized for their contributions to American music. Shortly after that, Brown played a concert at the Kennedy Center, and in 1990 he toured with blues guitarist and singer Bonnie Raitt, giving his career a muchneed shot in the arm. A public TV documentary, *That Rhythm...Those Blues* led to more awareness of Brown's music.

In 1990, Brown signed with Rounder Records' Bullseye Blues subsidiary, and his album, All My Life, was the label's debut recording. Guests on All My Life include Ruth Brown and Dr. John. Rounder followed up with Someone To Love in 1992, and Brown's career as a touring artist was to some extent revived. As recently as 1996, he was again an opening act on Raitt's summer tours, and her support for him through the 1990s was steadfast and genuine.

In 1997, the National Endowment for the Arts presented Brown with a National Heritage Fellowship at a White House ceremony, and the rock 'n' roll world took notice of Brown through the 1990s, due in large part to the efforts of Raitt and the Rhythm And Blues Foundation. Eric Clapton asked Brown to join him on a recording session, and Van Morrison used Brown's airy, breezy piano playing style for a John Lee Hooker record.

Fortunately, the career revival Brown enjoyed in the last 15 years of his life offset the lows he had experienced through the 1960s and 70s, although one bright spot in the 1970s was being booked at the 1976 San Francisco Blues Festival, where he played before an audience of several thousand. Aside from his albums for Rounder and more recently, Verve/PolyGram Records, Brown's sessionography is extensive: He can be heard on John Lee Hooker's *Chill Out* and *Don't Look Back* albums as well as albums by Marian McPartland, Rufus Thomas, Lightnin' Hopkins and Johnny Otis.

His songs have been recorded by everyone from Count Basie to John Hammond to rockers Pete Townshend and Eric Clapton, to jazz musicians such as McPartland and vocalist Roseanna Vitro.

On Jan. 11, Brown was honored in a fund-raising gala at the Great American Music Hall in San Francisco, and he felt well enough to attend. Performers included Charlie Musselwhite, Raitt, Roy Rogers, Dr. John and Maria Muldaur, among others.

- Richard J. Skelly

Jimmy Day, steel guitarist

Jimmy Day, a legendary steel guitar player who graced recordings by such artists as Webb Pierce, Willie Nelson and Ray Price, died on Jan. 22 after a battle with stomach cancer. He was 65.

Born Jan. 9, 1945, in Tuscaloosa, Ala., Day received his first steel guitar at age 15 and within a year was performing regularly at local honky tonk shows. In 1951 he gained a slot on the Louisianna Hayride radio show, which quickly led to work with Pierce, Hank Williams, and Lefty Frizzell. For much of 1955, he served in Elvis Presley's backing band alongside Floyd Cramer, Scotty Moore, Bill Black, and D.J. Fontana.

Switching from lap steel to pedal steel in 1956, Day settled in Nashville, where he played regularly at the Grand Ole Opry with such luminaries as Ernest Tubb and Jim Reeves. He also helped instigate the development of the first electric pedal steel guitar, which he dubbed "Blue Darlin." In the early '60s, Day joined George Jones' backing band, and in 1963 he released the first of many solo albums. He was inducted into the International Steel Guitar Hall of Fame in 1982.

- Russell Hall

Fabrizio De Andre, Italian protest singer

Fabrizio De Andre, a renowned Italian singer/songwriter whose work, in recent years, had been lauded by ex-Talking Heads leader David Byrne, died from cancer in a hospital in Milan on Jan. 11. He was 58.

Born in Genoa in 1940, De Andre rose to prominence in the mid-60s, when a popular Italian singer named Mina recorded a hit version of one of his songs.

A flurry of solo albums soon followed, most of them featuring protest songs that helped foment the rebellious spirit then sweeping Italy's youth. Often compared to Leonard Cohen, De Andre was widely considered a poet and was one of the first singer/songwriters to structure albums around a single theme. He was also one of the first recording artists to incorporate ethnic influences, including the music of native Americans, into his songs. In 1979, while living in Sardinia, De Andre and his wife were kidnapped and held hostage for several months by political extremists.

Nonetheless, he remained in his homeland throughout his life. De Andre's most recent album, Anime Salve (Saved Souls) was released in 1996. He is survived by his wife, Dori Ghezzi, a son, Cristiano, and a daughter, Luvi.

- Russell Hall

Robert Shaw, choral director

Robert Shaw, the longtime Atlanta Symphony conductor who elevated choral directing to an art, died Jan. 25 in New Haven, Conn., following a stroke. He was 82.

Shaw first worked as choral director with The Fred Waring Glee Club. He founded his own group, The Robert Shaw Chorale, in the late 1940s. The Chorale became internationally famous; a tour of the Soviet Union during the height of the Cold War drew sellout audiences.

Before going to Atlanta, he held posts at the San Diego Symphony and Cleveland Orchestra. He was appointed music director and conductor of the Atlanta Symphony in 1967, keeping the post until his retirement in 1988, though he continued to work with the symphony from time to time after that.

Shaw won 14 Grammy awards, and his latest album with the Atlanta Symphony Orchestra and Chorus, Barber: Prayers Of Kierkegaard/Vaughan Williams: Dona Nobis Pacem/Bartok: Cantata Profana, on the Telarc label, has been nominated for a 1999 Grammy for classical album. He also won one of the 1991 Kennedy Center Honors, and last year he was inducted into the American Classical Music Hall of Fame in Cincinnati.

Among popular music fans, The Robert Shaw Chorale is best known for its best-selling Christmas records. One of the first Chorale albums was Christmas Hymns And Carols, which remained in print for more than 40 years on the RCA Victor label. Originally released as an album of 78s, it was transferred to the new LP format in the early 1950s, then was rerecorded in stereo in 1957. The original Christmas Hymns And Carols was then issued on the RCA Camden label under the name Joy To The World. Christmas Hymns And Carols, Volume 2 was released in 1954. A new album of Shaw Chorale holiday songs, The Many Moods Of Christmas, was released in 1963 and was issued on compact disc in 1997. Robert Shaw Chorale Christmas recordings also appear on countless holiday compilation albums.

KILLING JOKE "Night Time" LP cover above 3 earlier LPs 25x35 KISS Alive III" concert shot, says "Australian Ltd Edition Poster" 30x2 work 18x14 SPICE GIRLS "Spiceworld" divider card of girls in white and 2 covers 18 \$25 SUPERJESUS/REGURGITATOR divider card shows 2 group shots 19x24 LENBON, JOHN "How I Won The War" cartoon drawing of John & Crawl WILSON, MARIE "Real Life" divider card shows Marie's face 19x20 \$20 ZAPPA, FRANK "Definitive Editions Of Music Of Zappa", counter display shows Zappa in braids 13x17 13x29 LIVING COLOUR "Stain" shows the mask on the LP cover 18x28 MADONNA Bedtime Stories" dog licking her ear, also is 1995 cale AUSTRALIAN & NEW ZEALAND MAGAZINE POSTERS 21x30 MACONNA "Ray Of Light" Madonna wearing brown top 22x35 MADONNA "Bedtime Stories" Madonna in white holding cigarette 20x26 The following posters are given to newstands to display. They are larger versions of the magazine covers. Most are displayed for a very short time, usually a week or one month. AEROSMITH "Hot Metal" 1990 shot of loe & Steve making taces 16x23 \$25 MALMSTEEN, YNGWIE "July 1990 Tour" Yngwie with guitar looking MARLEY, BOB "Natural Mystic" tight shot of Bob's profile 37x24 MARLEY, BOB "Natural Mystic" tight shot of Bob's profile 37x24 MARCHBOX 20 "Yourself Or Someone Like You" group shot by 2 by 2 CD cr 19:25 MATCHBOX 20 "Yourself Or Someone Like You" banner shows group sitting. IP cover & songs 16:26 McBEAL ALLY - Songs from LP artwork, says: "Watch The Hit Senes on 7" Source 24x24 MCKENNITT, LOREENA "Book Of Secrets" Loreena standing by arch 18x24

ANISTON, JENNIFER "Cleo" Jennifer smiling 16x22 ANISTON, JENNIFER "Neuloa" Jennifer in two cut top 15x21 ARENA, TINA "FHM Magazine" nude Tina covering breasts 16x BASINGER, KIM "TV Guide" Kim with Aec Baldwin 15x23 BERGEN, CANDICE "TV Guide" Candice smiling 15x23 BRINKLEY, CHRISTIE "New Weekly" Christie smiling 15x23 BRINKLEY, CHRISTIE "TV Guide" Pierce as Bond holding gun 15x

\$10 \$15 \$15

16x21 PFEIFFER, MICHELLE "TV Guide" Michelle by Jack Nicholson 15x23 PITT. BRAD "TV Guide" Brad smiling from "River Runs" 15x23 PFEIFER, MICHELLE "TV Guide" Michelle by Jack Nicholson 15x23 PIT, BRAD "TV Guide" Brad smilling from "River Runs" 15x23 PIT, BRAD "TV Guide" Brad stace with goatee 15x23 PRESLEY, ELVIS "National Enquirer" 50's shot of Elvis 16x23 PRESLEY, PLUIA "New Idea" face shot 16x23 ROBERTS, JULIA "New Idea" face shot 16x23 ROBERTS, JULIA "New Weely" Julia's smiling face 16x22 RYAM, MEG "New Weely" Meg string in cream-colored sul 15x21 RYAM, MEG "New Weely" Meg string in cream-colored sul 15x21 RYDER, WINONA "New Woman" Winona in flower top 15x22 SCHIFER, CLAUDIA "Cosmopolitan" Claudia with hands to her 17x22 HOOTIE & THE BLOWFISH "Musical Chairs" divider card of group by ra above 3 covers 19x26 JACKSON, JANET "Velvet Rope" divider card shows the CD cover 15x22 17x22 SCHIFFER, CLAUDIA "Woman's Day" Claudia's hair covering her 16x22 SCREAM "TV Hits Magazine" group shot incl Jennifer Love & Brandy 17x \$20 JEWEL "Spirit" divider card of cover, says "Singer, Songwriter" 19x26 SCREAM 2 "Rolling Stone" shows the girls in pajamas 16x21 SEINFELD, JERRY "Who Weekly" Julia Dreytus biting Jerry's ear 16x22, SEYMOUR, JANE "TV Guide" Jane as Dr Quinn standing with hunk 16x2 \$35 LANG K.D. "Touring Australia 1996" display of k.d. in long sweater 17x LED ZEPPELIN "Remasters" 2-sided cardboard mobile of Zeppelin 29/9 \$50 MACMBOX 20 "Yourself Or..." divider card has group shot & 2 covers

date 18x28 FAITHFULL MARIANNE "Australia 1996 Tour" Marianne with blowing & 4 dates 16x24 FERRY, BRYAN "Australia 1995 Tour" Bryan holding mic with both ha 16x24 FINN BROS. "New Zealand 1996 Tour" brothers' faces above concert of 22x33 FOO FIGHTERS "On Tour" balls connected by lines, also lists songs 27x39 FORD, LITA "Australia/NZ 1992 Tour" Lita with hand against wall, lists dales 24x33 FOREIGNER/DOOBLE BROS "Australia 1995 Tour" band names aroundu earth, lists songs & dates 17x23 FUGAI' New Zealand 1994 Tour" group shot above tour dates 16x24 .\$25 GURRETT, PETER/TOPP TWINS "New Zealand National Tour" tho's fages under ship 24x36 GILLAN "Paramata, 2/27/97" banner says. "Voice Of Deep Purple". AUCTRALIAN & NEW ZEALAND CAPDROAPD DISDLAYS

19:24 19:24 MORISSETTE, ALANIS "Infatuation Junkie" divider card of Alanis with crossed arms 19:22 PINK FLOYD "30th Anniversary Editions" divider card shows 6 350 350

18x17 SINATRA "The Collection" 2-sided bin card of Frank smiling & CD's 18x14

SMASHING PUMPKINS "Adore" New Album divider card of CD cover

into 24x36 EVERCLEAR "Australia 1998 Tour" group shot 24x24 FAITH NO MORE "Melbourne, Australia, 10/26/98" group shot above

7 "New Zealand 1993 Tour" skeleton with a gun, skull in hat 25x36 25% DAMNED "Australia 1997 Tour" scared woman next to window, lists to dates 16x23 DIAMOND, NEIL "Australia March/April Tour" shows "Tennessee Mo over 24x24 and bio 24x16 DIAMOND, NEIL Auckland, NZ, 4/27/96" Neil smiling, holding guitar 11x DONOVAN "Australia 1997 Your" Donovan smiling above tour dates 15x23 DOOBLE BROS/FORELGNER "Australia 1995 Tour" band names arr earth, list songs & dates 17x23 DUFF "Australia 1994 Tour" "Believe In Me" artwork and place to f date 20x31 date 20x30 \$20 DUFF McKAGAN Australia 1994 Tour" Duff looking down, lists all tour dates 27x39 DYLAN, BOB/PATTI SMITH "Melbourne, Australia, 8/21/98" Bob in con small shot of Patti with guitar 18x28 small shot of Patti with guitar 18x28 \$50 EINSTUERZENDE NEUBAUTEN "Sydney, Australia; 7/4/91" shows band logo 19x28 \$
EMF "Australia/NZ 1991 Tour" "Schubert Dip" artwork & tour dates 17x2. EURYTHMICS "Wellington, NZ, 1/28/86" "Revenge" cover above concer

13x20 CONNICK JR., HARRY "Australia 1995 Tour" 2-sided black & white fac bio 16x23 340 CONNICK, JR., HARRY "Australia 1997 Tour" Harry wearing a leather jacked technique 16x23 tooking up 16x23 CORRS "Australia 1998 Tour" group sifting on bed 13x18 COSTELLO, ELVIS "Australia/NZ 1982 Tour" Elvis looking over his glas 24x36 COSTELLO, ELVIS "New Zealand Tour" "Million Years Tour", Elvis's fac dates 13x23 tour , Etvis's face & \$25 CRAWFORD, MICHAEL "Australia/NZ 1998 Tour" Michael holding micro-phone and singing 17x23 \$25 CRAY, ROBERT "New Zealand 1994 Tour" Robert with guitar, lists 2 dates 25x37

dates 18522 BEASTLE BOYS/SONIC YOUTH/FOO "Melbourne, Australia, 12/29/97" car-toon drawing of 2 kids above band names 20x30 225 BENATAR, PAT "Australia 1995 Tour" Pat standing wearing a beret, by tour rates 18:72 dates 18x22 BERNHARD, SANDRA "Australia 1996 Tour" Sandra puckering her lips, next \$20 to tour dates 16x23 \$2 BIG DAY OUT 1996 drawing of a man with gun and a tropical island 17x2 BLACK CROWES "Australia 1992 Tour" tour dates, group shot and 2 covers 19x29 BON JOVI "Auckland, NZ, 3/8/95" group standing, says: "These Days To 18x24 BON JOVI "Auckland, NZ, 11/18/89" group under pier next to concert 24x18 24x18 BON JOVI, JON "Melbourne Australia; 10/22/97" John in car's driver sea 20x29 BROWN, JAMES "Auckland, NZ, 4/1/89" big poster of James with har air 48-25 air 48x36 BROWN, JAMES "Auckland, NZ, 4/1/89" James with hand in air 17x24 CAREY, MARIAH "Australia 1998 Tour" "Butterfly" cover says: Touring Aus-tralia Fel98 23x33 CARERAS, JOSE "Auckland, NZ, 11/19/94" black & white of the tenor's State Care State Sta \$22 face 23x16 ______ Holmony, Hz, 11/19/94 Black & white of the te CHEAP TRICK Australia 1988 Tour" group shot, says. "Lap Of Luxurv 1998" 40x27 1998" 40x27 3-3-3 CHOIRBOYS CHEAP TRICK "Australian 1996 Tour" drawing of hand spin-\$20 ning a yo-yo 14x39 CLASH "Australia 1982 Tour" "London Calling" LP cover above tour dates \$35 17x24 .\$35 COCKBURN, BRUCE "Australia 1996 Tour" face shot above tour dates

27x36 ADAMS, BRYAN "Brisbane, Australia, 2/15-16/92" Bryan playing guitar b mic stand 19x28 ADAMS, BRYAN "New Zealand 1994 Tour" shows spinning tire wheel 231

AUSTRALIAN & NEW ZEALAND POSTERS

ABLE TASMANS "Shape Of Dolls" opened baby doll 12x17 \$15 AC/DC "No Bull" Spanish bullfighting poster of Angus 18x27 ADAMS, BRYAN grant poster of Bryan learning back with guitar 40x60 ADAMS, BYRAN "So Far So Good" Bryan standing net to a dog 27x39 ACROSMITM grupp standing in black hereath band logo 24x36 ERGSMITM Uniterly Aerosmith, April 20" cow's udder with an earing

23x35 AMOS, TORI "Choirgirl Hotel" tight face shot 24x24 BABY ANIMALS "Shaved & Dangerous" group sitting in bare room 27x38

BARENAKED LADIES "Stunt" group sitting on bleachers Z & LP cover 24/24

BARNES, JIMMY "Hits" Jimmy's face next to song titles 20x27 \$20 BCATLES "Anthology 1" shows the "Beatles For Sale" LP cover 13x15 \$15 BCATLES "Anthology 1" LP cover, "Featuring 1st New Song in 25 \$20 State of the state of the

16x24 BEATLES "America Salutes The Beatles" Lennon artwork shows people balloons 18x24

balloons 18624 BECK "Mellow Gold" mechanical creature, says. "Featuring Loser" 19x2

BLLLIE Billie standing with arms out 20x28 BILLIE Billie standing with arms out 20x28 BLCKC RCPWES "Southern Harmony" man lying on held of Black Cr BLCK, RCPWR shows logo over mountains and song titles 18x24 BOLTON, MICHAEL "Timeless" album artwork above song titles & d

18x24 BON JOVI "Sluppery When Wet" banner of Jon & girls washing a car 24x8

BON JOVI "Born To Be My Baby" heart-shaped pendant on Jon's r

20x30 BON JOVI "Slipperv When Wet" band standing with sunglasses on 20x30

BON JOVI "New Jersey-Smash New LP" group standing, Jon with no sl

20x30 BON JOVI "New Jersey" Jon in black vest, arms folded 20x30 BON JOVI "New Album 7800 Farenheit" group above 2 LP covers 20x30

BON JOYI "New Album / Jour ratement group shot under tree 18x24 \$20 BROOKS, GARTH "Sevens" Garth in stable, poster has black border 23x31 \$20

BROOKS, GARTH standing with hand on beit, rose in his hand 21x14 \$20 BROWNE, JACKSON "The Complete Collection" shot of Jackson above

40x60 \$22 CARE "Fashion Nugget" group sitting, says "Australian Tour Edition" 17x2

27x38 CAPEY MARIAH "#1's" CD cover artwork lists songs on the bottom 16x2

CAREY, MARIAH "Butterily" album cover artwork 24x24 CAVE, MICK "Let Love In" Nick looking up 24x36 CHER "Love Hurts" album cover and 3 songs 24x24 CHER "Hast" Cher above kind in sunsel 13x28 CHER "Farthful" movie poster shows Cher bed up by Chazz & Ryan 27x3

CLAPTON "Cream Of Clanton" leaning back playing guitar & 4 shots of E

CLAPTOR Cream of clapton learning back paying guitar a sinus of 20x30 CLAPTON "Crossroads" CD cover artwork mentions bocklet 20x30 CLOUDS "Thunderhead" painting of horses and group 40x55 CORRS "Talk On Corners" group standing by texured wallpaper 19x27 COSTELLO, ELVIS "King Of Amenca" album cover artwork & Demon cords togo 20x30 COSTELLO, ELVIS "This Years Model" Elvis standing behind camera 20

CRAWFORD MICHAFI Michael standing next to his CD & video c

single 13x38 DEF LEPPARD "Adrenalize" group behind loe sitting sideways 24x17 DEF LEPPARD "Hysteria" banner shows logo and lists 5 song littles 15b

DETROIT, MARCELLA "Jewel" Marcella with long legs 13x20 DIO "Thunder Down Under" battling dragons, also shows video &

22x30 DIRE STRAITS "Brothers In Arms" flying steel guitar next to CD, casso

LP 36x24 DIRE STRAITS "On The Night" album cover artwork 20x30 DIRE STRAITS "Making Movies" "Dire Straits" written in guitar dr.

18x36 DIXIE CH:CKS "Wide Open Spaces" tho walking down street 24x24 DOORS "The Doors Collection" 2-sided group shot and his LP covers

DRAGON "Live One" tight shot of singer leaning back 19x28 DRIBBLIAG DARTS "Hey Judith" group shot 17x24 EARLE, STEVE "Ain't Ever Satisfied" Steve standing by wood fence 17x23

FAITH NO MORE "The Real Thing" group shot in the band's name 20x28

FATBOY SLIM "You've Come A Long Way" heavy kid wearing a "I'm T-shirt 16x23

T-shiri 16x23 \$15 FINB BRDS, album cover above song titles 20x30 \$15 FINB BRDS, album cover above song titles 20x30 \$15 FICENTORES "Powerstance" group standing with arms folded 19x28 \$13 FORD, LITA "Dangerous Curves" Lita with guitar, kicking leg up 19x27 \$25 FRIENDS "Soundtrack-As Seen On TV2" shows tv actors lying on ground 1723

17x23 GENESIS "Abacab" trio sitting on chairs above 4 LP cover designs 17x25

GREEN DAY "Geek Stink Breath" trio sating by wall, by paim trees 12x17

GUNS N'ROSES "Use Your Illusion" 2-sided shows the 2 LP covers group shot 16x20

GURS IN RUSES USE FOR INDURING A STORE STORE INDURING A STORE STOR

surf 24x24 HOOTIE & THE BLOWFISH "Musical Chairs" group behind Danus, show their 3 LP covers 27x20 HOUSTON, WHITNEY "Preacher's Wife" shows Whiteey, Deborah Cox & Ton

Braxton 22x13 HUNTERS & COLLECTORS "Juggernaut" group in field with instrum

27:23 I.R. S. RECORDS "The Other Side Of U.S. Music" shows IRS man & 4 LE R.E.M. "Fables" "Truth", etc. 28x39 ICEMOUSE Berlin Tages shot of an angel 19x26 ICEMOUSE Berlin Tages shot of an angel 19x26 IROM MAIDEMELACK SABBARTH "Metabound" shows 6 LP covers s

rounded by skulls 26x38 ISAAN, CHRIS "Speak Of The Devil" Chris in suit & tie holding harmo

JACKSON, JANET "The Velvet Rope" album cover artwork above her nar

movaic 28x38 JACKSON, JANET "Janet" Janet tucking shirt in her jeans 20x30 JACKSON, JANET "Janet" guy holding her breasts, poster has no

17x24 JACKSON, MICHAEL "Dangerous, The Short Films" collage of concert shots \$20

& Michael 23x33 JACKSON, MICHAEL "Give In To Me" Michael & Slash in concert 23x35

JARRE, JEAN-MICHEL "Zoolook" Jean's face with his eyes in the 2 "

36x24 JEWEL "Inspiration" album cover artwork 24x24 JOHN ELTON "Made in England" UK flag, says: "Sounds Great Down Un

14x39 JOHN ELTON "The Big Picture" banner has his name & LP name 30x13 \$12

JOHN, ELTON "The Big Picture" Etton in red suit, poster has no writing of 13-24 JOHN, ELTON "The Big Picture" album cover artwork 24x24 JOHN, ELTON "Too Low For Zero" album cover artwork 20x29 KID CREDLE & COCONUTS "Tropical Gangsters" shots of the group 20:

19x25 CRAY, ROBERT "Don't C3 Atraid Of The Dark" group standing 24x16 CURE "Shaw-The New Album" shows the LP artwork 26x37 CUPRES HILL "IV-Fequila Sunrise" banner has skull logo and mention simple 13x38

CAREY, MARIAH "#1's" album cover artwork of Manah in short d

albums 24x30 BUTTHOLE SURFERS "Worm Saloon" giant black & white poster of

\$20 \$25

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ve &

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An incredible selection of posters that I'm sure many of you have never seen. Some of the posters are promo-tional, some are for concerts. Many of these look completely different than the U.S. versions. Quantities are very limited, so please follow these instructions: Phone, write, fax or e-mail us your request. We will contact you ONLY if the item is available. Shipping is \$5.00 for U.S. & Canadian orders (allow 3-4 weeks for delivery). Priority service is available for U.S. customers at \$7.00 (allow 1 week for delivery). International customers please request air or surface rates and if you would like the tube insured. We take check or money order payable in U.S. funds or we take all major credit cards. Please include your name, address, 6 phone number or all correspondence. As always, thanks for your business!!! The Poster General CAIN, DEAN "TV Guide" Dean in blue T-shirt 15x23 CHRISTENSEN, HELENA "Elle" Helena on floor nude with sox & sne 16x22 **AUSTRALIAN & NEW ZEALAND TOUR POSTERS** etc 20x30 . AC/DC "Australian Tour 1996" Angus playing guitar from "Balibreaker"

POSTERS FROM THE WORL

February 26, 1999

BOWIE DAVID "M

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MEXICO PROMO POSTERS

hing" 17x23 DEEP PURPLE "Mexico City, 2/4/98" lizard & snake around "D P" logo \$30

DEEP PURPLE MERICO City, 2/4/30 nearo a anato a statu 18/2/4 \$30 PAGE, JIMMY & ROBERT PLANT "Merico City, 9/23 & 24/1995" Placacio Deportes, duo in concert 23x34 \$35 ROLLING STONES "Merico City, 2/7 & 8/98" Autodrome, shows "Babylon" Ling 18/24 \$30

Iton 18x24 \$30 ROLLING STONES "Mexico City, 3/14-18/95" Autodrome, shows tongue with spikes on it 23x34 \$35

with spikes on it 23x34 3-55 GARBAGE "Version 2 0" group with Shirley screaming, & CD cover 24x18 \$20

MADONNA "Bedtime Stories-Este 25 de Octubre" Madonna lying face up on hert 17224

bed 17x24 \$25 PAGE, JIMMY & ROBERT PLANT "Walking To Clarksdale" hands covering part of their faces 24x16 \$20

EUROPEAN CONCERT POSTERS

EUROPEAN CONCEKT PUSIERS AC/DC "Frankfurt, Germany, 5/4/96" German tour poster of Angus on top of world 24x36 ALICE IN CHAINS "Brussels, Belgium 1/30/93" Vooruit Hall, shows the public the CHAINS "Brussels, Belgium 1/30/93" Vooruit Hall, shows the

Dirt cover 27x39 ARMATRADING, JOAN "Stuttgart, Germany, 5/18/83" German tour po Joan with guitar 24x36 BAD BRAINS "Sept 1995 German Tour" lists 8 concert dates & LP of

36x24 BAEZ, JOAN "Stuttgart Germany, 7/25/82" German tour poster of Jo

BAEZ, JOAN "Stuftgart Germany, 7/25/82" German tour poster of Joan profile with hat 24:35
 BABCLAY JAMES HARVEST "Stuftgart, Germany, 2/6/80" German tour poster of UFO above mountains 24:32
 BEASTIE BOYS "Brussels, Belgium, 6/21/92" concert poster, group siting with guitar cases 27:33
 BELLY Brussels, Belgium, 3/10/95" Vooruit Hall group shot above "Belly logo 27:33"
 BLACK CROWES "Hamburg, Germany, 1/26/96" German tour poster na group by pig head 24:36
 BLACK CROWES "Bussels, Belgium, 12/2/92" Brielpoort Hall, black write group shot 27:33"
 BLACK CROWES "Barcelona, Spain, 2/6/97" black & white group shot 40:55

40x55 3-30 BLUE "Hamburg, Germany, 10/19/94" German tour poster, trio stand

BON JUVI Darceiona, Spain, 07355 Control of State cover 38x28 ROWM, JAMES "Munich, Germany 12/12/93" German tour poster of hy microphone 33x44

BROWNE, JAMES "Munich, Germany: 12/12/93" German tour poster of 18 toy microphone 33x4
 BROWNE, JACKSON "Frankfurt, Germany: 6/24/95" concert poster has sihoutel of Browne's head 24x36
 BUFFALO TOM "Brussels, Belgium, 11/21/93" Vooruit Gent Hall, praying big-headed gri 392/7
 BufFALO TOM & TEENAGE FAN CLUB "German 1995 Tour" shows gri on race car & 4 German dates 24x36
 CLAPTON Encience, Sapar, 7485/93" Eric in sweater & coat 40x60
 CLAPTON ENCIENCE, Belgium, 11/21/93" Vooruit Gent Hall, Enc plaving gruitar in concert 7x39
 CLARKE, STANLEY & AL DI MEOLA "Lepzig, Germany, 11/4/95" colorful drawing of guitar & voline timps, 24x36
 CROSEY, STILLS & MASH "Augeburg, Germany, 6/19/83" billboard at sunset with band's name on fl 35x23
 CROWDE MOLSE "Brusses, Belgium, 11/30/93" Brielpoort Hall, shows band's taces 27x39
 GALE, DICK "Hamburg, Germany, 3/26/95" concert poster shows bick jamp.

band's faces 27x39 \$20 DALE, DICK 'Hamburg, Germany; 3/26/95" concert poster shows Dick jam-ming on guitar 24x36 DEAD CAN DANCE 'Hamburg, Germany. 6/25/95" concert noster shows old

ming on gutar 24x36 Section, year 30 Concert poster shows Dick jam-20 DEAD CAN DANCE "Hamburg, Germany, 6/25/95" concert poster shows old stone downay 24x36 Section 20 Secti

Adde-nalizer artwork 27x39 Status artwork 27x39 BeL AMITRI "Hamburg, Germany, 9/18/95" German concert poster has group shot by name 24x36 DIO "Hamburg, Germany, 1/21/84" German concert poster has "Last In Line" art 24x36 DYLAN, 808 "German 1995 Tour" concert poster ist 3 dates & Bob with gutar 24x36 ETHERIDGE, MELISSA "London, U.K. 1/30/96" Shepherd's Bush, ME standing with legs apart 40x30 S25 Fattre III Maliawe

DYLAN, 808 "German 1995 Tour" concert poster list 3 dates & Bob with guitar 24/36 ETTRENIDGE, MELISSA "London, U.K. 1/30/96" Shepherd's Bush, M.E. standing with legs apart 40/30 FAITHFULL MARIANE" London, U.K. 7/12/95" Shepherd's Bush, M.F. Yeth Thands by her face 40/30 FISH "Brusses, Belgium, 3/16/92" Vooruit Gent Hall, drawing of buil & Fish logo 3/9/27 FOREIGNER "Sindelfingen, Germany, 4/17/82" German poster has date. Liggo & says 'Urgent' 24/36

FURCTIONER Sindermingen, Jermany, 4/17/82 German poster has date, logo & says "Urgent 2436 FOREIGNER & THE DOOBIE BROS "Aschaffenbach, Germany, 3/27/93" German concert poster has Foreigner group 2436 \$17 GARBAGE "German 1996 Tour" 3 German dates & singer crawling by star 2436 GARFLUKEL, ART "London U.K., 10/17/95" Royal Festival Hall face shot next to his name 40x30. JEFFERSON STARSHIP "Koln, Germany, 3/9/93" band name surrounded by stars 2436

JEFFERSON STAKSNIP Rolin, Germany, 373733 Uanu name surrows 520 Stars 2435 JOHN, ELTON "Dortmund, Germany, 6/1/92" German tour, Elton in suit & the with arm out 24356 JOHN, ELTON "European Express 1984 Tour" shows front of truck and piano keys 33x47 JOHN, ELTON "19/9 European Tour" Elton at piano with Ray Cooper 40x35 30

Sau JUNGLE BROTHERS "German 1990 Tour" lists German tour dates & band's face by line 24/36

faces by lion 24x36 \$15 KING, B.B. "German concert poster 3/90 B.B. with guitar, both hands by his ears 24x35 KISS "Barcelona, Spain, 6/30/96" giant poster of group in make-up 40x55

MAYERICKS 'Barcelona, Spain, 2/10/95' group standing by horizonta bars 27,38
 Araba Standard St

40x30 MOTORHEAD "Brixton, U.K., 6/11/95" skull logo over concert info 40x30

MOTORHEAD "London, U.K., 6/19/95" 3 skulls over concert info 40x30

NEW ORDER/SONIC YOUTH/PORNO 'St. Gaarhausen, Germany, 7/10/93 band names over concert into 243/5 NINE INCH NALLS 'Brusses, Belgium, 5/28/93'' concert poster shows "NIN" logo over purple 39x27 S20

FRANCE PROMO POSTERS BEATLES "25th Anniversary 1962/87" shows their 4 faces by guitar neck, \$30

BEATLES "25th Anniversary 1952/or Single Anniver

MARILLION "French Concert Poster" boy with bird on arm, above tour dates \$25

16x24 ROLLING STONES "Tattoo You" Keith's tattooed face from back cover 30-20

20x30 \$35 ROLLING STORES "Undercover" nude girl with group shots covering her \$35 \$30 \$30

20x30 ROLLING STONES "Rewind Best Of 1971-84" cover artwork above song \$30

titles 15x23 \$457 ROSS, DIAMA "Swept Away" Diana wearing silver pants 20x30 \$25 YAUGHAN, STEVIE RAY "Pans L'Olympia, 9/23-24/86" Stevie with gutar by shack 30x20 \$40

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ROLLING STONES "Rewind Best Of 1971-84" cover artwork above

shack 30x20 SPAIN PROMO POSTERS CRANBERRIES "No Need To Argue" band sitting on sofa 30x30 LAUPER, CYNDI "12 Deadly Cyns" CD cover artwork 30x30 MADDINA "Bedgime Stories" CD cover artwork 30x30 O'CONKOR, SINEAD "Universal Mother" CD cover artwork 30x30 PINK FLOYD "Division Bell" CD cover artwork 30x30

GOLDMINE #485

Natalie

NATALIE IMBRUGLIA

BEATLES

THE BEATLES

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DIAMONE

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JANET JACKSON

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27

CURSE

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CLOONEY, GEORGE "NW Magazine" George looking over shoulder 16x23 COOPER ALICE "Hot Metal" 1990 shot of Alice with dagger 16x23

COUPER, ALICE INCLINE IN 1930 SING OF ALL OWING DAgger 19625 COX, COURTNEY "Who Magazine" Courtney's smilling face 16x22 COX, COURTNEY "TV Guide" Courtney's head resting on pairm 16x23 CRAWFORD, CINDY "Woman's Day" Cindy smilling with arms folded

CRAWFORD, CINDY "Elle" Cindy in lowcut top 16x21 CRAWFORD, CINDY "Bule" Cindy smiling 17x24 CRUISE, TOM "Who" from hugging Nicole Kidman 16x22 DIVIS, GETAM "TV Times" Cina in blond hair smiling 16x23 DIAZ, CAMERON "Elle" Diaz in white with head turned 16x22 DIAZ, CAMERON "Rew Yoman" Cameron's smiling 16x17x22 DIAZ, CAMERON "New Yoman" Cameron's smiling 16x17x22 DIAZ, CAMERON "New Yoman" Cameron's smiling 16x17x22 DIAZ, CAMERON "New Yoman" Cameron's smiling 16x17x22 DIAZ, CAMERON "Realy Magazine" Cameron in revealing silver min (17x22

DOHERTY, SHANNEN National Enquirer" Shannen next to her

DURENT, SHARKEN "Norman's Day" Shannen smiling 18x23 DORESNER, FKAN TV Guide "Fran smiling utth hand's to wast 15x23 DRESNER, FKAN TV Guide "Fran smiling with hand's to wast 15x23 DRIVER, MINNIE "In Style" Minnie in long ruby red dress 16x22 DUCHOVIY, DAVID "NW Magazine" David in surt next to Tea 16x22 ELECTRA, CARMEN "Max Magazine" Carmen in low-cut leather 16x22.

EMMETT, BELINDA "Who Magazine" Emmett in pink sweater & white

16x22 EVANGELISTA, LINDA "Elle" Linda smiling 16x22 FENN, SHERILYN "HQ Magazine" Fenn standing in lowcut black

17x23 FINH, TIM & NEIL "Listener Magazine" Tim & Neil smiling 16x23 FLOCKHART, CALISTA "Who Magazine" 2 shots of Calista as Ally

Emmys 16x22 FLOCKHART, CALISTA "Who Magazine" Calista face shot & at Er

Awards bizer "TV Guide" Ford in tux next to Julie Ormond 15x23 FORD, HARRISON "TV Guide" Ford in tux next to Julie Ormond 15x23 FRIENDS "New Idea" shows the three female actresses 15x21 FRIENDS "New Idea" shows the three female actresses 15x21 GIBSON, MEL "New Idea" Mel smilling in blue jean shirt 15x23 GIBSON, MEL "New Idea" Mel smilling in blue jean shirt 15x23 GIBSON, MEL "New Idea" Mel smilling in blue jean shirt 15x23 GIBSON, MEL "New Idea" Mel smilling in blue jean shirt 15x23 GIBSON, MEL "No Jude" Forder hugging Mel 15x21 GRANT, HUGH "Woman's Weekly" Hugh in white shirt & black coat

GRIFFITH. MELANIE "Who Weekly" Melanie in white outfit 16x22 GUBBAY, DONNA "Max" Donna in revealing black mini dress 15x22 HANKS, TOM "TV Guide" Tom as astronaut, also shows rocket 16x23 HARRELSON, WOODY "TV Guide" Woody with glasses from "Natura

ers" 16423 HATCHER, TERRY "TV Week" Terry's face looking over shoulder 17x23 HATCHER, TERRY "TV Gude" Terry & Dean Cain as Superman 16x23 HUNTER, RACHEL "Woman's Day" Rachel lying next to her 2 kids 16x23 HUNTER, RACHEL "Woman's Day" Rachel wearing sexy dress, sho legs 16x21 HUNTER, RACHEL "Woman's Day" Rachel in sexy leopard print jum

HURLEY, ELIZABETH "Woman's weekly" Liz sitting wearing black 16x21 IMBRUGLIA, NATALIE "Rolling Stone" standing with hands in pocket JACKSON, MICHAEL "Woman's Day" Lisa Marie hugging MJ 16x21 JACKSON, MICHAEL "New Idea" MJ walking with Lisa Marie in

16x21 JACKSON, MICHAEL "Woman's Day" MJ with Lisa & her 2 kids 16x21 JACKSON, MICHAEL "Who Weekly" MJ face next to Lisa, says "The H

mooners" 16x22 KIDMAN, NICOLE "TV Guide" Nicole resting on sofa 16x23 KIDMAN, NICOLE "Woman's Weekly" Nicole hugging Tom Cruise fro

 hind [6x2]
 1

 KIDMAN, MICOLE "New Idea" Nicole's smiling face 16x21
 1

 LAWLESS, LUCY "Rolling Stone" Lucy in angel wings 17x21
 1

 LEE, TOMMY "Who" Tommy's face & Pam Anderson with baby 16x22
 \$20

 LOCKLEAR, MEATHER 'New Weekly' Heather next to Pam Anderson
 1

low-cut top 15x21 LOCKLEAR, HEATHER "New Idea" Heather's smiling face 16x21 LOCKLEAR, HEATHER "Woman's Day" Heather by water in p

LOPEZ, JENNIFER "NW Magazine" Jennifer showing midriff 17x23

LUMLEY, JOANNA "TV Guide" Joanna in pinstripe suit leaning agains

\$25

SHIELDS, BROOKE "Sport" Brooke wearing olympic sweatshirt 16x22

SHIELDS, BROOKE "Woman's Weekly" Brooke standing by Andre Aga 16x22 \$15 SORBO, KEVIN "TV Guide" Kevin as Hercules holding wood log 16x23 \$15 SPICE GIRLS (GINGER) "Who" 2 shots Ginger in outfit & Gen in coal

16:22 STEWART, ROD "Woman's Day" wedding picture of Rod & Rachel Hu

16x21 STEWART, ROD "Woman's Weekly" Rod walking with pregnant Rachel \$15

Hunter 16x21 STONE, SHARON "Who Magazine" Sharon in wedding gown with hubbin \$10

AUSTRALIAN & NEW ZEALAND PAPER GOODS

AUS INALLAR of HET LEVEN of the promo paper items. Listed below are handbills and other promo paper items. BEE GEES "1999 Concert in Sydney" trio wearing sunglasses, above sta-dium 4x8 CAPERCALLLE "Australian 1998 Tour" group above venue dates 6x8 CAPERCALLLE "Australian 1998 Tour" group above venue dates 6x8 CAREY, MARIAH "#1's" Mariah in mini, lists songs & bio 8x11 DIAMOND, NEIL "New Zealand 1996 Concert" Neil with hands clasped 8x11 \$10

8x11 . JEWEL "Spint" postcard of Jewel's head on paim 4x6 KOTTKE, LEO "Australian 1998 Tour" Leo with guitar, dates & bio 4x8 MICHAEL, GEORGE "The Best" shots of George, songs & CD covers 8x

SPRINGSTEEN, BRUCE "Tracks" postcard of 70's Bruce on sofa 6x6 YOUNG, NELL "Year Of The Horse Movie" shots from the movie 8x11

World Radio History

NEWTON-JOHN, OLIVIA "The Main Event" ONJ, John Farnham, A. Warlow's

16x21 . STONE, SHARON "Woman's Day" Sharon with tossed hair 16x21 STONE. SHARON "TV Guide" Sharon in red robe, arms behind head

SWAYZE PATRICK "Woman's Day" Patrick smiling face 16x21

MANSON, MARILYN "Rolling Stone" Marilyn in gold outfit 17x21 MINOGUE, KYLIE "Woman's Day" Kylie smiling in evening gown 18x23

MINOGUE, KYLIE "The New Weekly" Kylie in sexy red nightie 15x21 MOTLEY CRUE "Hot Metal" group shot from 1990 magazine 16x23 NEWTON-JOHN, OLLVIA "New Idea" Olivia smiling 17x21 PERRY, LUKE "TV Guide" Luke dressed as a cowboy 16x23. PEIFFER, MICHELLE "Who Magazine" Michelle in low-cut black

MacPHERSON, ELLE "Woman's Day" Elle in bikini top 18x23 MADONNA "Who Weekly" Madonna in concert singing, from 1993 16x27

16x21 MacPHERSON, ELLE "New Idea" Elle on floor in jeans & white shirt 16x2 \$1

Duke Ellington to be celebrated in yearlong festivities



NEW YORK — April 29, 1999, marks the 100th anniversary of the birth of Edward Kennedy "Duke" Ellington. Born in Washington, D.C., he began studying piano at age seven, inspired by the blues and stride piano playing of James P. Johnson, Willie "The Lion" Smith and Fats Waller. In 1923, he moved to New York City, and a short while later, formed his first group, the Washingtonians. He later formed the Duke Ellington Orchestra, which by 1930 included 12 musicians and had been involved in a series of radio broadcasts, film appearances and recordings.

To celebrate the anniversary of the birth of this musician and composer, Jazz at Lincoln Center has organized a massive celebration of the man and his music. The yearlong program of more than 400 film screenings, lectures, conferences, seminars and concerts kicked off Jan. 14 at Lincoln Center with a "Jazz Talk" that included drummer Louie Bellson, saxophonist/clarinetist Harold Ashby, bassist Aaron Bell, vocalists Al Hibbler and Dolores Parker Morgan, trombonists Vince Prudente and Monsignor John Sanders, and vocalist/songwriter Joya Sherrill, who wrote the lyrics to "Take The A Train."

The Lincoln Center Jazz Orchestra, under the direction of trumpeter Wynton Marsalis, performed more than 120 concerts in 100 cities in 1998, according to Jazz at Lincoln Center executive director Rob Gibson. To coincide with the Ellington centennial program of events, Jazz at Lincoln Center has published its first book, Jump For Joy, a collection of essays and previously unpublished photographs of the composer. The book includes reminiscences about Ellington from Sidney Poitier, Tony Bennett, Maya Angelou, Lionel Hampton, Diahann Carroll and others.

Commenting on the ice storm going on outside, Marsalis told the crowd before launching into a performance with the Hall High School Jazz Ensemble from West Hartford, Ct., "It can't make up its mind what it wants to do today, whether it wants to rain or sleet or snow. But with this band, we know what we want to do, and that is swing."

A Jazz Talk called "Happy Reunion: Memories of Duke," was a historic gathering at Lincoln Center's Avery Fisher Hall that brought together 17 former members of Ellington's orchestra for an evening of reminiscences and funny stories. The talk was followed by a rent party-styled jam session upstairs at the Kaplan Penthouse at Lincoln Center. There, while the wine and hors d'oeuvres flowed freely, drummer Bellson sat in with a small group led by Marsalis, as did vocalists Hibbler, Morgan and Sherrill, among others. The songs were, of course, all Ellington compositions.

Marsalis told the assembled crowd at "Happy Reunion: Memories of Duke," that it was no easy feat getting the 17 alumni of Ellington's Orchestra together for the evening of Jan. 14.

"I want you all to think of this as a downhome family reunion," he said, in introducing Ashby, Bellson, Bell, Grayson, Hibbler and other Ellington alumni.

At the Jazz Talk, he noted that blues was central to Ellington's compositions. "Ellington embodied the spirit of the blues," Marsalis noted, "in that the blues is an affirmation in the face of adversity."

Several years ago at a reception for Marsalis in New Brunswick, N.J., I was part of a conversation with a middle-aged woman who admitted to Marsalis she knew nothing about jazz. She asked Marsalis where she should start and what albums she should buy.

"Buy some Duke Ellington," he told her. "You could listen to nothing but Duke Ellington for 10 years and you'd be far from finished."

Thankfully, the man recognized as the single most important composer in the history of jazz will be celebrated at numerous concerts, lectures and film showings at Lincoln Center. Here are the highlights:

Feb. 18 and Feb. 19: Marsalis' father, Ellis, a piano player, will fly up from his home in the Crescent City to deliver two concerts featuring his favorite Ellington compositions. Ellis Marsalis performs shows at 8 p.m. on both nights in the Kaplan Penthouse in the Rose Building.

Feb. 22: "The Ellington Lecture Series" presents "Insights on the Blues," led by David Berger with Wynton Marsalis, at 7 p.m. in Morse Hall at the Juilliard School.

Feb. 25 and Feb. 27: "Jump For Joy — John Lewis Plays Ellington" a concert featuring the Lincoln Center Jazz Orchestra conducted by John Lewis, at 8 p.m. both nights at Alice Tully Hall.

Feb. 27: "Jazz For Young People," "Happy Birthday To Duke" hosted by Marsalis with guest artists, at 11 a.m. and 1 p.m. at Alice Tully Hall.

March 4: "Jazz On Film" presents "Sing A Song of Ellington" hosted by Robert G. O'Meally, Columbia University professor, at 7 p.m. and 9 p.m. at the Walter Reade Theater.

March 22: "Ellington Lecture Series" presents Mark Tucker in "Ellington at the

Piano," at 7 p.m., Morse Hall, The Juilliard School, next to the Lincoln Center campus.

March 25 and March 26: "Piano Masters Play Ellington" featuring Tommy Flanagan, solo piano, at 8 p.m. both nights at the Kaplan Penthouse.

April 8: New York Philharmonic and Jazz at Lincoln Center: "Uptown Blues — Ellington at 100," featuring the New York Philharmonic under the direction of Kurt Masur and the LCJO under the direction of Marsalis, at 8 p.m. at Avery Fisher Hall. A pre-concert lecture with Dr. Aaron Bell, interviewed by Rob Gibson, at 7 p.m.

April 29: A gala concert planned at Lincoln Center's Avery Fisher Hall, at 8 p.m. will include a high school jazz band competition and festival, opening night banquet and jam session.

May 1: Fourth Annual 'Essentially Ellington' High School Jazz Band Competition and Festival, finale concert featuring the top three placing bands and the LCJO with Marsalis, at 7:30 p.m., Avery Fisher Hall.

May 12: A special broadcast of "Great Performances" on Thirteen/WNET, "Swingin' With The Duke: Lincoln Center Jazz Orchestra with Wynton Marsalis." Check local listings.

May 13 and May 15: Lincoln Center Jazz Orchestra, "America in Rhythm and Tune," at 8 p.m., Alice Tully Hall.

There's plenty more Ellington music, discussion and film screenings to come throughout the 1999-2000 season, most of it at in various locations around the Lincoln Center complex.

There will also be plenty of chances to catch the Lincoln Center Jazz Orchestra on the road, as their 1999 tour includes stops throughout California and the West, the Midwest and the East Coast.

For ticket information, LCJO tour itineraries and reservations, call the Jazz at Lincoln Center Hotline at (212) 875-5299 or visit www.jazzatlincolncenter.org, the organization's web site.

— Richard J. Skelly

Spinners show features classics

During their 1970s hit-making heyday, The Spinners were one of a mere handful of legitimate challengers to The Temptations as the complete R&B vocal group package.

The Spinners' tight harmonies were razorsharp and rich as a creamy milkshake. The group was blessed with two sharply contrast-



ing lead singers whose front work seared the soul and their gliding choreography kept them constantly in motion as soon as they hit the stage.

It's now a quarter

century later and the quintet remains immaculate. The group's Jan. 15 show at Chicago's House of Blues was a nonstop parade of mega-hits performed as though each was riding high on the charts, betraying no hint of the malaise that creeps into many acts who have reprised their dusties for decades.

Fate has been kind to The Spinners. Four original members — lead tenor Bobbie Smith, tenor Billy Henderson, baritone Henry Fambrough, and bass Pervis Jackson — remain in the group. Powerhouse co-lead John Edwards, who replaced the late Philippe Wynne in 1977, was on board as far back as their rousing million-selling medley "Working My Way Back To You"/"Forgive Me, Girl." Contrast that with the Tempts' ranks, decimated by death and discord until only Otis Williams remains from the same era, and it's apparent just how special this lineup is.

Entering the proscenium to the strains of the 1972 Philly soul smash "Could It Be I'm Falling In Love," the group was decked out in matching black uniforms with flashy gold brocade decorating the shoulders. Smith's mellifluous tenor — he took lead honors on the 1961 hit, "That's What Girls Are Made For" — was out front for most of the song, but Edwards cut loose with some gospel-fired pyrotechnics toward the end that brought the packed house to a boil.

Edwards displayed his versatility by faithfully reproducing the sound of ex-Spinners lead G.C. Cameron on a reprise of their Stevie Wonder-penned 1970 Motown hit "It's A Shame." His delivery on their disco-tinged revival of Sam Cooke's "Cupid" (paired with World Radio History



"I've Loved You For A Long Time") hinted strongly at Cooke's influence.

Most of the hour-plus show was reserved for the Thom Bell-produced Philly soul classics that made the Spinners a household name during the '70s. Smith deftly skipped across the sensuous rhythm-powering "I'll Be Around," the group synchronized in perpetual motion around him.

"Mighty Love," "The Rubberband Man" (each Spinner dancing with large elastic bands, just as the group did on American Bandstand in 1976), "One Of A Kind (Love Affair)," and "Games People Play" (Jackson's floor-rumbling interjections during the last invariably elicited screams from the audience) all received fine treatments, supported by the group's tight five-piece band. Edwards captivated the house during the dramatic ballad, "Love Don't Love Nobody" and "Sadie," a nostalgic ode to motherly love.

The Spinners are undeniably an R&B institution, yet they work as hard and sound as terrific today as they did 25 years ago.

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The people, the places, the trivia

On tour with Buddy Holly G

by Bill Griggs

Buddy Holly's first public performance was in 1941 when he was five years old. It was a talent contest held in the school located in the tiny town of County Line, about 30 miles northwest of Lubbock.

His older brothers, Larry and Travis, were planning to perform at this talent show and a musically naive Holly begged to go along with his toy violin. So he wouldn't "disturb" his two brothers during their performance, they had greased the bow so he wouldn't make any noise.

The judges and the spirited crowd, however, thought Holly looked so cute on stage, fiddling away desperately trying to make music, that they awarded him the \$5 first prize. (Buster Embry, who took second prize that evening and won \$3, had won the talent contest the previous time it was held. He said that Holly "did more hollering than singing" because of his age. Embry also said he was upset that a five-year-old upstaged

him!)

This certainly can not be called a tour, but it was Holly's first public performance. As we all know, he would do many more. As a matter of fact, including television appearances, Holly performed in public more than 540 different times, averaging one performance for every day of his entire public carcer! How many other artists can boast of a record like that?

Holly began singing and performing on stage for junior high school assemblies and the like in 1950. After graduating from Lubbock High School in 1955, he already had performed on local radio and television with live performances and had opened several times for touring artists such as Elvis Presley and Bill Haley when they came to Lubbock.

The Faron Young Tour --- 1956

Holly's first real tour took place with

World Radio History

Faron Young in May 1956, shortly after Holly's first record was released by Decca ("Blue Days Black Nights" b/w "Love Me"). Only three dates for this tour are known, May 6, 7, and 10. Holly opened the show and introduced his "group" as the Two Tones (Sonny Curtis and Don Guess). It was reported that Holly received \$10 per day on this three-day tour. He traveled from venue to venue in his parents' 1955 Oldsmobile.

With Young as the headliner, other artists came and went. It has been reported that Sonny James was on this tour, but existing newspaper clippings have no mention of him.

Sunday, May 6, found the group at the Municipal Auditorium in Oklahoma City. The other artists performing included Ray Price, Red Sovine, Jimmy and Johnny, and the "extra added autractions" of Carl Perkins, Tommy Collins, and Buddy Holly. It's interesting that the promoters spelled Holly's last name as "Hollis" in the ads. On Monday, May 7, they performed at the Municipal Theater in Tulsa, Okla. The ads for this date correctly listed Holly's last name as "Holley."

May 10, a Thursday, found them in Odessa, Texas, performing at the Broncho Stadium. Although Holly had been listed last at the first two venues, he was listed fourth in Odessa, above Ray Price. His last name was listed as "Holly" which was incorrect, as he hadn't yet dropped the "e" from his last name. Carl Perkins and Red Sovine were missing from the ads for this date. while Gordon Terry, Tom Pritchard, Joe Vincent, and the Grand Ole Opry Country Deputy Band were added.

Tickets in Odessa were only 50¢, but Richard Porter, who was there, stated that the stadium was only about a quarter full. Perhaps that was the reason for the short tour — a poor turnout.



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20 CAPTAIN BEEFHEART AND THE MAGIC BAND East" (VIP-4105) Rare w/OBI M./M.
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Vinyl Promo w/DBI, M/M 34. ODSTELLO, ELVIS "This Years Model" (P-10 Promo WLP w/DBI, M.-/M-35. CREAM "Best Of" (MW-8655/6) Rare Japan (LPs w/Naprificent Cover (Nc OBI) M.-/M-36. CREAM "Live Cream" (MWA-7C06) w/OBI M/M

37 CREEDENCE CLEARWATER REVIVAL "The Albert Hall Concert" (VIP-6753) WLP Promo

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 35
 33 DENVER, JOHN "Seasons Of The Heart" (RPL-9/8 Promo WLP W/OBI. M. M.
 44 DERRINGER, RICK "The Glass Derringer/Dick GI (AW-1027) Rare Promo W/OBI. M.-M.
 35
 35 DIRE STRAITS "Brothers In Arms" (28PP-1005 OBI. MM.

OBI. M/M 46. DOOBIE BROTHERS, THE "Takin' It To The Stree 100152W w/OBI. M/M 47. DYLAN, BOB "Empire Burlesque" (28AP-3050) Rare Advance Promo Only Test Pressing & Sheet

48. DYLAN, BOB/THE BAND Before The Flood

2348/9) 2 LPs w/OBI. M/M 4* EAGLES Hotel California* (P-102214) w/O Poster M./M-50 EAGLES, THE Desperado (P-10047Y) w/CBI (P-102214) w

LASTON, SHEENA, "Jake My Time" (EMS-9101)
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 FACES A Ned Is Goad As A Wink" (P-4523W)

55 FIXX THE "Phantoms" (VIM-6330) w/081 M-/

56. FLEETWOOD MAC Fleetwood Mac (FCPA Rare Japan Only For Club Issue 1978 w/Aw Cover! M-/M-57 FLEETWOOD MAC Tusk (P-5571-2W) 2 LPs w/OBI

58 FOGERTY, TOM Deal It Out" (VIP-6806) WLP 59 FOREIGNER 12 Classics (PS-262) Rare

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61 FRAMPTON, PETER Trainport (\$50.00) nat w/OBI M-/M-62. FRANCIS, CONNIE "All About" (SMM-9001/2) Rare Store (\$10.000) 12 Ps w/Great Caver! M/M \$100.000 Original 2 LPs w/Great Covert M/M 63 FRANCIS, CONNIE Country & Western Gold (MM-3004) w/0B1 M M-64 FRANCIS, CONNIE Greatest Hits By Ja (30MM-9263/4) Rare Japan Only 2 LPs w/C

(Holly from page 30)

Shortly after that three-day tour was completed, Holly wrote a letter to the promoter, A.V. Bamford, as follows:

"Dear Mr. Bamford,

I would like to thank you for the tour you put my band and myself on last spring. We enjoyed it very much. It was our first tour of that sort and we were just a little 'green' at it, but I believe it helped us in every respect. Ray Odorn is a fine person to work with and he helped us a lot.

I have talked to some friends that were traveling up around the northeastern part of the country this summer and they said my record ('Blue Days, Black Nights', 'Love Me') was very popular around Washington D.C. and through Missouri. I thought I might offer the suggestion that if you could put us on a tour it might help you as well as us if you would book us a few places where our record is most popular. We have a better act made up now and we will certainly appreciate anything you can do for us.

Thanks again for the help you've given. Sincerely, Buddy Holly"

The Hank Thompson Tour - 1957

Bamford did put Holly on another tour, a 15-day one in January 1957 with Hank Thompson headlining. Additional artists on that tour included Wanda Jackson, Mitchell Torok, Hank Locklin, Cowboy Copas, George Jones, and Justin Tubb.

Holly was again backed up by Curtis and Guess. Guess, now deceased, once stated that they had backed up some of the other artists and, at one venue while backing up Jones, someone recorded them. However, such a recording has never turned up.

After the tour, Thompson signed a photo of himself for Holly and wrote, "To My Good Friend Buddy."

The 15-day tour went through the South, beginning on Jan. 9 in Little Rock, Ark., then traveling through Louisiana, Alabama, Florida, Georgia and South Carolina, and ending in Memphis, Tenn., on the 23rd.

From a postcard Holly sent his parents Jan. 19, it is obvious he was again driving from venue to venue.

"Dear Mother & Dad.

Just a line to let you know we are all fine and dandy (Jim Dandy). I won't write much as I will call you tonite, probably. We are having a big time but the driving is pretty tiresome, a little homesick in a way too. Anyhow we will end up in Memphis on the 23rd. Probably get home the 24 (25 at the latest)."

Up to this point, Holly was still performing country music with some rockabilly thrown in for good measure. He had been released from Decca Records, after having three recording sessions with them. They really didn't know what to do with him musically. Holly now turned to rock 'n' roll. He previously had made some demos at the Norman Petty Recording studio in Clovis, N.M., where he had the freedom to experiment with his music. (Petty charged by the session, not by the hour, so the creative juices could flow.)

Putting together a new band, Holly made an appointment at the Petty Studios for a

recording session in February 1957. The result was a new version of "That'll Be The Day" that began climbing the charts during late summer. He and his new band, now named The Crickets, also got their taste of the big Eastern cities with a new tour that would begin in August.

The "Black" Tour — 1957

It wasn't actually a tour but rather a week each at three theaters in three different cities. The problem was that the promoter, Irving Feld of Super Attractions Inc., believed that the group was black, so Buddy Holly and The Crickets were booked on the so-called "Chitlin Circuit." They would perform Aug. 2-8 at the Howard Theater in Washington, D.C.; Aug. 9-15 at the Royal Theater in Baltimore, Md.; and Aug. 16-22 at the famed Apollo Theater in New York City. They would be paid \$1,000 per week, and transportation was furnished from New York City to the three venues. [There is a chance that Mr. Feld knew about the Dean Barlow Crickets, a black R&B group from a few years earlier, and perhaps thought that was who he was hiring.]

With their families driving them to the airport in Amarillo, Texas, the boys would then fly to New York City on Trans World Airlines. Their tickets cost \$81.40 each and the total weight of their baggage (their instruments, etc.) was 336 pounds!

In preparation for their first tour, Petty prepared a one-page typed sheet and gave a copy to each member, which stated the following:

"Be at the Amarillo Air Terminal Sunday evening July 28th at least by 6:30 to check reservations and to check baggage. Take enough cash along to pay for excess weight and meals between flights. Take about \$30-\$40 cash... the rest in Travelers Checks. Be sure to take all available identification for each member of the group.

Sign only engagement contracts and nothing more. Take extra sets of guitar strings, drum sticks, head, etc. Take out floater insurance for entire group with everyone's name on the contract. Be sure pack records with clothes to take on trip. Take all available clean underwear...and other articles for use on trip.

When you get to New York... take a cab directly to the Edison hotel and check in there. We will see you about noon of that day.

Get at least two dozen Dramamine tablets... and take one tablet at least 15 minutes before departure. Make out trip insurance to your parents. Take at least 25 feet of extension cord. Take small shine kit for trip. Toilet articles of your choice. Get telephone credit card and carry with you. Take a small bible with you and READ it. Get hotel credit cards or at least make application for same. Be sure to get and keep receipts for all money spent. Be sure to send money back to Clovis for bank account."

Buddy Holly and The Crickets arrived in New York City and took a cab to the Hotel Edison. They were in rooms 619-621. The charge was \$27.70 per day.

This tour never had a formal name as it consisted basically of three bookings, back to back. Among Holly fans, it's become known simply as "The Black Tour."

Headlining at all three theaters was Clyde McPhatter. The other artists were the Cadil-



The demo disc for Holly's "Send Me Some Lovin"

lacs, Otis Rush, Edna McGriff, the Hearts, and Oscar and Oscar. [The G-Clefs performed with them at the Apollo Theater only.]

The 1978 movie *The Buddy Holly Story*, and the current play *Buddy*, both included hilarious scenes pertaining to the "surprise" of a white group appearing at the Apollo Theater in 1957. This is a misnomer. The "surprise" took place at the Howard Theater in Washington, D.C., and by the time the group arrived at the Apollo two weeks later, everyone knew the "white boys from Texas" were coming to perform.

The group arrived at the Ambassador Hotel in Washington, D.C. on Aug. 1 and stayed in suites 919 and 920. The newspaper ads for the Howard Theater performances showed these West Texas newcomers receiving second billing, topped only by McPhatter.

Aside from the catcalls and other things yelled at the "white boys" on stage at the Howard, there were a couple incidents in Washington, D.C. On the third day, Aug. 4, Holly lost his voice to laryngitis and Niki Sullivan, the rhythm guitarist, had to sing for him. The audience was informed that Holly would not be doing the singing, and all went well.

Niki had bad luck on the 7th. He had purchased a brand-new blonde open-hole Gibson electric guitar before the beginning of the tour, and it was stolen. He had to borrow a guitar from a member of the house band. He bought a new sunburst Gibson guitar when he arrived in Baltimore two days later.

While in Washington, D.C., the guys rented a car from Hertz for four days and managed to drive 328 miles sightseeing in between performances. The total charge for those four days was \$81.39.

Immediately after the guys performed

their final show at the Howard, they left for Baltimore, arriving at the Southern Hotel at two o'clock in the morning. They were booked into rooms 334 and 336, each room costing \$84 for the week. Now they would spend a week performing at the Royal Theater.

During his stay at the Southern Hotel, Holly wrote another letter to his parents saying he didn't like Baltimore and stating, "I think this is a terrible place."

While on this tour, their song "That'll Be The Day" kept climbing higher and higher on the national chart. On Monday, Aug. 12. Decca Records released the 1956 version of "That'll Be The Day" in order to capitalize on the huge hit Brunswick Records was having. As the Brunswick version was already selling very well, the Decca version sold poorly, never charted, and is quite rare today.

The week in Baltimore was fairly routine. They checked out of the Southern Hotel, paid their \$9.23 in laundry charges, and Holly tipped the valet \$5.

The first thing they did after arriving in New York City was to rent a bass fiddle for Joe B. Mauldin. It was provided by Manny's Musical Instruments on West 48th Street and shipped to the Apollo Theater where owner Bob Shiffman signed for it. The one week's rental cost \$15.45 with tax.

The group immediately went to the Apollo as rehearsals were taking place. When they arrived, they received a couple of messages. Publisher Murray Deutch had sent a telegram that read "Congratulations and welcome back. I know you will knock them dead. Regards, Murray Deutch." General Artists Corporation left a message that they owed GAC \$100 commission for the booking.

There had been some controversy



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NATADETH . 2 Y S

(Holly from page 32)

pertaining to the hotel at which Buddy Holly and The Crickets stayed while performing at the Apollo. It had been suggested that as they were "white," they stayed somewhere downtown. Recently discovered receipts show the group stayed at the Theresa Hotel, located at 125th Street at 7th Avenue, right across the street from the Apollo! They stayed in rooms 729 and 731. For the week, they paid \$76.65.

Sullivan stated at a later date that the reception of the group at the famed Apollo was not really nice. The first two days, catcalls came continuously from the hard-to-please audience.

"On the first day," Sullivan said, "a very large woman in the front row yelled out, 'You better sound like your records.'" For the first time in their short career together as The Crickets, they were worried. Holly saved the day. On the third day, just before the curtains parted, he told the group, "Let's do Bo Diddley. If that's what they want, let's do it." Holly played the song, the guys offered musical support, and Holly began prancing around the stage. The audience began clapping, then cheered. The "white boys from Texas" had made it!

There was one problem that was rectified on Aug. 19. When the guys had completed their one-week engagement at the Royal Theater in Baltimore, they left one of their amplifiers behind. It was shipped, collect, via the Railway Express Agency from the Royal Theater to "Buddy Holly c/o Theresa Hotel, 125th Street at Seventh Avenue, New York City." The value had been declared as \$125 and the amplifier, described on the receipt as a "case," was delivered to the Theresa Hotel on this date at 12:30 p.m.

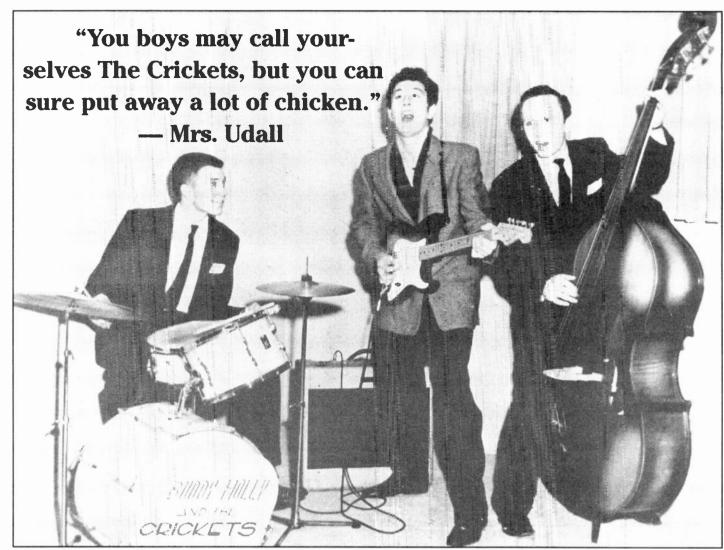
They must have been doing pretty well by this time because Holly was asked to sign a General Artists Corporation contract for he and The Crickets to appear at the Paramount Theater in New York City for 10 consecutive days beginning on Aug. 30. They'd perform 29 shows per week. The wage agreed upon was minimum union scale.

On Tuesday, Aug. 20, probably to celebrate their good fortune, they decided to see the movie *The Pride And The Passion*, starring Cary Grant, Frank Sinatra, and Sophia Loren at the Capitol Theater located on Broadway at 51st Street.

After their week was completed the evening of Aug. 22, the guys booked themselves into rooms 505 and 515 of the Hotel Forrest, located at 224 W. 49th Street.

The very next day, a "Buddy Holly and The Crickets" checking account was established at the Clovis National Bank by Petty so the funds earned on these tours could be deposited. (Trivia: The account number was 95-30/1122. The account was opened with a \$500 deposit, and the very first check was written to Holly's mother for \$175 with a notation that it was for a payment on Holly's car.)

While waiting for the start of the Paramount shows, the group made a couple of television appearances. On Aug. 26, they traveled to Philadelphia and appeared on *Dick Clark's American Bandstand* television show at 2:30 p.m., performing "That'll Be The Day." The group received \$332 for that



Buddy Holly and The Crickets in 1957 shortly before the release of their first hit record, "That'll Be The Day."

appearance. The following day, they appeared on *The Ted Steele Show* at 5 p.m. in New York City.

It was at this time that they transferred to the Hotel Edison, off Broadway, and this would become their New York home from now on.

The Alan Freed Holiday Show - 1957

The Alan Freed Holiday Show was scheduled to run for 10 days from Aug. 30 through Sept. 8 at the Paramount Theater. Performing was Little Richard, The Del Vikings, The Diamonds, Mickey & Sylvia, the Moonglows, the Five Kevs, Buddy Holly and The Crickets, Larry Williams, Jo-Ann Campbell, Shaye Cogan, Ocie Smith, the Cleftones, Jimmie Rodgers, plus Alan Freed's Big Rock 'n' Roll Orchestra featuring Sam "The Man" Taylor, "Big" Al Sears, and King Curtis.

A "rehearsal schedule" for the show contained notes on how to play the various songs being performed by the artists. Although each artist may have performed other songs, here is what was listed for each artist in the order of their performance: Cleftones ("Hey Babe" "Little Gir! Of Mine"): Ocie Smith ("Too Many"); Diamonds ("Zip Zip," "Little Darlin"); Shaye Cogan ("Pathway To Sin," encore); Larry Williams ("Short Fat Fanny"); Mickey & Sylvia ("Love Is Strange"); Jimmie Rodgers ("Honeycomb"); Tune Weavers ("Happy Happy Birthday Baby") [although the Tune Weavers were listed on the schedule, they obviously either didn't appear on the show or did not receive billing if they did]; Five Keys ("Ling Ting World Radio History

Tong," "The Verdict," "Boom Boom," "Face Of An Angel"); Jo Ann Campbell ("Beg Your Pardon," "Come On Baby," encore); Crickets ("That'll Be The Day")' Moonglows ("The Beat Of My Heart," "Shoo Doo Be Doo," "Sincerely," encore); Del Vikings ("Come Go With Me," "Whispering Bells," "Cool Shake," encore); Little Richard — five numbers.

Nervously waiting with expectation of their first show at the Paramount, Alan Freed came backstage to offer advice and pose for a picture with the group. When their name was announced, they performed to a typical screaming congregation of New York teenagers.

Aug. 31 was Jerry Allison's 18th birthday. Though they were performing many shows each day, the guys found time to decorate a birthday cake and surround it with candy pieces and lollipops spelling out "Ivan" (Jerry's middle name) in their hotel room for their own private celebration.

Holly's birthday was Sept. 7, and on that day the guys visited the Browning King and Company/London Character Shoes and bought... shoes!

They also spent a lot of time outside the Paramount Theater that day. About six color photos exist of Holly and his group taken on the roof, on the stairwell, and outside by the rear of the Paramount. [Note: Jerry had a black eye from a scuffle with Niki.] One photo was used for the cover of their upcoming *Chirping Crickets* album, another on the back of the 1983 *Buddy Holly* — For The First Time Anywhere album, another for the 1957 Topps "Hit Stars" bubble-gum card set (#51 of 62). The Biggest Show Of Stars For 1957 Tour

Buddy Holly and The Crickets were contracted to perform on The Biggest Show Of Stars Tour beginning on the 6th, but were committed until Sept. 8 to the Paramount Theater shows and eventually joined the tour on Sept. 9 when it played Norfolk, Va.

At first, the artists participating on this show were Fats Domino, Chuck Berry, The Everly Brothers, Frankie Lymon and The Teenagers, Johnnie and Joe, The Spaniels, Tommy Brown, Paul Anka, The Bobbettes, The Drifters, LaVern Baker, Clyde McPhatter, and Paul Williams.

On this tour, Buddy Holly and The Crickets grossed 512,500. Note that some entertainers listed above only performed part of the tour and others, such as Buddy Knox, Jimmy Bowen, The Diamonds, and Eddie Cochran, were added later. (Trivia: Two Greyhound buses had been chartered to convey the entertainers on this tour. The names of the two bus drivers were Carl Vesterdahl and Tommy Tompkins.)

The tour went fairly uneventfully until the 15th when they were performing at the forum in Montreal, Quebec, Canada. According to an article in the *Montreal Gazette*, Buddy Holly and The Crickets were invited to dinner at the home of teenager Marilyn Udall between the two shows at the Forum. The father of Marilyn's girlfriend, Donna Gosse, was an usher at the Forum and arranged for the girls to meet the group

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(Holly from page 34)

backstage. Marilyn said that after the long overnight bus ride, the group was tired and hungry. She invited them to her house for dinner. They were driven there in George Springate's white 1953 Oldsmobile convertible. Mr. and Mrs. Udall served them a chicken dinner that the guys certainly appreciated. Mrs. Udall commented: "You boys may call yourselves The Crickets, but you can sure put away a lot of chicken."

Meanwhile, their first record release, "That'll Be The Day" was climbing steadily toward the top of the charts. The Sept. 21, 1957, issue of Cash Box magazine displayed a cover photo of Bob Thiele, Norm Wienstroer, and the guys, all pointing to an October calendar with the first day circled. It was captioned: "October 1st, that'll be the day when The Crickets expect to be well over the million mark with their Brunswick recording of - naturally - 'That'll Be The Day.' Above, the high flying group, flanked on the left by Bob Thiele, A&R head of the Coral-Brunswick diskery, and on the right by Norm Wienstroer, National Sales Manager of the same organization, point to the likely date. The Crickets, in addition to achieving the first big hit for themselves with their waxing, have also delivered the first smash seller for the recently reactivated Brunswick label."

Although race relations between those on the tour seemed to be going along fine, it wasn't that way at some of the venues in the South. On a short segment of this tour, from Sept. 23 through 27, the white entertainers had to temporarily leave, as some cities didn't allow black and white entertainers to perform together on the same stage. Buddy Holly and The Crickets, The Everly Brothers, and Paul Anka had a five-day respite from performing.

Being in Atlanta on Sept. 23 (where they did perform), Holly and his group then flew back to Lubbock. Each ticket cost them \$54.65 with tax and they had to pay for 179 pounds of excess luggage.

The Everly Brothers and Paul Anka rejoined the tour in Tulsa, Okla., on Sept. 28. Holly and The Crickets flew, instead, to Oklahoma City, their next scheduled venue. They were met there by Petty, who then took them to Tinker Air Force Base. The group stayed overnight at Tinker in guest quarters there. As Petty and his Trio were performing at the Officer's Club on the base, Petty had his portable recording equipment with him. After the Trio finished its performance, The Crickets came in during the wee hours of the morning and recorded four songs, "An Empty Cup," "Rock Me My Baby," "You've Got Love" and "Maybe Baby" (the hit version).

Enjoying that extra day off from the tour, some of the group toured the Oklahoma State Fair, and they all visited the home of Mr. and Mrs. Sid Berry, as home movie footage exists of them there.

They rejoined the troupe the next evening (29th) for their two performances at Municipal Auditorium in Oklahoma City, then got hack on the tour bus for a ride to Wichita Falls, Texas, their next venue.

How were race relations in Fort Worth,



Buying motorycles in 1958 in Dallas, Texas. In front, from left: Joe B. Mauldin, Jerry Allison, and Buddy Holly.

Texas at that time, you might ask? The tour stopped there on Wednesday. Oct. 2, and *The Fort Worth Press* ran a short article on their front page headlined "Hey, Hep Cais — The Cops! They'll Be Out Tonight." The article went as follows:

"Police will keep an eye on the hep cats at Will Rogers Auditorium.

Chief Cato Hightower said he is tripling the number of policemen for the 'Show of Stars' two shows there from a usual four or five to 12 to 15.

'We're not expecting any trouble,' Chief Hightower said, 'But we're not going to take any chances on anything happening like happened in Dallas.'

The chief was referring to a riot which broke out at a mixed rock 'n' roll session in Dallas a few months ago during which a Fort Worth man was stabbed and critically wounded.

The chief pointed out that Fats Domino, Negro musician, is a star of the shows tonight at 7:30 and 10 p.m. and 'They all go wild over him'.

'He's the chief hep cat,' the police chief said."

The following day, *The Fort Worth Press* newspaper followed up their article and reported the following:

"An 'integrated' rock 'n' roll show was staged in Will Rogers Auditorium last night and it went off smooth as silk.

The house was packed for the two performances starring Fats Domino, Negro hepcat. Whites and Negroes sat side by side. There was no attempt to segregate the races.

A dozen officers led by Deputy Chief W.T. McWhorter were on duty in the auditorium. Chief Cato Hightower said he didn't want a repetition of a riot that broke out recently at a Dallas Sportatorium rock 'n' roll show, where a Haltom man was stabbed."

Two days later, the tour pulled into Corpus Christi, Texas. Sullivan mentioned an incident when their motel room there was overrun with crickets — real ones. After checking with the front desk and learning that no other room was available, the guys returned to the room armed with a broom trying to get rid of the pesky insects. Jerry Allison told them not to kill any of them as it "would be a bad omen." The insects were all swept out the door.

The Biggest Show Of Stars For 1957 tour performed a show at 8:30 p.m. at the Shrine Auditorium in Los Angeles, Calif., on Oct. 15. This was when The Bobbettes, Johnnie and Joe, and The Spaniels left the tour and were replaced by Eddie Cochran, Buddy Knox, and Jimmy Bowen.

The 18th was very special for Buddy Holly and The Crickets, for their newest release, "Peggy Sue," and for the woman immortalized in that song, Peggy Sue Gerron. The tour was stopping in Sacramento.

Drummer Allison had been dating Peggy Sue. Her parents thought they were getting too serious and shipped her off to Sacramento to a girl's Catholic high school. While there, Peggy Sue was not allowed to listen to "pop" music on the radio. The song "Peggy Sue" had been written in Lubbock back in July. Although originally written as "Cindy Lou," Allison persuaded Holly to rename it for his girlfriend, now living in Sacramento.

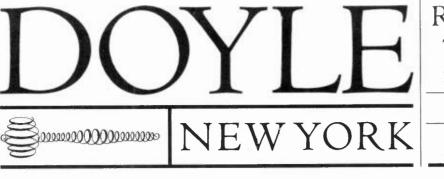
Upon arriving in California's capital city,

Allison called Peggy Sue's parents and requested permission for her to attend the show. She did. This became the very first time she heard the song "Peggy Sue" — and she heard it performed by those who originally recorded it. [Naming the song after her worked. In July 1958, Allison and Peggy Sue would marry.]

The tour pulled into Vancouver, British Columbia, Canada, on the 23rd for a performance at the Georgia Auditorium. It was there that disc jockey Red Robinson conducted an interview with Holly backstage. It was during this interview that Holly stated, "We go on right after Fats," suggesting that they had been elevated to the top of the bill.

Another interview with Holly and Allison was conducted on Nov. 2 in Eddie Cochran's suite at the Albany Hotel in Denver, Colo. The interviewer was Freeman Hover [not Hoover] from radio station KCSR in Chadron, Neb. Hover was trying to get a copy of the group's newest release "Oh Boy." They talked about that song and many other things.

During the afternoon of Nov. 3, the tour ensemble pulled into Omaha, Neb. While the rest of the group unpacked their things, Holly made a phone call to Echo McGuire, who was attending a small Christian college in York, Neb., about 110 miles from Omaha. During and after his high school years, Holly had been dating McGuire rather steadily, but they had drifted apart in the past year. He called her at the college to invite her to see him perform in Omaha. Unfortunately,



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(Holly from page 36)

McGuire received the phone message after classes — it was too late for her to attend the program. [During the Christmas holidays, while in Lubbock with her family, she told Holly that she had found someone else and they were planning to marry. That would become the last "contact" Holly ever had with her, as she got married on Feb. 14, 1958.]

One of Holly's most traumatic experiences during this tour took place on Nov. 6 while Holly was performing at the Kiel Opera House in St. Louis, Mo. While he was on stage, Paul Anka was scuffling around backstage and accidentally knocked out one of the main power plugs, leaving all of the stage microphones without power. To say that Holly was upset would be an understatement.

The next evening found him performing in Indianapolis. During the early morning hours on the 8th, he was sleeping in room 1017 of the Sheraton-Lincoln Hotel when the telephone rang. It was a reporter from the English publication, *Melody Maker*, asking for an interview. As he did conduct the interview, it may have been planned in advance. This was where he made his famous statement, "Without Elvis, we'd never have made it." Actually, that was the headline in *Melody Maker*, Holly's actual quote was, "If it hadn't been for Elvis, none of us would have ever made it."

With the long tour finally winding down (remember, it had begun the first week of September), it played the State Theater at Hartford, Conn., on Nov. 17, where this writer was to see Holly perform for the first time. with a performance at the Mosque in Richmond, Va. Holly and his group then flew to New York City and stayed at the Edison Hotel while awaiting their Dec. 1 appearance on *The Ed Sullivan Show*.

That week in the big city was very fruitful for the group. Brunswick Records released their album and EP titled *The Chirping Crickets*, Coral Records sent a letter stating that they were raising the advances for future song releases by The Crickets, the guys all joined AFTRA (American Federation of Television and Radio Artists) in preparation for their upcoming television performance, and they all went to the Alfred Norton clothes shop and purchased six jackets. They purchased three gray jackets (sizes 37R, 38L, 39L) for \$50 each, and three blue jackets (38R, 38L, 39L) for \$45 each. The total with tax came to \$293.55.

That wasn't all. On Nov. 29, Cash Box magazine sent the following telegram to The Crickets: "It is with a great deal of pleasure that we of Cash Box inform you that the Juke Box Operators of America have voted you the Most Promising Vocal Group of 1957 through their ballots cast in the 12th annual poll conducted by Cash Box. From Sid Varnes - Editor In Chief."

Their long-awaited appearance on *The Ed Sullivan Show* took place on Dec. 1. The group received \$1,500 for the live performances of "That'll Be The Day" and "Peggy Sue." Ed Sullivan called Holly back on stage for an impromptu interview after the group had completed "Peggy Sue."

Shortly after 7 p.m. on Dec. 4, the group arrived back in its home town. By this time, the guys had enjoyed three national chart hits, two million-selling records, made numerous interviews where the mentioned Lubbock, Texas, made two appearances on

...the applause for Buddy Holly and The Crickets was so great that the group came back for two encores. Returning a third time, Holly smiled, apologized, and then said, "That's all the songs we know."

— A fan, recalling the Jan. 23, 1958, Cincinnati concert

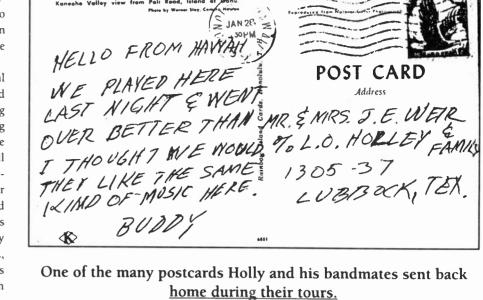
Two days later, the tour was in Buffalo N.Y. In the 1978 movie, The Buddy Holly Story, a radio DJ calls Holly and tells him "That'll Be The Day" is a hit in Buffalo. Sullivan, rhythm guitarist for The Crickets, told this writer that when they were in New York City previously, publisher Murray Deutch came in and said, "Hey, you fellows just cost me \$200. I had to pay a DJ in Buffalo to play your record." As it turned out, Buffalo was one of the first cities to report "That'll Be The Day" as a hit. Tom Clay was a Buffalo DJ at WJR Radio, one of several "Guy King" personalities employed there during those years. Clay stated that it was he who first played "That'll Be The Day" on the air in that city. It is unknown if he was actually the one who received that \$200 payment.

The final day of this tour was Nov. 24

national television, and toured the country extensively with numerous national writeups in magazines and newspapers. All of this publicity was extremely positive for the city. Was anyone at the airport, representing Lubbock, to greet them and thank them for all this newfound community publicity? Not one person was there. Such was the attitude back then toward rock 'n' roll music.

With all the touring and attention, Holly had become very self-conscious about his appearance. Although he and the guys had spent hundreds of dollars in New York City for new clothes (at the suggestion of their friends, The Everly Brothers), and had a new hairstyle performed by his barber, Jake Goss, in Lubbock, one more thing remained. On Dec. 14, he visited Dr. Clifford Fisher to have his teeth capped. Done over two

World Radio History



sessions, the cost for this was \$596.00. Then, Sullivan had had enough of those

grueling one-nighters and left the group. Holly didn't get much rest. He and his

group (down to two) were back in New York City on Dec. 23 for the 14-day Alan Freed Christmas show.

Alan Freed's Christmas Jubilee Show

Freed's Christmas Jubilee program was held at the New York Paramount Theater from Dec. 23, 1957, through Jan. 5, 1958. [The original contract stated that it would begin on Dec. 25.] The artists appearing on that show included Fats Domino, Jerry Lee Lewis, The Everly Brothers, Buddy Holly and The Crickets, Danny and The Juniors, Paul Anka, Lee Andrews and The Hearts, The Shepherd Sisters, The Rays, Little Joe, The Dubs, Thurston Harris, The Teenagers, Jo

> Ann Campbell, The Twin Tones, Terry Noland, and The Alan Freed Rock 'n' Roll Orchestra. The groups did five shows each day. Buddy Holly and The Crickets were paid \$4,200 for their performances during this period. They were billed separately on the Paramount marquee as if they were two separate acts. The marquee also advertised the show as Alan Freed's "Holiday Of Stars." The program and newspa-

pers stated, "Jubilee Of Stars." Still wanting to increase their wardrobe, the three visited the Alfred Norton clothing store again and purchased three tuxedos and three cummerbunds for a total of \$444.81 with tax. That same day (Dec. 27), Allison's mother answered her telephone back in Lubbock. The operator said it was a long distance call for Allison. Mrs. Allison said Jerry was in New York performing. The operator asked the caller if there was any message. The caller said his name was Eddie Cochran, and he would try again.

In between Paramount shows the next evening, the group found time to perform "Peggy Sue" on *The Arthur Murray Show*. They received \$2,000 for their appearance. This was the first television appearance of the group as a trio. The show was broadcast in color but was kinescoped [filmed] in black and white and this is what exists today. Kathryn Murray introduced them as "rock 'n' roll specialists."

New Year's Day found the trio still performing at the Freed program at the Paramount. They did find time to call home. The next night, Allison broke a drumhead while performing. Early on the 3rd, he went to Manny's Musical Instruments and purchased a new drum head for \$13.

On Jan. 6, with the Paramount shows behind him, Holly and manager Petty, flew to Nashville to discuss contract negotiations with Cedarwood Publishing. Two days later, Holly was on yet another tour.

America's Greatest Teenage Recording Stars Tour

This was a 17-day General Artists Corporation tour taking place from Jan. 8 through Jan. 24. Performing on that tour were Buddy Holly and The Crickets, The Everly Brothers, Paul Anka, The Rays, Danny and The Juniors, Jimmie Rodgers, Margie Rayburn, The Hollywood Flames, Shepherd Sisters, The Mello-Kings, The Tuneweavers, Eddie Cochran, Billy Brown, Al Jones, and Jimmy Edwards.

They were billed as one group, Buddy Holly and The Crickets, instead of separately as before. They were paid \$3,000 per week and grossed \$7,285.74. Jimmie Rodgers became ill and had to withdraw from some appearances on this tour.

This 17-day tour was rather uneventful. A fan who attended the Jan. 23 concert in Cincinnati, Ohio, told this writer that the applause for Buddy Holly and The Crickets was so great that the group came back for two encores. Returning a third time, Holly smiled, apologized, and then said, "That's all the songs we know," so as to allow the multiact show to continue.

The tour ended on the 24th in Louisville, Ky. Holly rushed back to New York City to prepare for an 8 p.m. recording session the next day at the Bell Sound Studios. He and the guys, along with an orchestra, recorded "Rave On" and "That's My Desire." [Note: During the Senate investigations for the payola hearings which took place later on, it was entered into the Congressional Record,

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GOLDMINE #485

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(Holly from page 40)

"The song 'Rave On' was a good song to steal hubcaps by."]

It was also at this time, probably during the session, that Holly was presented with a gold record for "Peggy Sue."

Not slowing down any, the next day found the group preparing for *The Fd Sullivan Show*. They'd receive \$2,000 for their appearance

A dress rehearsal had been scheduled during the afternoon of the 26th. When an act was cut abruptly, Buddy Holly and The-Crickets were called up next, but only Holly was there (Allison and Sullivan were in the building but elsewhere). When Ed Sullivan asked where the others were, Holly answered, "I don't know. No telling Sullivan became furious. This may have been when he decided to cut The Crickets from performing two songs to one. It was also the time that Sullivan objected to the group performing "Oh Boy" because he thought the song was too raunchy." Holly said he told all his friends in Lubbock he'd do that song, so it would be that song or nothing. Sullivan angrily consented.

Most likely because of the "problems" that took place during dress rehearsal, a stillupset Sullivan introduced them as "Buddy Hollard and his Crickets." Also, Holly's guitar was turned way down by the engineer. If you get to see this clip again, watch closely near the beginning. Holly twice tries to turn up his guitar volume. It's apparent Holly and The Crickets "got even," though, because they double-timed the guitar break, playing as loud as they could, each with a grin from ear-to-ear. After completion of their song, you can see Sullivan with quite a disgruntled look on his face (this part is never aired when this clip is shown). However, the show was live, and Sullivan had to continue.

At 15 minutes past midnight, TWA Airlines flight 717 left New York with Buddy Holly and The Crickets on board. Changing to Pan American Airlines in Los Angeles, the guys flew to Honolulu, Hawaii, arriving there at 4:40 p.m.

En route to Australia for a tour there, Buddy Holly and The Crickets performed two shows (6:30 and 8:15 p.m.) with Jerry Lee Lewis, Paul Anka, and Jodie Sands at the Crickets, Paul Anka, and Jodie Sands at the Crickets received \$500 for their performance

While in Hawaii, Holly, The Crickets, and Petty were given a guided tour of Pearl Hatbor by an Air Force friend of PettyS.

They left Honolulu on Tuesday, the 28th, on Pan American Airlines flight 8+1 en route to Australia and their tour there. The flight was not without incident. In the middle of the Pacific Ocean, the number four engine blew a valve, and the plane was forced to make an unscheduled landing on tiny Canton Island.

While there, Allison wrote a letter to his parents telling them of the problems. He stated that the plane landed around 9:45 in the evening and hoped to be on their way within two hours. Alison remarked, "It's hotter than the john down at Frank's Drive In on a July day" and was glad it wasn't daytime or they'd surely roast. With a refer-



The Holleys' humble home and Buddy's birthplace in Lubbock.

ence to Petty who was acting as their chaperone, Allison wrote, "They have some fine Australian beer here but since the #!&# is with us, we can't drink any."

Everyone on board received a certificate when they crossed the International Date Line. Holly's read: "Know all peoples that Buddy Holly, once Earthbound and time-laden, is now declared a subject of the Realm of the Sun and the Heavens, with the freedom of our Sacred Eagle... That with the speed of Our Winged Chariot this subject did fly the Pacific skies over the International Dateline, which mortals designed to mark off in the limit of days Our Eternal Course through the skies... That by so crossing this divider of days, the Today of mortals at once becomes Tomorrow and all is confusion... That this subject is commanded to hold ever close this Celestial Decree so that in the final accounting of earthly days, the balance will stand true forever more."

It was signed by A.O. Eichler and the name of their airplane was the Golden Gate. They then arrived in Australia without further incident

The Australian Jour --- 1958

A six day tour, called The Big Show included Buddy Holly and The Crickets, Jerry Lee Lewis, Paul Anka, and Jodie Sands. Joining the tour there was Johnny O'Keefe who had a hit song with "Wild One." [The song was recorded by Allison as "Real Wild Child" on Feb. 15.]

Immediately after arriving in Australia, the distressed promoter came to Holly, who was supposed to headline the tour, and said that Jerry Lee Lewis demanded to be the headliner. Holly asked if the headliner made extra money and was told yes. He then said to let Jerry Lee headline the show but give the extra money to him (Holly). Ironically, Paul Anka received top billing in the newspaper ads because "Diana" was currently at #1 on the Australian record chart.

The Crickets were paid \$6,000 for this

tour. They were again billed separately in newspapers and in ads. According to newspaper articles and the memory of fans, the performing order was as follows: Johnny O'Keefe, Jodie Sands, Jerry Lee Lewis, Buddy Holly and The Crickets, and Paul Anka.

After their last performance in Australia on Feb. 5, Allison wrote a letter to his parents on Chevron Hotel stationary. The pertinent part of his letter went as follows:

"This will be a short letter as I'm rather sleepy, it's about 12:00 midnight, & we have to get up at 6:30 in the morning. We will be going home in the morning. We finished our last job here in Australia tonight. It went very well. The first few shows went very bad for us but here for about the last three days we have been stealing the show, as Norm would say. We will stop over in Honolulu for another show tomorrow night, which I really can't figure out since the date changes and like that. The people here are all very far behind as far as dress & modern ideas go. I'll be home by the time this letter reaches there I hope, however, I plan to spend some time with Peggy in California. I'll tell you all about it when I get home but as for now, I think I'll pack and sack.

Buddy Holly and The Crickets returned to Hawaii after their tour in Australia and staved again at the Kaiser Hotel in Honohilu. They performed a show on Leb. 9 at the Scofield Barracks and were paid \$500.

The group returned to the States (Hawaii was a territory then) the following day, and had recording sessions in Clovis, N.M. on the 12th, 13th, 15th, and 19th. The three each also received \$1,000 from their checking account for spending purposes. Why? Because the very next day, they flew to Florida for a short tour there.

The Big Gold Record Stars Tour

Although commonly referred to as "The Florida Tour" this six-day tour which took place from Feb. 20 through Feb. 25 was actually titled The Big Gold Records Stars.

World Radio History

Performing were Buddy Holly and The Crickets, The Everly Brothers, Bill Haley and His Comets, Jerry Lee Lewis, The Royalteens and others. Buddy Holly and The Crickets were paid a total of \$4,000 for this tour. [Note: Although some publications have listed Jimmie Rodgers as being on this tour, he was sick and replaced by The Royalteens. The newspaper ads seen by the author all list The Royalteens.]

Three incidents of note took place on this six-day tour.

First, the promoters had hired a local band to back The Everly Brothers on stage. It was quickly discovered that the group simply was not good enough to do the job. Holly volunteered himself and his group to back them, which they did. Phil Everly stated that Buddy Holly and The Crickets actually stole the show when they returned on stage to back the Everlys for their act. They weren't announced previous to the performance. Near the end of the Everlys' act, Don and Phil would then tell the people who their "backing band" actually was [as if the audience didn't already know"].

The second incident was an impromptijam session that took place backstage on the 24th. A fair-quality tape recording exists of Buddy Holly and Jerry Lee Lewis playing and singing together. An interview and promo, inmuch better condition, also exists. The first song is sung as a duet ("Hallelujah, I Love You So") and the rest mostly have Holly singing/playing and Jerry Lee playing the piano. Nothing is complete, only snippets of songs were taped (or survived). The titles are "Drown In My Own Tears" (Holly), "Real Wild Child" (Lewis), along with "Everyday," supposedly recorded previously while Holly was on stage performing. There is also a very short snippet of "That'll Be The Day" live, which is abruptly cut off just before the interview. (It is my guess that the song was

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GOLDMINE #485

February 26, 1999

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(Holly from page 46)

recorded during the concert and the interview was then recorded over it.) This surviving tape recording is "fair quality" because a portable wind-up tape recorder was being used and it kept running down.

On the final date for this tour, Jerry Lee Lewis was on stage at the War Memorial Auditorium in Fort Lauderdale and broke his piano. Although he was known to "pound" pianos into oblivion during his act, this one actually broke, and the show had to be stopped while a replacement was located.

As soon as the final show was over, The Crickets hurried to the airport to catch an 11:52 flight to New York City. They spent two days there, staying at the Edison Hotel, before taking a flight to England on British Overseas Airways Corporation (BOAC). Along with Norman and Vi Petty, Buddy Holly and The Crickets arrived at London Airport at approximately 4 p.m. (scheduled earlier, their plane was late) in preparation for their 25-day tour of England.

The English Tour - March 1958

The group toured Great Britain, primarily England, for the first 25 days of March. They were paid \$4,000 per week and grossed \$14,285.68 on this tour. Unlike in the United States, this tour comprised a music variety show, Buddy and The Crickets being the only rock 'n' roll act. Other acts were Gary Miller, The Tanner Sisters (Frances and Stella), Des O'Connor (comedian/singer), and The Ronnie Keene Orchestra. The promoters were Lew and Leslie Grade. There wasn't any formal name for the tour, which is now called "The English Tour" as this became Holly's only tour of England.

A reception for them at the Whiskey A Go Go in Soho turned out extremely well, and more pictures were taken of Holly and his group than at any other time they were in one place.

They must have been nervous during their first performance on March 1. A newspaper review stated that 1,500 attended the first show; 3,000 attended the second. The group performed about 20 minutes. The reviewer said they performed their hits "at feverish speed" and didn't like the fact that they did some of their biggest hits near the beginning of their act, instead of closing with them. Another reviewer, writing for Hit Parade said that it was Holly's off-the-cuff jokes, most of which were really funny, that amused the audience. He said that Holly introduced one of his songs this way: "Here's a sad little song with tender lyrics that really tells a story. This tune is likely to reduce you all to tears, not because of the sadness of the words, but on account of the pathetic way we sing it." They then tore into a loud riproaring version of "Rip It Up."

While performing in Kilburn on the 2nd, Holly broke a guitar string. He later said it was the first time this had happened to him while performing on stage. When the concert was over, Petty began to play the large theater organ, and everyone stayed an extra half hour to listen.

BUDDY HOLLY DAY-BY-DAY Volumes Two through Five By Bill Griggs (Softcover, \$14.95 each)

These scrupulously researched daily logs of Buddy Holly's short life, organized into five magazine-sized softcover volumes, surely represent nirvana for Holly connoisseurs. Compiled by Holly expert Bill Griggs — with fervent dedication to unearthing the most mundane minutiae cluttering the bespectacled Texan's alltoo-brief time on earth (reproductions of countless gas station bills and reams of hotel receipts cram the books, alongside a wealth of giddy fan letters to Holly from smitten teens), the publications concurrently detail the steady ascent of his career in a just-the-facts manner worthy of Jack Webb.

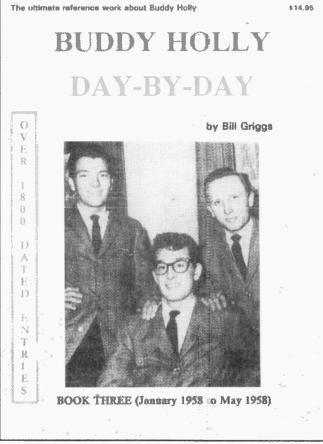
Each separately bound volume covers a specific period in Holly's life, day by day. The series' first entry was unavailable for review but details Holly's life up to the end of 1956. Volume 2 continues the story in January 1957 — on the verge of Holly's rise to stardom with a short account of Buddy's parents moving to a new house in Lubbock before surveying a minor Jan. 3 disagreement between Holly and Decca boss Paul Cohen over the contracts for Buddy's first version of "That'll Be The Day." It proceeds to trace the rocker's every waking move through year's end before the next volume picks up the narrative at the beginning of '58.

Griggs has unprecedented access to Holly memorabilia (a fascinating array of contract reproductions from some of his most celebrated concerts closes Volume Five). Included is the chart progress (or lack thereof) of every Holly and/or Crickets platter on Decca, Coral, and Brunswick (even obscurities where they only appear in a supporting role); every newspaper review of their wax and their act; every letter home from far-off ports of call such as Great Britain and Australia; the complex legal wrangling between producer/manager Norman Petty, Holly, The Crickets, and Coral/ Brunswick when the rocker exited Petty's stable and left The Crickets behind; and the disputes over money that inevitably surround a star entertainer — Griggs delivers it all (perhaps a hardcover book encompassing the entire series is in order).

If you've ever yearned to know precisely how much Crickets Joe B. Mauldin and Jerry Allison (and their fellow Clovis, New Mexico, musicians) earned for each and every historic studio date they backed Holly on (or how much bread they dropped on stage attire), Griggs supplies the exact amounts. One example: sax blaster King Curtis picked up \$100 during his one-day jaunt to Clovis for the Sept. 10, 1958, date that produced Holly's "Come Back Baby" and "Reminiscing," as well as Waylon Jennings' Brunswick debut, "Jole Blon." Most of the last book concerns the tragic plane crash that killed Holly, Ritchie Valens, and The Big Bopper on February 3, 1959 and the flurry of legal posturing by those close to the late rocker immediately following his demise.

There are a few nice bonuses along the way. In the third volume (which chronicles Jan.-May 1958), Griggs digresses for a heart-

Book Review



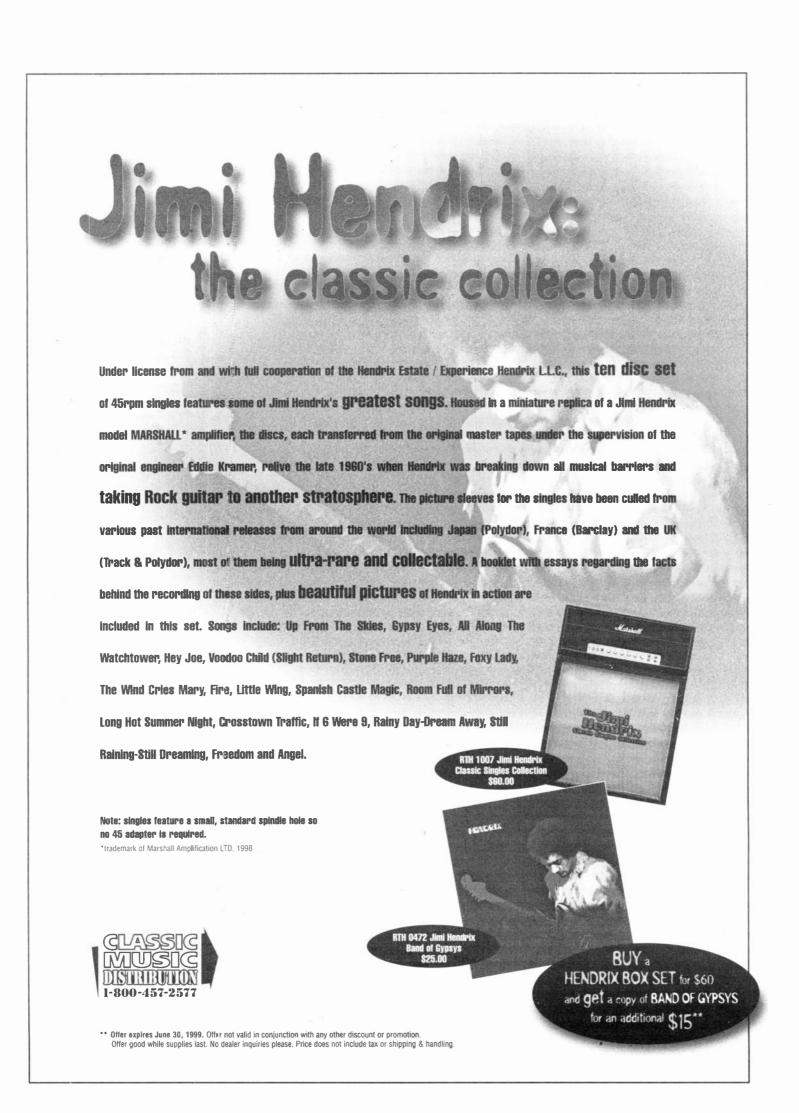
warming five-page tribute to the State Theater, the grand Hartford, Conn., edifice where the then-teenaged author watched his rock idols in the flesh during the '50s. Two pages of vital statistics distinguish the fifth book, and they come in handy when identifying some of the secondary players in the Holly epic — everyone from Holly's ex-girlfriend Echo McGuire to fellow Texas rockabillies Terry Noland and Sonny West is included.

Casual fans looking for a succinct overview of the '50s rock star's tragically truncated existence should avoid these books. Chances are they'll be bored witless by the avalanche of facts and figures offered therein. Anyone fascinated by the life and times of Lubbock's favorite son, on the other hand, will be delighted with this overwhelming piece of rock 'n' roll detective work. Taken as a whole, these volumes live up to their billing as "the ultimate reference book about Buddy Holly." (*Rockin' 50s*, PO Box 6123, Lubbock, TX 79493)

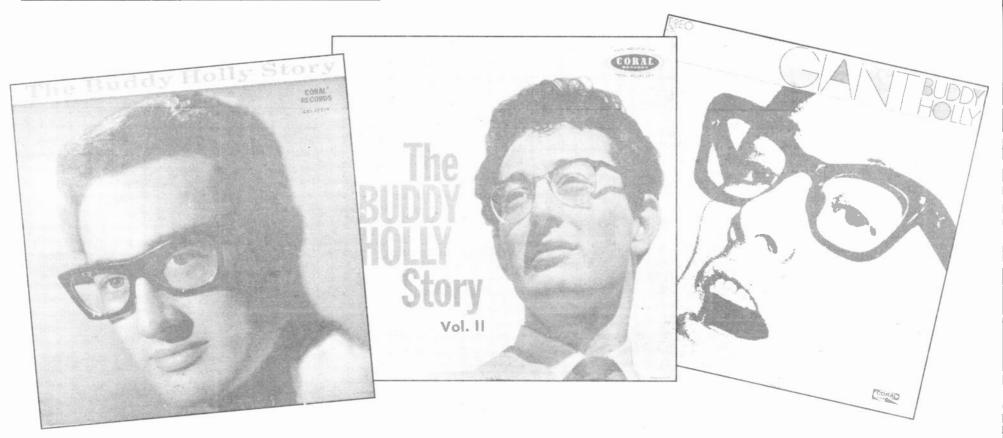
— Bill Dahl



Vorld Radio History



World Radio History



(Holly from page 48)

A reviewer for England's *Hit Parade* magazine was at the Gaumont State in Kilburn and wrote a review stating.It was fierce, blistering, exciting, and authentic! This was no carbon copy. This was the real, genuine, finished article. The also said that if you closed your eves you'd be convinced you're were listening to a recording being played over an claborate hi-fi system.

That same evening, in between the two shows Buddy Holly and The Crickets performed on the TV program Sunday Night At The London Palladium. It was televised live at 8 p.m. No kinescopes from that program have ever been located, although a fair quality audio tape made by a fan exists. They performed "That'll Be The Day," "Peggy Sue," and "Oh Boy" Bob Hope headlined this variety show; The Crickets received second billing. The group performed the early show at the Gaumont State Theater, rushed to the Palladium for the television program, then returned to the Gaumont for the late show, as they performed last.

The response from the English fans was very positive, although some really got out of hand.

Joe McCue got to meet Holly on March 6 He was a 16-year-old living in Edinburgh, Scotland, when he heard about Buddy Holly and The Crickets touring England with one yenue in Wales. As the tour wasn't coming to Scotland. McCuc decided to see the show at the City Hall in Newcastle, the closest venue to where the group would be appearing.

He called about the availability of tickets and asked if he came that long distance (300 miles round trip), if he would be permitted to meet Holly and get an autograph. He was told to put his request in writing, which he did.

McCue took the train to Newcastle and met a person at the theater who told him to "stay in your seat after the show and we'll come get you."

McCue told me that during the 6:20 p.m.

program, Holly sang most of his hits including the song, "I'm Looking For Someone To Love."

"I only went to see Buddy," said McCue, smiling, "He was tremendous, I couldn't believe that three people could make that sound. He was loud, but I could make out all the words."

After the show, McCue sat in his seat as he had been directed to do.

"I thought they had forgotten about me, as I was practically alone in the theater" he said. "Then a man came for me and led me past the left side of the stage to Buddy's dressing room."

"I hear you came a long way," said Holly as they met. "The reason is this is the closest venue to Scotland," replied McCue.

Holly stated that he would come to Scotland on his next tour of the United Kingdom. Having second thoughts, Holly asked, "Is Scotland as cold as England?"

"Actually, it's colder," answered McCue sheepishly.

"Well," said Holly jokingly and smiling, "then I may not come."

"Buddy was very relaxed and he was extremely polite," remembered McCue. "I asked him to sign my autograph book and my copy of the record 'Peggy Sue' in the special white ink 1 brought with me. Buddy was intrigued with the white ink and 1 said to him, 'Would you write very carefully? If you press too hard on the pen, the nib will leave a blob,' and he wrote his signature very nicely."

While the two were talking, a photographer from the *Journal & North Mail* newspaper came in and took two pictures. One of Holly and McCue together, another of Buddy Holly and The Crickets.

After approximately 15 minutes, McCue left. As he walked toward the dressing room door, he turned and said to Holly, "I'll see you next time when you come to Scotland."

On March 7, 15-year-old Shiela Lewis happened to walk by the Gaumont Theater shortly before 10 p.m. just as Holly and Allison came out one of the side exit doors. She met them, and Holly told her he had caught a terrible cold "because of the freezing weather." Shiela got an autograph from both on the back of her photo, and Holly kissed her on the cheek before he and Allison walked across the road.

During the evening of the 11th, while the group was performing in Worcester, fans broke a couple of windows to Holly's dressing room trying to obtain autographs. Holly said, "They didn't mean any harm."

Famous fans visited also. On the 13th, while they were performing again in London singer Lonnie Donegan visited them backstage. Holly returned the favor the following evening as they attended a benefit show for Big Bill Broonzy at Dominion Theater on Tottenham Court Road in London. The show started at midnight and starred Lonnie Doneghan, Chris Barber, Ken Kolyer, and Ottile Patterson.

Holly, The Crickets, and the Pettys stayed at the Grand Hotel, Dorning Street, Wigan on the 18th. Each of the bills for The Crickets had a handwritten note at the top: "Barbara & Jo XX" and the words "Oh Boy." No such note appeared on the Pettys' bill. Barbara Bullough and Jo Burroughs were receptionists for the hotel. Holly had invited Barbara to his concert the previous evening. She attended and heard Holly dedicate "Everyday" to her. Afterward, he hired a taxi and took her home in Shevington. After Holly gave her a good-night kiss, he asked her to accompany him on the rest of the tour, but she said her mother wouldn't allow her to do that. Holly asked her to come see him when he played Liverpool two nights later. She said she would.

Although The Beatles never played Lubbock, Texas, Buddy Holly and The Crickets did play Liverpool, England. They performed two shows at the Philharmonic Hall there on the 20th. An article in a Liverpool newspaper by George Harrison (not the Beatle!) pertained to the performance on this date by Buddy Holly and The Crickets and an unusual incident that took place. Part of the article went as follows: "Hundreds of teenage fans of American singing-guitarist. Buddy Holly, and The Crickets, arriving for the second show on his onenight stand at Eiverpool Philharmonic Hallwere forced to wait in the cold outside the hall for a lengthy spell.

The first 'house' over-ran its scheduled time by more than half an hour, but not because of any extra value-for-money by The Crickets Merely because there wasn't any electricity supply for Holly's electric guitar, without which he can't perform.

The audience had given Holly and his two rhythm-mates. Joe Mauldin, bass, and Jerry Allison, drums, as riotous a welcome as a crowd of about 300 youngsters could hope to raise, when they waited on the stage to start their act.

Then, as Holly began to strum, the guitar petered out. Nothing came from it

Harassed men dashed in from all directions, pushing electric plugs into plug-holes all over the place, but not a bleep came from the guitar.

So the three Americans solemnly trooped off the stage and back to their dressing-room.

The long gap was filled by a 'hot' band, but the fear was beginning to be mentioned that the top-of-the-bill act would not go on.

Then our old chum, white-haired, schoolbox-complexioned Wally Stewart, road manager with the group on this tour of Britain, grabbed a chair, borrowed my gloves so he didn't burn his hands, and got to work unscrewing the bowl and bulb of a ceiling light in the corridor at the side of the stage

They ran a long extension lead from the guitar to the light and plugged it in Said Wally with little but hope in his voice, 'Switch on and try it'.

And bless us if it didn't work right away Cheers for Walter!

Even then, Holly wasn't too happy about resuming the show. He told Wally, 'Aw gee. They'll give us the razz after this long wait...' [The 'hot' band mentioned in the article was, of course, Ronnie Keene and his Orchestra.

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(Holly from page 50)

They could play without electrical power as none of the musicians were amplified.]

March 25 was the last day of their remarkably successful English tour but it was not without incident. The most highly publicized incident from that entire tour took place between shows at the Gaumont Theater, Hammersmith, London. If you saw the motion picture *The Buddy Holly Story*, it portrayed this incident as taking place before their appearance on *The Ed Sullivan Show*. Wrong! It also portrayed Aflison as the "culprit." Wrong! Further, it portrayed the incident taking place because Holly was angry that his band wasn't at rehearsal. Wrong! Here's what really happened on the tour's last night.

Between the two shows, the incident of Joe Mauldin accidentally knocking some caps off of Holly's teeth took place. The guys were celebrating their final night in England. Mauldin casually strolled into the dressing room with a very large cigar telling the others that he was going to light it and try to fill the entire room with smoke. Holly and Allison told him he couldn't do that, and a friendly scuffle broke out. Holly pinned one of Mauldin's arms, Allison had the other. Mauldin leaned down, hoping to come up and break their grasp. As Mauldin came up quickly, his forehead bumped Holly in the mouth knocking caps off his two front teeth. Marion Keene, wife of the orchestra leader on that tour, provided some gum. Holly chewed it, spread it over his teeth, and performed the second show with the gum in place. Petty told me that this was the worst performance he ever saw Holly give. Mauldin still has a scar on his forehead from that incident.

[When the BBC's Arena television program and then the subsequent The Real Buddy Holly Story video was released, fans were overjoyed to see some new film footage of Buddy Holly and The Crickets performing on stage in England. The film was taken by Petty. Those who know the venue and who have studied that film have said that it was taken at the Gaumont Theater, Hammersmith, London on March 25, the last day of the tour. If this is so, then that film footage must have been shot during the early show, as Holly seemed happy and was clowning around on stage. The incident with Mauldin knocking Holly's front caps off his teeth took place between the two shows, thus, the second show must have been pretty disappointing to all, as Holly was very upset about the incident.]

Immediately after the last show was over, a waiting limo took them to London Airport for the flight back to the states. All of their BOAC tickets were scribbled out and the agent had hand-written "endorsed to PAA" (Pan American Airways) so the group returned on Pan American. They arrived in New York City on March 26. Holly then got the caps on his teeth repaired there. Dr. Hoffman charged him \$75 for his service

One last incident tension d after they had left England, albeit it was an amusing one for ty horizontal of types, inter while in $\frac{1}{2} = \frac{1}{2} + \frac{1}{2} = -\frac{1}{2} + \frac{1}{2} + \frac{1}$



From left: Norman Petty, Bob Theile and Buddy Holly in Clovis, N.M., with a gold disc for the smash hit, "Peggy Sue."

He returned it, alone, in a taxicab! The rental for the typewriter was £1 and the cab ride for the typewriter cost four shillings and six pence. The company sent him a thank you letter.

With only a day and a half for rest in New York, Holly and his band then took part in Freed's Big Beat tour.

The Alan Freed Big Beat Tour

Buddy Holly and The Crickets participated on a 44-day Alan Freed Big Beat tour which began at the Paramount Theater in Brooklyn, N.Y., on March 28, concluding on May 10 in Newark, N.J. Other performers were Chuck Berry, Jerry Lee Lewis, Frankie Lymon, Danny and The Juniors, The Diamonds, "Screamin" Jay Hawkins, Billie and Lillie, The Chantels, Larry Williams, Billy Ford, The Pastels, Jo Ann Campbell, Dicky Doo and The Don'ts, Ed Townsend, The Velours, The Shirelles, The Twin Tones, The Alan Freed Orchestra featuring Sam "The Man" Taylor, and others. The Crickets were paid \$5,000 per week and grossed \$29,285.71. During this tour, Holly and his group began flying to many of the venues. In the various advertising, Buddy Holly and The Crickets were again billed separately during this tour as if they were two separate acts

The first two days of this toni were spent it the first sklyn Parimount. The iter and on solutional of the red son

World Radio History

venue was back in New York, the Loews State in the Bronx, Holly kept his room at the Edison and rented a car from Hertz so he could drive his group to Connecticut (125 miles) and return after their show there. He rented an Oldsmobile sedan at 10:34 a.m. and returned it at 2:05 the next morning. He drove it 262 miles and paid \$28.82 mileage, \$12 rental, 92¢ tax, and \$1 collision protection for a total of \$42.74.

They performed three shows at the State (3, 6, and 9 p.m.) and this writer was in the audience sitting in the fifth row, just right of center.

The tour then went out on the road, traveling through the states and into Canada. During this tour, Holly had his 1955 Fender Stratocaster guitar stolen, not once, but twice. The first time was on April 9 while they were performing at the Arena in Windsor, Ontario, Canada. Holly borrowed another guitar for his performance that evening and had a replacement Stratocaster shipped air-express to him the next day from Adair Music in Lubbock, Texas.

The second guitar was stolen on the 15th while they were performing at the Kiel Auditorium in St. Louis, Mo. This time, he had a replacement Stratocaster shipped air-express from Manny's Music in New York City. Both times he replaced his stolen guitar with a 1958 Fender Stratocaster with a sunburst misleand maple nick

The previous div (14) have the provide a new provide the providet the providet the providet the providet the provi

William Arnzen, the 35-year-old pilot, was killed when the top rotating blade came off while the craft was still in the air. It was the second helicopter fatality in that city within six months.

A traumatizing show took place on May 3. They performed two shows at the Boston Arena [238 St. Botolph Street]. During the show, there was a disturbance of sorts; arrests were made (outside the arena), and this prompted other tour dates to be canceled on May 6, 8, and 10. This has become known as the infamous "Boston riot." Freed was charged with "inciting a riot" [later dropped]. The movie American Hot Wax was loosely based on this Boston incident.

A Boston newspaper ran a long article about the so-called "riot" and what this type of music was "doing" to the teenagers. Part of the article dealing with the actual incident, stated, "Alan Freed's 'Big Beat' rock 'n' roll show at Boston Arena Saturday (3rd) drew official Hub wrath as 15 persons, including six women, were stabbed, slugged, beaten or robbed by berserk gangs of teenage boys and gtrls following the jam session.

A Navy sailor was on the danger list at City Hospital with stab wounds in the chest. A dozen others were taken to the same hospital for treatment. A dozen police cars were rushed to the area as the teeners raged out of control

The outbreak came as 6.000 poured out of h - Vrine Folice had refused to be the diking BOTH SINGLE AND DUAL DRIVE MODELS AVAILABLE.

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World Radio History

(Holly from page 52)

the Arena lights turned down during the show which he emceed and which headlined Jerry Lee Lewis. Freed announced to the audience: 'I guess the police here in Boston don't want you kids to have a good time.'

Police say the sailor was set upon just outside the Arena by a gang who also attacked his two girl companions. At the same time, four girls and one boy attacked a 23-year-old woman, and two 13-year-old girl teeners ripping silver rings from the woman's ears...

[According to this and other articles, this "riot" took place basically outside the Arena after the show. Many music historians feel Freed was unfairly singled out as a scapegoat. Ultimately, it cost him both his radio and television jobs, his career, and in the long run, his life.]

With the tour over, Holly and his band flew from New York to Dallas on Braniff Airways. In Dallas, with cash money in their pocket, they made a group decision. Feeling very adventurous, they first visited a Harley-Davison dealer who obviously didn't know who the three of them were. He was unreasonably arrogant with them, assuming they couldn't afford the bikes. After telling them "not to touch the machines," he insinuated they should leave his store.

Now wanting to purchase bikes more than ever, the band members took a taxicab to the Ray Miller Triumph Motorcycle shop. The Millers recognized their famous customers and were happy to have them in their store. Each purchased a brand new bike. Holly bought an Arial Cyclone (serial number CNLF4510) Allison got himself a Triumph Trophy, and Mauldin purchased a Triumph Thunderbird. Each motorcycle cost more than \$1,000 (with the license and a motorcycle cap). After riding back to that Harley dealer and identifying themselves (showing off their new bikes for which they paid cash), they rode the 300+ miles back to Lubbock

Other than a flight to California and an appearance on The Ted Randal Show at KP1X television in San Francisco on June 11, Holly and The Crickets had more than a month to rest from the constant touring they had done. It all began again on July 4.

The "Summer Dance Party" Tour

As each venue on this "tour," which ran from July 4 through July 13, was under a separate contract, it really wasn't a "tour" in that sense of the word. This has been commonly referred to as the "Summer Dance Party" because the majority of locations that Buddy Holly and The Crickets performed were for dances of four hours. Holly hired Tommy Allsup to form his own dance band with other musicians, and they would perform during that four-hour period. The Crickets, with Tommy Allsup, would usually make two appearances of approximately 45 minutes each during that period of time. Their employer (and owner of Buck Lake Ranch) was Harry Smythe, who had previously booked Buddy Holly and The Crickets on the Florida tour. It is apparent that he wanted The Crickets for a "private" party and then got others in the region to book the

group and turn it into a tour. However, as each venue was contracted separately, Holly had to collect the fees (\$650 to \$1,000) personally at each venue at which they performed.

The venues included ballrooms and fairgrounds in several Midwestern states (Indiana, Illinois, Michigan, Iowa, Minnesota and Wisconsin). Holly drove his new powder blue Lincoln Continental and the rest of the guys followed in a Desoto station wagon pulling a trailer with their equipment.

From all indications, this was a fun tour, as some of the clubs were located on lakes and the guys had a chance to go swimming.

Not all was fun, however, on the morning of July 13. They had performed the evening previous in Wausau, Wisc., and stayed there overnight. When Holly went out to his Lincoln that morning, he discovered that someone had slashed his tires. He then called Bob Oestrich, a member of The Runabouts who had opened for him the night before, to drive him to a place for breakfast while his car was being repaired. They went to the Log Cabin Restaurant and Holly paid for the meals. Holly then drove to Crystal Rock in Rhinelander, Wisc., where he was to perform that evening.

With the tour completed, they drove back to Lubbock. Allison flew home as he was preparing for his marriage to Peggy Sue Gerron on July 22.

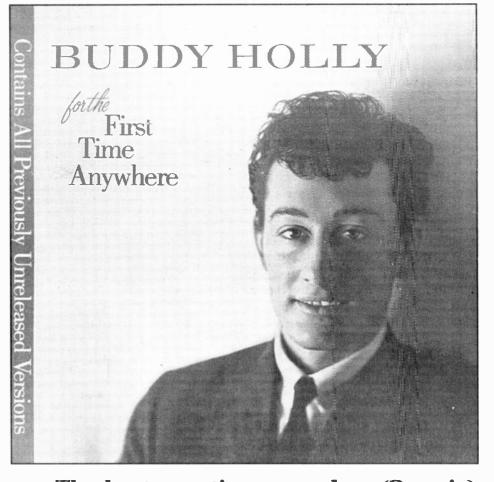
Once back home, Holly found time for relaxation. He; his two brothers, Travis and Larry; his father, L.O. Holley; and cousin Sam Modrall spent the first week of August 1958, camping and fishing in New Mexico near the town of Chama, located in the mountains near the northern border of New Mexico above Santa Fe. Home movies of this episode show the surrounding scenery, the hills and woods, and the fish they caught being cooked over a campfire. This was one of the very few times Holly is seen wearing a hat.

With his best friend, Allison, getting married in July, Holly followed suit in August, marrying Maria Elena Santiago on Aug. 15. The two couples then honeymooned together in Acapulco, Mexico, beginning on Aug. 16.

With another month of rest, with a few recording sessions both in Clovis and New York City, Holly flew to New York to prepare for another tour, this one for 16 days in the Northeast, including Canada. On Oct. 2, he appeared on Alan Freed's Dance Party television show, lip-synched to "It's So Easy" and then talked with Freed about airplanes and flying.

Biggest Show Of Stars For 1958 - Fall **Edition Tour**

Buddy Holly and The Crickets headlined the Biggest Show Of Stars For 1958 - Fall Edition, a 16-day tour which began Oct. 3. The other artists included Dion and The Belmonts, Jimmy Clanton, Frankie Avalon, Clyde McPhatter, Bobby Darin, Jack Scott, The Coasters, Bobby Freeman, The Danleers, The Olympics, The Elegants, Little Anthony and The Imperials, The Sil Austin Orchestra, and Harold Cromer as the emcee. [Tommy Allsup had joined the group by this time. The Roses also accompanied the group



The best question was when (Ronnie) Keene asked, "Uh, finally, Buddy, you know there's many mediums of which you can present yourself to the entertainment field such as the stage, the records, and nightclubs. Uh, which do you prefer the most?" Surprisingly, Holly answered, "I prefer the one-nighter tours such as we're on, the large rhythm and blues type package shows."

providing backup vocals on this tour - the only time a backing group was on tour with Buddy Holly and The Crickets. As the tour group drove from venue to venue, this is also the only tour Maria Elena traveled with Holly,

While performing at the Memorial Centre in Peterborough, Ontario, Canada, on Oct. 6, Duane Eddy substituted for Little Anthony and The Imperials.

A recently discovered interview with Holly was conducted by Ronnie Keene on Oct. 16 while the tour was performing in Scranton, Penn. Keene jokingly mentioned jazz and how, because of his glasses, Holly looked like jazz pianist Dave Brubeck. [This is the only mention of Holly's glasses in any interview.]

The best question was when Keene asked, "Uh, finally, Buddy, you know there's many mediums of which you can present yourself to the entertainment field such as the stage, the records, and nightclubs. Uh, which do you prefer the most?" Surprisingly, Holly answered, "I prefer the one-nighter tours such as we're on, the large rhythm and blues type package shows."

Two days later, while The Crickets were traveling to their next venue, Mauldin, who was driving, was stopped for speeding in Pittsylvania County (near Chatham, Va.) at 9:30 a.m. He was ticketed for doing 64 mph in a 55 mph zone, caught by radar by police officer T.F. Sanders III (shield #228). He was summoned to appear in court on Nov. 10, 1958, but he elected to pay the fine of \$19.75 instead.

With the tour complete, Holly stayed in New York for a recording session on Oct. 21 at the Pythian Temple with The Dick Jacobs Orchestra. This was the famous "string session" that produced "True Love Ways," "It Doesn't Matter Anymore," "Raining In My Heart," and "Moondreams," all recorded in stereo. Allison and Mauldin were present but did not participate in any of the recordings. Paul Anka, who had written "It Doesn't Matter Anymore" for Holly as a last-minute addition, was also present. The first song recorded that evening was "It Doesn't Matter Anymore," and Holly got it in one take. Anka was ecstatic.

On Saturday night, the 25th, Holly appeared on the Dick Clark Beechnut television show broadcast from The Little Theater in New York City at 7:30 p.m. He lip-synced



(Holly from page 54)

"Heartbeat." The following Tuesday (28th), Buddy Holly and The Crickets appeared together on television for the final time. During their appearance on *American Bandstand*, Holly first lip-synched to "Heartbeat," then did a short interview with Dick Clark The Crickets then came out to join in the interview, then lip-synched to "Its So Easy"

After their American Bandstand appearance. The Crickets split with Holly. The reason always given was that Holly wanted to stay in New York which, at that time, was the center of the pop/rock music business. The Crickets, however, wanted to remain in their hometown of Lubbock.

On Dec. 14, Holly wrote a two-page letter to Terry Noland in Lubbock that went as follows:

"Dear Terry,

I was glad to get your letter, and I'm sorry that I haven't had a chance to answer it before now. It's just that I've been pretty busy getting my apartment fixed and everything that I haven't had too much time.

I have been writing a few tunes and I have a couple that I think would be good for you. Of course I want you to hear them and see what you think about them. If you do them, I would like to get the arrangements done for them by Jesse Stone, the fellow that's doing some stuff for me. He does a lot of blues and spirituals, and he does the arrangements for all of Ray Charles' recordings. Also, I would advise you to cut your next session, whether they're my songs or not, here in New York at Pythian Temple. You can't beat the sound

You mentioned that you were coming into New York soon. I would appreciate it if you would let me know when, as soon as you know for sure. I'm leaving on tour Jan 23rd so I hope you'll be here before then as I would like to be at your next session. However, that tour doesn't last but 3 whs and I'll be back in New York by the middle of Feb.

I'll be waiting to hear from you and wishing you all the luck. I may come to Lubbock for a few days Christmas. If I do, I'll see you then."

Holly did return to Lubbock at Christmas to visit family and friends.

A couple days after Christmas, he went to visit his friends at KLLL Radio in Lubbock. While there, someone bet him that he couldn't write a brand-new song within 30 minutes. Holly went into a back room, and long before that time limit was up, produced the song "You're The One." As the radio station had an acetate machine (for doing commercials), the song was recorded with Holly singing and playing his guitar. Two DJs at the station, Waylon Jennings and Ray "Slim" Corbin, tried providing a background by clapping their hands (if you listen to the undubbed version, they were out of tempo at times). As the hand clapping was considered an integral part of the song, Jennings and Slim received writer's credit and 25 percent apiece publishing credit.

Later that afternoon, Holly called on his older brother Larry, who has since stated it was the last time he ever saw Holly. Larry had a long couch in his den and Holly was sitting on it with his acoustic guitar and said, "Larry, I have a new song coming out, and I think it's gonna be my best one." Larry replied, "What is it? Why don't you play a little of it?" Holly then proceeded to sing and play. "Raining In My Heart." His record of that song was released Jan. 5, 1959.

On Sunday, the 28th, Holly attended services at Tabernacle Baptist Church. During the offering, he wrote out a check to the church for \$800. This check was written on Citizens National Bank against an account at Lubbock National Bank. He

(Please see Holly page 58)

The story behind the tragedy...

On the way to the concert in Ft. Dodge, the tour bus' heaters froze. The temperature outside was in the teens, and it soon dipped that low in the bus. Consequently, the Winter Dance Party made an unscheduled stop in Tipton, Iowa, to have it repaired. These continuing problems would utimately lead Holly and others to abandon the bus altogether several days later in Clear Lake, Iowa — a move that led to their untimely deaths.

Despite the severe weather and the fact that the Winter Dance Party was competing with local high school basketball playoffs, the concert in Ft. Dodge was a standing-room-only sell out. The younger crowd attempted to dance to the music downstairs in the ballroom while parents, who were admitted

free, sat in the balcony (note that the poster at left states that dancing is for teenagers only and that the balcony is reserved for adults).

After the show members of the band were heard to be complaining about the primitive conditions in the tour bus. This led a local disc jockey to suggest that the band fly to its future engagements. Holly seized upon the idea. Due to the inclement weather, however, the singers could not locate a pilot who would agree to fly them. In fact, they were warned that flying under the severe weather conditions would be very dangerous.

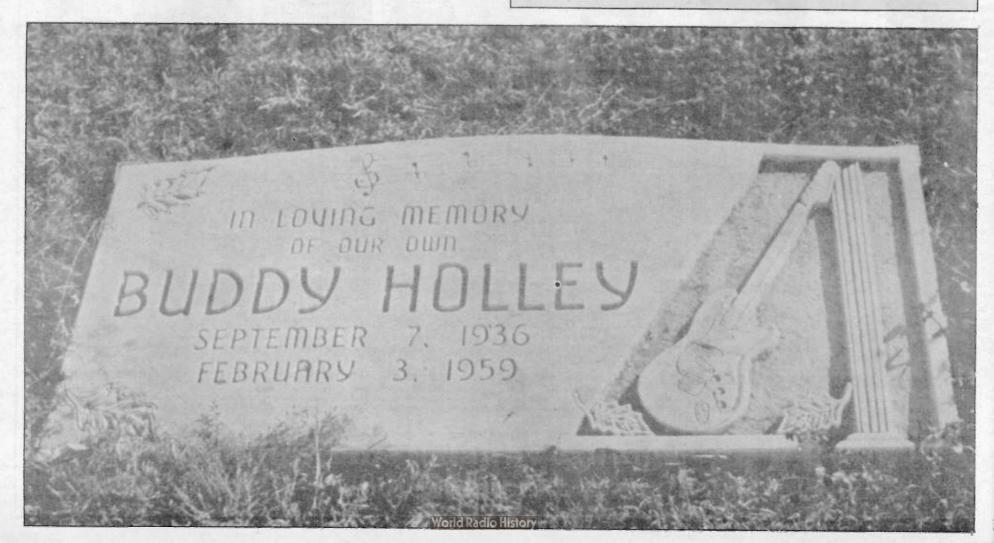
The following morning, with temperatures now below zero, the drafty bus pulled out of Fort Dodge and headed toward an



The above rare poster, which is from the collection of Dennis Hickey, is one of only three known to be in existence.

engagement in Duluth, Minnesota. Thanks to the success of the previous night's show, the stars were now more determined than ever to find other means of transportation for the remainder of the tour. In the early morning hours of Feb. 3, 1959, Buddy Holly, J.P. "The Big Bopper" Richardson and Ritchie Valens were killed as their chartered Beechcraft airplane crashed just north of Clear Lake, Iowa.

- Dennis Hickey



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World Radio History

(Holly from page 56)

signed it "Charles Holley."

After church, he called his friend George Atwood. He asked Atwood to meet him at the KLLL building in downtown Lubbock. The two then walked to the Walgreen store across the street and talked. Holly told Atwood about his plans to build a recording studio in Lubbock and asked Atwood if he'd like to be the public relations person for that studio, giving the reason for the position that Atwood had so many music business contacts. Holly also showed him a sketch he had made of the studio plans.

Holly and Ray Rush (of The Roses) drove to Odessa, Texas, on the 30th to visit Tommy Allsup who was playing in the Silver Saddle Club. It was at this time that Holly asked Tommy to join him on the Winter Dance Party tour beginning next month. When Holly arrived, the drummer for Allsup's western swing band had not yet arrived. Allsup asked him to sit in, and Holly played drums for about 30 minutes. Before he began, Holly removed his glasses and told Allsup. "Don't announce me."

At 8 p.m. on the last day of the year, Holly and Maria Elena left Lubbock and flew back to New York.

The Winter Dance Party Tour - 1959

The Winter Dance Party tour was scheduled for 24 days (Jan. 23 through Feb. 15) touring through the Upper Midwest region of the United States. Holly had previously split with The Crickets and now had a new band consisting of Allsup (guitar), Jennings (bass), and Carl Bunch (drums). Although they really were not The Crickets, they were being billed that way. The other artists on the Winter Dance Party tour were 17-year-old Ritchie Valens, The Big Bopper, Dion and the Belmonts, and a young newcomer named Frankie Sardo. According to the itinerary sheet given to each artist, the order of appearance was: Frankie Sardo, Ritchie Valens, Dion And The Belmonts, The Big Bopper, with Holly closing the show. We know that this changed during the tour as The Bopper was ill and went on earlier.

The tour was sponsored by Irving Feld and General Artists Corporation (GAC). The tour manager was Sam Geller.

Allsup, Jennings, and Bunch backed up all the artists on the tour, not just Holly. Although the contract for this tour has not been examined. Allsup has said that he was paid \$250 per week and that the three were paid a total of \$600 per week. He believes that Jennings received \$200 and Bunch received \$150 per week on that tour. Tommy Allsup also stated that he believed Holly was earning \$2,500 a week, from which the others got paid.

On this tour, we do know that Valens and Sardo shared a room. Although we know that Holly usually had his own room, we do not know who else shared on this tour.

Though the Feb. 3 plane crash took the lives of The Big Bopper, Valens, and Holly, the tour continued without those stars.

It's become known as the "last tour" to their fans.

Cousin Brucie Remembers Buddy Holly One legend looks back on the career of another

by Chris Junior

Resolution of the music in the 1950s.

"We didn't have any friends," said Morrow. "Nobody was positive. Everybody predicted that rock would last a couple of years and just disappear under the carpet.

"The parents didn't want their music to disappear," he added. "They werea't too happy when rock 'n roll came in and a new banner called youth started marching in front of them."

Nearly a half century later, rock is still going strong and so is Morrow. Known to millions of radio listeners as "Cousin Brucie," Morrow has been a fixture on the New York City airwaves since the late 1950s, best known for his long tenures at former Top 40 giant WABC-AM and oldies WCBS-FM, his radio home since 1982.

The Brooklyn, N.Y., native has witnessed (and survived) the many phases of the "fad" known as rock 'n' roll, from Elvis the Pelvis to Beatlemania to The Motown Sound to The Age of Aquarius through the bittersweet 1970s, electronic 1980s and angstridden 1990s. One tragic day in rock history — Feb. 3, 1959 — is among Morrow's most memorable in his professional career.

Goldmine: What are you memories of "The Day The Music Died?" Were you on the air the day the news broke?

Morrow: Yes, I was on the air, and I remember we obviously dedicated a whole show to those three people (Buddy Holly, Ritchie Valens and J.P. Richardson). I met Buddy a couple years before the tragedy. I had never met Ritchie, and I spoke to J.P. a couple of times but never met him in person. I really liked Buddy, and I felt terrible about the news. When you know somebody (famous who dies young), it sort of brings it into a different dimension.

Forty years ago, rock 'n roll was still in its infancy, and the plane crash that claimed the lives of Buddy Holly, Ritchie Valens and The Big Bopper was arguably rock's first real tragedy. At the time, did that event have the

Legendary DJ Cousin Brucie Morrow

same kind of impact as the untimely deaths of the likes of Jim Morrison or Jimi Hendrix or John Lennon, or has that day — Feb. 3, 1959 — grown in its importance through the years?

I think as rock 'n' roll developed, and as we sort of fell more in love and got more involved with the lives of these stars, a John Lennon or a Jim Morrison's death had a hitle more significance. We started to understand what the media was all about, and the audience got much more involved.

At the time of the three stars' death, rock was reasonably fresh and the novelty was there, but it hadn't settled into our lifestyle yet. It wasn't a sociological phenomenon as it was by the time Lennon was assassinated or when Jim Morrison died.

What are your memories of meeting Buddy Holly, and what did you talk about? Did this happen in New York?

Yeah, it was in New York City on the telephone; we did not meet in person. He called me to thank me for playing his records and for saying the things I used to say about him. It was set up by, I guess, the record company. I had him on the air for a little while. I remember asking him what he enjoyed doing on his time off. He enjoyed being with family and being with friends. He seemed to be a regular guy.

I've always liked Buddy Holly. I liked the way he took this new medium of rock 'n roll and gave it a little country feeling. He was very different and he made country fuse with city. He gave a wonderful feeling through his music: It was a happy, good time feeling. And he took it on a new twist. He made a right turn when everybody else was going left. Everybody else was rockin' 'n' rollin' and doo-woppin'; this guy showed us there were other places to go. He was really an original. He took the music into a different direction, and it worked.

Holly was quite innovative and prolific during that short term.

Oh, he was probably among the most innovative at that time. As I said, he made a right turn. Buddy Holly wanted to do something a little different.

Do you think it was because of his innovation that he was such a monumental influence on other acts?

Oh, absolutely. He was an original, an absolute original, like Elvis. Their influence will always stay. Buddy Holly will show up time and time again, and if you listen to a lot of music, you'll hear Buddy Holly.

Does it surprise you that 40 years after his death, the music world still cares about what Buddy Holly did back in the 1950s?

No, there's no surprise at all. The music is now so much a part of our lives. When music becomes sociologically significant, like with Buddy or The Beatles or Elvis, it has to stay around and influence generations to come.

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promo togo stucker on tront case, b/a ... 10 Garbage, Youy, US on V/A Rock Summer promo sampler CD in card sleeve Garbage, Tinhk I'm Paranoid, US 3 version promo CD inc I Think I'm Crystalized ver-sions, ba a ... The Your Statistical ver-sions, ba a ... The Statistical version sampler CD in stickered card sleeve ... 12 Grant Lee Buffalo, Testimony, US Warner Bros sin. House Studios I track promo acetate CDR, silkscreened disc, and front studio nset. ... 20 Grant Lee Buffalo, Jubilee, US advance promo CD album in card sleeve with stickers ... 12 Grant Lee Buffalo, Jubilee, US advance promo CD album in card sleeve with stickers ... 12 Grant Lee Buffalo, Jubilee, US advance promo CD album in card sleeve with stickers ... 12 Grant Lee Buffalo, Jubilee, US advance promo mo sampler CD, Inc. Mockingbirds (Original 4-Track Demo) and Were You There (bonus track), in custom card sleeve with sticker

Grateful Doad, Dick's Picks 7-12 Sampler, US 6 trock promo only sampler CD inc. two 21 +

tract promo only sampler CD inc. two 21 + minute jams. In custom card sleave 15 Grateful Dead. The Arista Years, US 14 track promo n. store sampler CD in card sleave m: CD s 8 C va Da is, Walk Of Fame, January 28 1997 US 16 track promo only compler CD to, com-

20 Nanci Griffith, These Days In An Open Book, US 1 track promo CD, b/a + sticker 5 Guns 'N Roses, Use Your Illusion 1 & 2, US num-bered double promo CO album "bible" pack 225 bered double promo CO album "bible" pack 225 Guns' N Roses, Carden Of Eden, US I track pro-mo video, 247 Track promo video, 215 Guns 'N Roses, Since I bon't Have You, US I track promo video, 215 Hanson, Weird', Mexican I track promo 'O' normo non's Could Be Mine, US I track promo video, 615 Hanson, Weird', Mexican I track promo 'O' moromo non'y licture card elseve fiedbre sticker Ben Harper, The Will To Live, UK KROQ promo only mienview CO Ben Harper, Live, US Pack promo picture CO in C silve tracks, by a viour das seve radio edit promo picture CD in card sleeve radio edit promo picture CD in card sleeve control tracks, by a viour das seve radio edit promo picture CD in card sleeve control to track seve control to track between tracks and sleeve radio edit promo picture CD in card sleeve control to track seve control to track seve control to track seve control tracks, by a viour dard sleeve control to track seve control to track se

Ben Harper, Glory And Consequence, US 4 track promo CD inc 2 research call out hooks, b/a Ben Harper, Mama's Trippin', US 6 track prom-picture CD, b'a P J. Harvey, The Wind, UK double CD single set

p/s . Harvey, The Wind, UK 2 version promo inc edit, f/s out, t/s vey, Is This Desire, US approx. 11" x 17 to poster, feat, album, cover 2 B&W promo poster, real, status shots. J Harvey, To-Date, UK 5 track retrospective realist hits sampler CD, in custom cart 20 P. Harvey, To-Date, UK 5 track retrospective greatists this sampler CD, in custom card Sleeve.
 J. Harvey, A Perfect Day Elise, US 2 version promo CD, D/S.
 John Hait, Perfectly Good Guitar, US promo CD album boas et with guitar pic and inserts 50 John Hait, Live At The Hiait US 10 track promo CD, with p/S.
 John Hait, Live At The Hiait US 10 track promo CD, with p/S.
 John Hait, Live At The Hiait US 10 track promo CD, with p/S.
 Peter Himmelinan, Oil Y honcent, US 5 track promo Dic live and unreleased tracks.
 Polyn Hitchcock, Madonna Of The Wasps, US 3 track promo Dic live great Ores (Saustic), 1/8.
 Hole, Mallou, US 1 track promo picture CD, p/S. Lynyrd Skynyrd, Twenty, Japanese only 1 track CD album with bonus track Sign Of Th

Hole, Malibu, UK 1 track promo picture CD, p/s

b/a Madonna, Justify My Love, US 1 track pro CD, b/a

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ston & Hook For Call Out Research track, by in tweet Carbona Frozen, UK limited edition 3 version 12°, unc Club Mix, Steree Mc's Mix and Mett down Mix - Long Version, p/s, W0431 - S Madonna, Frozen, Merican olly long deleted version picture CD, t/s, sealed Madona, Hanky Panky US 1 track promo CD b/a Hole, The Interview, US 18 track promo inter-view CD, p/s, questions listed on back15 Hootie And The Blowfish, Musical Chairs, US approx. 18" x 24" promo poster, group shot, approx. 18" x 24" promo poster, group shot 6 Hootie And The Blowrish. Only Lonely, US 2 ver-sion promo CD, Visto and Kapella mental, and Kapella Whitney Houston, It's Not Right But It's Okay, US 3 version 12" promo inc. Vocal, Institu-mental, and Kapella Whitney Houston, It's Net Right But It's Okay, UK double CD single set with by 5 mo only double LP in stickered ide-cut sieeve, no commercial US release. 2 Whitney Houston, Hartbreak Hotel, US 3 ver-sion promo CD inc. radio mix, and instru-mental, pr. Punk, US press kit with bits photo and interactive MC disk in picture folder. 100 by January 1000 by Long 1000 by January LU single, Inc. and the term of the second s Natalie Imbrugita, Tom, US 1 track promo Cu pis Indigo Girls, Shed Your Skin, US 4 version wi promo romits 12" in die-cut white sky sticker Iron Maiden, No Prayer For The Dying, US org-inal limited edition red vinyl LP, sealed with sticker Zron Maiden, Maiden Hell, UK promo only pic-ture CD Rom in card sleeve Chris Isaak, Flying, US 1 track promo CD, b/a 6

The in-solid play to allow in the du seeve 10 Megadeth, Interview, US 31 track promo music and interview OD from "Countdown To Ex-tinction" album, b/a inc. questions. 22 Matalie Merchant, Break Your Heart, US 1 track radio edit version promo CD, I/3 1 track pop remiz/edit, promo CD, red disc, and p/s

Jewel, Hands, US 1 track edit version promo cup p/s _____/2 Etton John, Written in the Stars, UK double CO single set, with LeAnn Rimes, p/s _____? Etton John, if The River Can Bend, UK 1 track edit version promo CD, i/s Judas Priest, The Best Of Australian exclusive 10 track greatest hits CD album with p/s _____8

A second second

World Radio History

Alanis Morissette, Thank U, German 1 track promo CD in slim case with p/s 15 Alanis Morissette, Supposed Former Infatua-tion.... Australian only exclusive numbered 18 track CD album with Uninvited demo ver-sion 23 Molley Crue, Enslaved, US 1 track promo CD.

only enclusive 5 track CD with 3 line tracks. pro-pro-mo CD, pro-to Santa Lennon, Day After Day, US 3 version pro-mo CD, pro-EPN, 743. Lisa Loeb, Let's Forget About H, 2 track promo CD in creaserch flook, b/a. Lisa Loeb, Do You Sleep, US on Geffen/VDC. Lisa Loeb, Varing For Wednesday, US 2 ver-sion promo CD, inc 2% sped up version b/a. Nine Inch Mails, Wish, US 'L'hack promo video Cut promo video Nine Inch Mails, Closer, US 1 track Director's Cut promo video Nine Inch Mails, Happiness In Slavery, US 1 track X-Rated promo video Nine Inch Nails, Hurt, US 1 track live promo vid-eo In die-cut card slavee Intrack and State Promo picture CD In die-cut card slavee Intrace Source Court IIE 2 views Court Inter-cut card slavee Niryana In Bloom, US I track promo picture CD in die-cut card sinee 12 Niryana, Smells Like Teim Spirit, US 2 version promo CD in card Jawee 15 Niryana, Come Ks You Are, US I track promo CD in gak fold card sleve 1 Heattine Nova, Heart And Shoulder, US I track promo CD, p/S. Heatter Rova, London Rain, US I track promo CD, p/S 6 Oasis, Acquiesce, US I track promo CD, p/S 6 12

booklet Roy Orbison, Pretty Paper, UK 8 track promo sampler CD, in gatefold digpack with inter-20

Grandes Canciones De Rock & Roll, n/2 Primal Scream, Burning Wheel, US 3 version promo CD, inc Chemical Bros remit, bia. Isticker Primal Scream, Meet The two Lone Swords-men, UK 2 version Stuka remites promo 12 in stickered die-cut sleeve Prince, Come On, UK album edit 1 track promo picture CD, front and back stickers ______ Prince, Wish U Heaven, US 1 track promo CD, n/2 wish U Heaven, US 1 track promo CD, prince Wish U Heaven, US 1 track promo prince U bia Prince, Start Screen (US 2 version promo CD bia Prince, US 2 version promo CD bia Prince Money Don't Matter Tonite, US 2 version promo CD bia Prince Money Long 1 track promotional instru-Loreena McKennitt, Words And Music, US mu Sarah McLachlan, Sweet Surrender, Spanish track Radio Mix promo CD Sarah McLachlan, Surfacing, US advance pro-mo in-store play CD album in card sleeve

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version, and research hook, p/S Pulp, His And Hers, French "inedits" 2 track promo sampler CD with Seconds in card Sleeve sion promo CD trom Small Soldiers soundracks, p/S Queen, Another One Bites The Dust, UK 1 track Small Soldiers Remix promo CD in unique card sleeve and sleeve and sleeve the street of the street picture CD, p/S Queen, The Queen Collection, US deleted dou-picture CD, p/S Queen, The Queen Collection, US deleted dou-ble CD album box set with bonus Queen Talks CD and postcard in 12" x 7" gatefold box with slipcover, saled with sticker". 50 Radiohead, Anyone Can Play Guitar, US track promo CD, the Machine, The Ghost W Tor Rage Against The Machine, The Ghost W Tor Rage Against The Machine, No Shelter, UK 1 Rage Against The Machine, No Shelter, UK 1 Rage Against The Machine, No Shelter, UK Rage Against The Machine, No Shelter, UK Rage Against The Machine, No Shelter, UK Rage Against The Machine, US and Streak Rage Against The Machine, Dulis On Farade, UK Rage Against The Machine, No Shelter, UK Rage Against Dhe Machine, Dulis On Farade, UK Rage Against Dhe Machine, Dis Shelter, UK Rage Against Dhe Machine, Dis Constre, W Rage Against Dhe Machine, Dis Version promo CD, Rage Against Dhe Machine, Dis Version promo CD, Rage Against A World Away, US Ivee on Rockling en A claim Merchin, profile Gr., ee disc, and p. & Maclaim Merchin, profile Gr., ee disc, and p. & Drano CD inc. remin edit, ps. and p. K. & Meshica, Fuet, US 1 track promo CD, b/a, front Meshica, Fuet, US 1 track promo CD, mic. single edit, and album versions, n/a 20

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nese double sided promo color postcard. George Michael, Ladies And Gentlemen, Mon-can 12" x12" promo only double sided hang-ing mobile, opposite side features Mariah Careys AF12 album. 15 George Michael As, UK double CD single set with y8. 12 Bette Midler, Bathhouse Betty, Japanese ap-prox. 8" x 10" double sided color promo sales fiyer, with photos, biography, and track listing. Al2" double sided promo ban-mer, feat. 16 different group shots. Me Mishirs, American Psycho, US promo col-lector's card set, leatures each band mem bet. REM Dang and Diatine, 03 to that promotion n/a REM, Losing My Religion, US 1 track promo pic-ture (C), p/s REI, UP, German numbered security service advance promo CD, with front studio insert 40

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Reef, Come Back Brighter, UK 1 track promo C in card sleeve. Replacements, Rappy Town, US 2 version pro-mo CD, b/a E Ann Rimes, Written in The Stars, UK double CD single sci with Eton John, Df. Rolling Stones, Gimme Scherter, UK 1 track radio edit promo picture CD, full color card sleeve romo CD in card sleeve. Rolling Stones, Un CH Control, UK 2 version cover and inside article about Stones con-certs in Spain, 10/98, all in Spainish. CO interview set inc. interviews with al members, and CD about, UK promo only Conterview set inc. interviews with al members, and CD about, in trable gatedou digpack. Ronne Wood, Gimme Some Neck, US press kit ma 3 b/w photos and 5 pages individues and printed erricibae. Starb her Pipes CH Pan, US 1 track pro-Rud, Nest For Echol, US 1 track promo CD, with Sand Etienne Who Do to Interview au US 2

mo video 25 mo video 25 kush, lest For Echo, US 1 track promo CD with b/a Sant Elenane Who Do You Think You Are US version promo CD line Radio Remus, ba Sichie Sambora, Baltad O'I Youth US promo 2 CD sat in triple gate/od long-pack, inc CD album and lines with CD bin coll US 1 track promo picture CD bia Silverchair, Pure Amazer, US 1 track radio edit promo picture CD pic Silverchair, Pure Amazer, US 1 track radio edit promo picture CD pic Silverchair, Reforspuctive, US 1 mono in-store only video 3 20 94 906 Frank Sinata, Reforspuctive, US 2 mono in-store only video 3 20 94 906 Frank Sinata, Reforspuctive, US 2 mono in-store only video 3 20 94 906 Frank Sinate, They All Laughud UK 1 track promo CD line call-out hock ps Dimashing Pumplins, Ara Adore, US 3 track pic CD and call out Research hools; D smashing Pumplins, Ara Adore, US 3 track pic CD line Call out Research hools; D smashing Pumplins, Ref call out hooks ps Dimashing Pumplins, Ara Adore, US 3 track pic CD line Call out Research hools; D smashing Pumplins, Ara Adore, US 3 track pic CD line Call out Research hools; D smashing Pumplins, Ara Call out Research hools; D Smashing Pumplins, Park Ell S Track part

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 Tanya Tucker, Fire To Fire, US 10 track advance promo CD, unique p/S.
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terview. 10 nr Amos Cruel/Ras, berry Swirt, US 4 track CD-single, inc. Cruel Shady Feline mix, Rasp-berry Swirt Lip Gloss version, Ambient Rasp-berry Swirt-Scarlet Spectrum Feels, and Mainline Cherry-Ambient Spark in sealed ec-pack.

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After Buddy: 40 Years of Holly Days



The most obvious of many influences Buddy Holly had on the British Invasion were The Beatles, named after The Crickets, and The Hollies, named after Holly.

n the spring of 1972, Don McLean scored his biggest hit yet with his longest song ever — the eight minutes of surreal recollection and cogent observation that was "American Pie." It was a remarkable piece of work, not only for its summing up of the past 15 years of popmusic history, but also for pinpointing the launching pad from which that history took off --- the realization that when it came to leading rock 'n' roll out of its infancy it wasn't Elvis or Chuck Berry or Little Richard or Jerry Lee Lewis to whom America trusted its musical young. It was that bespectacled youth from Lubbock, Texas, barely out of his teens himself but already crushed beneath the wheels of his own industry. Buddy Holly was dead - now he'd never lead the kids astrav

Not that he was ever likely to while he was living. Other performances had other gimmicks — sex and drugs and guns and their young cousins: histrionics, hysterics and plain old hip swiveling. Holly's gimmick, once past the glasses and the hiccup (which only impressed the class nerd anyway), was

by Dave Thompson

his music — and the fact that it was music. None of that down 'n' dirty boogie woogie business here. In years to come, new generations tracking back through rock 'n' roll's formative years and seeking out the idols who inspired the latest heroes would run into a brick wall of utter confusion when they first heard Holly — so nice, so mannered, so cultured; what was all the fuss about?

But the baby Beatles were so impressed by him that they named their band in imitation of his, insects one and all. Blind Faith made a virtue of extending Holly's "Well Alright," and Mott The Hoople took to coming on stage to the strains of "American Pie" itself, then cutting straight into their own paean to that most precious jewel in the annals of music, "The Golden Age Of Rock 'n' Roll."

Even The Rolling Stones, primal blues purists that they undoubtedly were, took Basic Buddy 101. In the process, The Stones created what musicologists still refer to as the band's proudest pre-self-composed moment, a radical rearrangement of "Not Fade Away." Indeed, manager/producer Andrew Loog Oldham went even further than that, as he recalled the first time he heard Keith Richards messing with the riff in February 1964.

"I walked in on Keith playing 'Not Fade Away,' but I don't know what, if anything, he had on his mind. He could have just been playing a tribute to Holly before moving on to the Everly Brothers and injecting some acoustic Bo Diddley into the brew. Or, just as casily, he could have been re-examining Holly with the Stones in mind.

"Whatever, as far as I m still concerned, Keith had written a song, and if that's too great a stretch for its publishers, he at least rearranged it. I really don't know, but I do know that when I walked in on him, I heard the next Stones single, and within a few days we were in Regent Sound Studios, recording and making it go."

Holly was ubiquitous, in death more than alive. Bobby Vee, one of Holly's replacements in the post-crash Crickets, never let his pedigree out of sight, even after Tommy Roe emerged with a #1, "Sheila," which could have been peeled out from under "Peggy Sue."

In Britain, the noise was even louder

Author Philip Norman, whose Buddy The Biography (Macmillan, 1996) offers one of the most coherent documents yet of the Texan's short, sharp life, isolated Holly's influence across the British beat boom. The Hollies took their name from Holly, so did The Rocking Berries. "The Searchers named themselves after the John Wayne movie which provided the inspiration for 'That'il Be The Day,' and The Ivy League [were] named after the style of his suits," Norman wrote.

The Shadows' Hank Marvin, Year Zero in terms of influencing a whole generation of subsequent British guitar heroes (Jeff Beck, Jimmy Page and Eric Clapton are only the tip of that iceberg) was only the most transparent of Holly's heirs apparent — Peter Green's Fleetwood Mac, in their live guise of the Earl Vince and The Valiants Rock 'n' Roll Revival Show, regularly performed a medley of Holly lyrics under the title "Buddys Song" and handed him the writing credit when the song was performed for the BBC.

Peter and Gordon stopped by the opticians before recording Holly's "True Love

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The Rolling Stones hit the Top 50 in 1964 with their rendition of Holly's "Not Fade Away," their first U.S. single. The flip side was "I Wanna Be Your Man," a Beatles original.

(Influence from page 60)

Ways." And what were psychedelic granny glasses if not the logical mutation of Holly's horn-rimmed spectacles? Elton John actually wrecked his teenaged eyesight by affecting Holly's eye wear, and he probably wasn't alone. Can any discussion of Holly's allpervading influence be complete without recalling his effect on producer Joe Meek?

In mid-1961, Meek signed a young singer named Michael Bourne on the strength of his vocal resemblance to Holly; he even renamed him in stark tribute to the man, Mike Berry, and unleashed him on an unabashed piece of topical Hollyana, "Tribute To Buddy Holly." A live preview of the song was staged for members of The Buddy Holly Appreciation tion, while Paul McCartney liked Holly's records so much that he bought the entire company. In 1975, McCartney's MPL company purchased the publishing to all of Holly's hottest hits and celebrated with a Wings album that restaged them all with a vengeance.

Holly Days, credited to Wings guitarist Denny Laine, but with Paul and Linda McCartney's splendid evidence throughout, gave Holly's back catalog its hottest workout in years. Though it didn't do much in chart terms, it re-energized the songbook to no end. According to Laine, however, the fact that his bandmate owned the copyrights didn't really impact on the album's creation.

"I like his stuff," Laine said of Holly's work. "We were playing it back in the good old days. It was the first stuff I listened to.

upon both his writing and his performing style in 1978, with a magnificent cover of "Crying, Waiting, Hoping." He followed that song with an album whose artwork replicated the stage set of a British TV show which itself was a tribute to Holly — Jack Good's legendary *Oh Boy*.

Simultaneously, Elvis Costello was donning the same kind of glasses and a purposefully similar guitar with which Holly had soared to fame. And of course, Ms. Ronstadt both recognized his debt and acknowledged the ease with which it was paid, by recording country-tinged versions of both Costello and Holly's greatest love songs, "Alison" and "It's So Easy," respectively.

Indeed, through the mid- to late-1970s, Ronstadt did more to keep Holly's name alive in his homeland than any other single Amer-

> ican performer — "American Pie," after all, doesn't mention Holly by name; McLean's attempt to follow up with a cover of "Everyday," did nothing; and Holly himself hadn't scored an American Top 40 hit since the month after his

Indeed, through the mid- to late-1970s, Ronstadt did more to keep Holly's name alive in his homeland than any other single American performer — "American Pie," after all, doesn't mention Holly by name.

Society; Norman Petty was contacted for an endorsement, and Berry himself would receive a letter of thanks from Holly's own parents as the song climbed reverentially into the British Top 30. It remains second only to the all-conquering "American Pie" as the best-known tribute Holly ever received.

But it was not alone. Not content with cribbing their name from Holly's band, the early Beatles loaded their live set with Holly/Petty compositions, made their recorded debut (as The Quarrymen) with "That'll Be The Day," and ensured that in this respect at least, fame would never go to their heads. John Lennon rerecorded that song for his mid '70s Rock And Roll collec[You] could say that I did a Buddy Holly album because we've got the copyright, but that's ridiculous. I wouldn't do it if I didn't like his stuff!"

Neither, in fact, was Laine alone in making a mini-career out of Holly's old hits. The year before McCartney swooped in, British glam band Mud topped the British charts with a near-a cappella version of "Oh Boy"; the year after, Linda Ronstadt followed up a minor hit version of "It Doesn't Matter Anymore" with a monster rock take on "That'll Be The Day."

English singer-songwriter Eric Goulden, best known in America by his punk era alter ego Wreckless Eric, described Holly's impact death.

But 1977-78 not only saw Ronstadt's "It's So Easy" climb to #5, it also saw a Holly compilation nip into the Top 60 (#55, actually), and a Holly biopic movie take *Holly*wood (where else?) by unpredicted storm.

The Buddy Holly Story wasn't Holly's first grab at posthumous celluloid heroism, of course. In 1974, David Essex, Dave Edmunds, Keith Moon and Adam Faith (whose entire singing career in the early 1960s was based around a nuance of Holly's pronunciation) united four successive generations of admiring British rockers in the movie blockbuster That'll Be The Day. But though the movie cleaned up on European screens, in America it simply wandered the art circuit then disappeared before its sequel (*Stardust* — Holly gone bad) was even underway.

So it was Gary Busey who won the Oscar for not messing up the songs too badly and not David "Rock On" Essex, who actually knew the words, or Edmunds, whose entire career to that point appeared to be devoted to discovering what would have happened if Phil Spector had produced Holly when both were at the peak of their powers. What indeed? Subtle As A Flying Mallet, Edmunds' still unimpeachable 1975 solo album, comes closer than most to answering that question.

And it remains there. Had Holly not perished on a bitter winter morning, had he hung around to watch rock 'n' roll grow up and out, what would he have become — and more importantly, what would he have wrought? In death, Holly attained perfection — never aging, never screwing up, never making one comeback too many. He is frozen in time a Baby Boom legend at 22 singing "Peggy Sue" and never shedding the emotional puppy fat which determined his pop star persona.

Had he lived, so much of what we take for granted today might never have come to pass. What if he'd invested in contact lenses or swapped his Strat for a Les Paul? What would he have made of The Beatles? What would they have made of him? Stupid questions, they deserve stupid answers, but if there's any one single thing that sums up all that Holly meant, and still means, it's this.

Right now, on oldies radio, "American Pie" is plowing up another eight minutes of some listeners' life. The song is 27 years old. Its subject died 13 years before that. But there's not a soul in earshot who doesn't know precisely what. and who, it's about. And not many who don't agree with its words. Because that really was the day the music died. It just was reincarnated ickly, that's all.

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The top 25 most sought-after U.S. Buddy Holly collectibles



Forty years after his death, Buddy Holly's collectibility remains strong. Demand for his original records has stayed steady; in the case of his early, unsuccessful Decca material, it has gone up, especially in the 45 r.p.m. format.

Here are 25 of the most collectible of his United States records, arranged with the most valuable first. These are not necessarily the 25 most valuable, though: the goal is to give a representative sample. All values quoted are for near-mint examples and can vary. (In other words, take them as a guide, not as holy writ.)

A full discography and values listing for Buddy Holly and thousands of other artists can be found in *Standard Catalog of American Records* 1950-1975, available for \$29.95 from your local bookstore or directly from Krause Publications (1-800-258-0929).

1. "That'll Be The Day," extended play 45, (Decca ED 2575, 1958). After Holly had begun having hits with the Crickets, Decca began to repackage tracks he had recorded in 1956 before the Brunswick version of "That'll Be The Day" broke through. This seven-inch EP, as was true of most EPs, didn't sell in 1958 and is the most soughtafter of all commercial Holly records. There are two versions of the cover, and opinions vary as to which is scarcer. One of them has liner notes that start, "Buddy Holly, a young man with a voice and style that makes one stand up and notice..." The other one merely has photos of other Decca EPs on the back. The liner notes version can go for over \$2,500; the EP covers version fetches a "mere" \$2,000.

2. That'll Be The Day, LP, (Decca DL 8707, 1958). Decca had enough material, both released and unreleased from Holly's failed Nashville sessions, that it compiled an entire album of it in 1958. The LP actually remained in print for quite a few years, as reissues exist with the 1960s Decca "color bars" label. But the black label, silver print original is a major rarity. In keeping with the somewhat soft LP market, the value has declined somewhat recently, but it is still in the \$1,500-\$2,000 range.

3. "Stay Close To Me"/"Don' Cha Know," 45 by Lou Giordano, (Brunswick 55115, 1959). Toward the end of his life, Holly sometimes worked with other musicians as a guest guitarist. He was rarely, if ever, credited on these; only after-the-fact research unearthed the information. Of the records on which he appeared, this one is the most sought after and bears a \$1,200 price tag. Others to look for include one of the first 45s by Waylon Jennings, "Jole Blon"/"When Sin Stops" on Brunswick 55130, \$300, and "Real Wild Child"/"Oh You Beautiful Doll" by Ivan (Cricket Jerry Allison in disguise), Coral 62017, \$200.

4. The "Chirping" Crickets, LP, makes it obvious who one of their major

(Brunswick BL 54038, 1957). This was Buddy Holly's first "real" album, and as such it's among the more sought-after of all 1950s rock-related albums. First editions, which were only available for a few months, have a front cover with a textured feel to them: these are getting close to the \$1,000 mark. Slightly later pressings with a smooth front cover are about \$600.

5. Early Decca 78 r.p.m. singles. Holly's first two singles, "Blue Days, Black Nights"/"Love Me" (Decca 29854) and "Modern Don Juan"/"You Are My One Desire" (Decca 30166), were released in 1956 and were utter failures. Because of that, they are nearly impossible to find. By 1956, the 78 r.p.m. single was on its way out: except for the occasional nostalgia pressing, 78s were extinct in the U.S. after 1959. Either of Holly's first two singles on the fast format goes for \$800 or more.

6. "Words Of Love"/"Mailman Bring Me No More Blues," 78 r.p.m., (Coral 61852, 1957). In 1957, Holly signed with Coral Records as a solo artist at the same time he was signed to Brunswick with The Crickets. His first "solo" record under this arrangement was this magnificent double-sided disc, and it failed miserably. In later years, the Beatles did remakes of both of these songs. Their version of the former is so close to the original in feel and arrangement that it makes it obvious who one of their mainer influences was. Again, the 78 version of this is an \$800 item; the more common 45 is a not-too-shabby \$400 for a stock copy. Promotional copies on blue labels, which are more common than stock copies are about \$200.

7. The "Chirping" Crickets, extended play 45. (Brunswick EB 71036, 1957). A four-song excerpt from the album of the same name, this EP goes for \$600.

8. Decca 45s on an outdated label. The earliest Decca 45s, from 1950 through the end of 1954, came out on a label with "Decca" on the center top and lines on either side of the company name. In early 1955, Decca changed its label by spreading out the company name and putting a star under it. Yet, for unknown reasons, later releases exist with the "old" Decca label. Three of the five Buddy Holly singles on Decca, two before he was famous and one after he broke nationally, are known to exist with the anachronistic label. Decca 9-29854 fetches \$600, Decca 9-30166 goes for more than \$500 and Decca 9-30434 "That'll Be The Day"/"Rock Around With Ollie Vee," can bring \$400. The "proper" 45 r.p.m. stock pressings with the star under "Decca" go for \$250-\$300.

9. Coral and Decca 78 r.p.m. singles from 1958. As mentioned earlier, the 78 was dying by the time Holly began recording. In



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23) <u>Pennsylvania Musician</u> - 10/85 - Springsteer Born in the USA tour

24) <u>Rolling Stone Magazine: Year/Cover Artist/Price</u> many more available, please call or send us you

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1981 - 11/30 - Jerry Garcia) Life Magazine - 5/86 - Barbra Streisand) Mode and Music - England - Issue #1 - XTC Int

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 28) Musician - 11/87 - George Harrison - \$18, 8/81
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 29) Kerzang - 10/31/87 - Zodiae Mind Warp - \$12
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 30) Music Week - 9/15/89 - Annie Lennox
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 31) Hits Magazine - 5/2/29 - The Cult - \$20, 7/31/89
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 M.C.S. Magazine
 2/88 - Sting
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 1/80 - Johnny Rotten, Willie Ne-son
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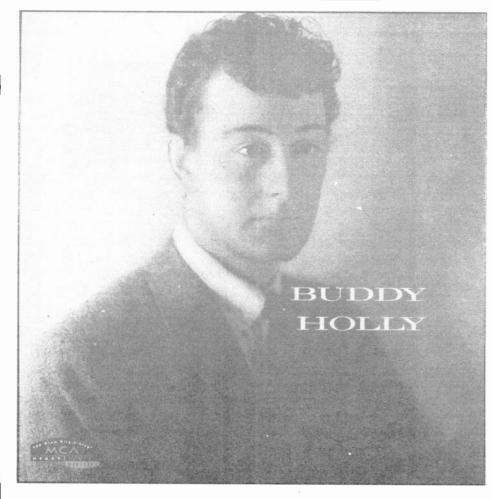
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40) ROCKAGES New York City Rock Festival 1982 Pre gram - 5/15-16/82 show included Deminger 6. Hum

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(Top 25 from page 64)

1958, several major labels discontinued them entirely, but Decca and Coral were not yet among them. The latest-known U.S. Buddy Holly 78 is of "Heartbeat"/"Well... All Right," Coral 62051, and it can fetch \$600. So can Coral 61985, "Rave On"/"Take Your Time" on a 78. Decca 30434 is in the same price range; his last Decca single, "Ting-A-Ling"/"Girl On My Mind" (Decca 30650), is a \$600-\$700 item.

10. Other Coral and Brunswick extended play 45s. In addition to the two already mentioned, there are five more American Holly EPs: Listen To Me (Coral EC 81169); The Sound Of The Crickets (Brunswick EB 71038); The Buddy Holly Story (Coral EC 81182); Buddy Holly (Coral EC 81191); and Brown Eyed Handsome Man (Coral EC 81193). Each of these is in the \$500 range for record and cover together. Another one called The Crickets (Coral EC 81192), which has both Holly and non-Holly tracks, is a \$250 item.

11. Buddy Holly, LP, (Coral CRL 57210, 1958.) This was the only "solo" Holly album to be released while he was still alive. As such, it's a highly sought-after piece. An original pressing with a maroon label is in the \$400 range. Even the reissue label (black with color bars) from the mid-1960s is a \$100 item today. For another version of this album, see entry #23.

12. Other Decca stock copy 45s. The last two attempts by Decca to cash in on Holly's popularity were every bit as unsuccessful as the others. They are less valuable on 7-inch than on 10-inch 78s (see entry #9), but Decca 9-30543, "Love Me"/"You Are My One Desire," and Decca 9-30650 can bring \$250 as black label stock copies. These may or may not exist on the early-1950s Decca label (see entry #8).

13. Promotional copies of early 45s.

Without running down the entire list, suffice it to say that any Decca promotional 45 (pink label), any Coral 45 promo numbered 62210 or earlier (blue label), and Crickets promos on Brunswick (yellow label) can go for \$200 or more. The most sought after is Decca 9-30543 on a short-lived green label promo copy; this can fetch \$300.

14. The Buddy Holly Story, LP, (Coral CRL 57279, 1959). The first Holly album released after his death, it was extremely popular, spending more than three years on the *Billboard* album charts. The first pressing, though, is quite rare. On those editions, the back cover liner notes are printed in red and black ink. Later editions have the print all in black. Those red and black print versions can fetch \$250-\$300. The "all-black" version is a \$125-\$150 item, and still later editions with a black label and color bars rather than a maroon label are \$60-\$80 pieces. "Enhanced for stereo" versions came even later; see item #22.

15. The Buddy Holly Story, Vol. 2, LP, (Coral CRL 57326, 1959), and Reminiscing, LP, (Coral CRL 57426, 1963). Two more posthumous releases, these bring \$200 with their original maroon labels. Black color-bar labels of these are \$75-\$80 items.

16. "You're So Square (Baby 1 Don't Care)"/"Valley Of Tears," 45, Coral 62283, 1961. Evidently, this single, released two years after Holly's death, was never released in the U.S. Copies were manufactured in Canada, however, and these go for \$150-\$160, making this the most valuable posthumous Buddy Holly 45.

17. Good Rockin', LP, (Vocalion VL 73923, 1971). Vocalion was Decca's budget label in the 1960s and early 1970s. This reissue of early tracks is hard to find and fetches \$125, despite its phony stereo — probably because it was on the market for less than two years.

18. Holly In The Hills, LP, (Coral CRL 57463 [mono]/CRL 757463 [stereo], 1965).A highly controversial album among Holly

fans, especially overseas, this album contains original demo recordings by "Buddy and Bob" (Montgomery) with sometimes crudely overdubbed "contemporary" backing instrumentation by The Fireballs. This wasn't around very long; mono copies go for around \$125, stereo copies for around \$100.

19. "Slippin' And Slidin"/"What To Do," 45, (Coral 62448, 1965). Released as a single from the *Buddy Holly* Showcase album, another of the collections of demos and home tapes with overdubbed backing 'tracks. this sank without a trace and now fetches \$100.

20. Coral and Brunswick hit singles. Yes. even the most commonly seen Buddy Holly-related pieces are \$40-\$60 items now. This includes copies of the songs most closely associated with him, released from 1957-1959, on original maroon Brunswick and orange Coral labels. "Peggy Sue"/"Everyday" (Coral 9-61885) is a \$50 item; "That'll Be The Day"/"I'm Looking For Someone To Love" (Brunswick 9-55009) is also a \$50 item. Other hits such as "Oh Boy," "Maybe Baby," "Heartbeat" and "It's So Easy" are in the same price range. Slightly more is "Peggy Sue Got Married"/"Crying, Waiting, Hoping" (Coral 9-62134), \$60; slightly less is "It Doesn't Matter Anymore"/"Raining In My Heart" (Coral 9-62074), \$40.

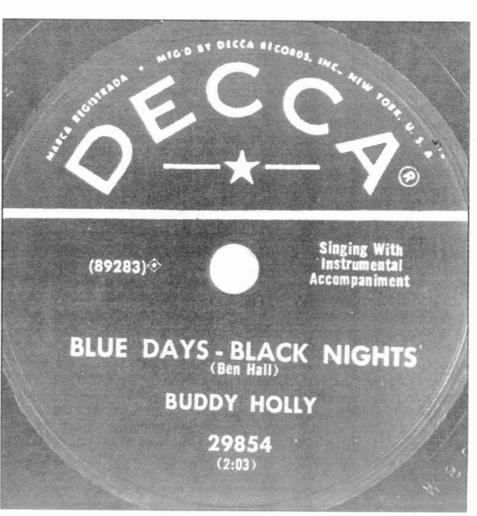
21. The Complete Buddy Holly, 6-LP set, (MCA 6-80000, 1981). Originally released in England, where Buddy is as popular as ever, two years of strong import sales encouraged MCA to release it in the U.S. Even though it doesn't quite live up to its name, it comes close; it's the ultimate set of Holly recordings and is a \$50 item easily. There's no compact disc counterpart, and because of legal wrangling there may never be

22. "Stereo" versions of posthumous Buddy Holly albums. Only four Holly songs, "It Doesn't Matter Anymore," "Raining In My Heart," "Moondreams" and True Fove Wavs" were recorded in true stereo. So white mono began to fade in the marketplace, in early material was, as the record jackets calit, "enhanced for stereo" For most artist these abominations would have as much place in a record collection as water. But because they went out of print almost 30 years ago, and because they are Buddy Holly, the "enhanced" versions can fetch \$40-\$50.

23. Buddy Holly, LP, (MCA 11161 1995). The original version of the only "solo" Holly LP released during his lifetime is at entry #11. But this reissue is worth seeking, too. It was one of six albums MCA put out as the introduction to an audiophile reissue series it called "Heavy Vinyl" This reissue, as were the others in the series, was lovingly packaged with a gatefold cover, audiophile-grade vinyl and a double inner package. Outstanding in every way, a change in upper management at the label ended the ambitious project before it had the chance to really take off. Today this reissue, which retailed for \$20-\$25, can bring at least \$40.

24. "Love Is Strange," picture sleeve, (Coral 62558, 1969). None of Holly's 45s during his lifetime were issued with picture sleeves. Only two of his posthumous ones had them. This one, the last Buddy Holly Coral single, is about a \$30 item. Its accompanying 45, a heavily overdubbed, orchestrated version of a homemade recording that actually is quite good (it's a guilty pleasure of mine), goes for another \$20.

25. From The Original Master Tapes, (MCA 5540, 1986). The vinyl version, a two-record set, will set you back \$25. The CD version isn't collectible at all; it's still in print as far as 1 know. But it has a different kind of value. These 20 songs, mastered expertly by Steve Hoffman, will explain what all the fuss is about and why Buddy Holly still matters 40 years after his death.



World Radio History



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Claude "Fiddler" Williams Don't Worry 'Bout Nothin' and Keep Swingin'

by Richard Skelly

E ven though he recently entered his 10th decade of existence, Kansas City-based fiddler, guitarist and composer Claude "Fiddler" Williams shows no signs of slowing down. Born in Muskogee, Oklahoma, on Feb 22, 1908, this easygoing Pisces continues to tour and record, and he remains the last surviving member of the original Count Basie Band, which the kid from Red Bank [New Jersey] formed in Kansas City.

As Williams reveals in this interview, his philosophy is simple: "I don't worry 'bout nothing," he said, adding that as long as he has a roof over his head and some money in his pocket, things will work out okay.

Williams began his recording career in 1928 in Chicago, with Andy Kirk and his Clouds of Joy and cut sides with Count Basie in 1936 (he can be heard playing guitar on the recently reissued discs, *The Complete Decca Recordings of Count Basie*).

Although he continued to play guitar and violin in and around Kansas City throughout this period, for whatever reasons he didn't record again until 1972, though he had established quite a reputation as one of Kansas City's top jazz and blues musicians. In the summer of 1972, he teamed up with plantst and bandleader Jay McShann, who also halls from Muskogee, to record The Man From Muskogee, now available from the Toronto-based Sackville label.

Fortunately for fans, the period since 1972 has been fairly prolific for Williams, and a variety of his recordings are easily available on compact disc.

As blues and jazz festivals are held in increasing numbers around the U.S., Williams finds himself in demand to play at large gatherings, and in 1995 he completed a tour sponsored by the National Council on the Traditional Arts, Masters of the Folk Violin, that included Kenny Baker, Michael Doucet of Beausoleil, and others.

Williams developed his nimble, richtoned violin playing while playing in unamplified settings alongside people such as Lester Young and Charlie Parker, pianist Mary Lou Williams, Andy Kirk's 12 Clouds of Joy, Buddy Tate, Nat Cole's trio and Count Basie's first band, which Basie formed in Kansas City in 1935 after the death of bandleader Bennie Moten. Williams preceded Freddie Green as Basie's first guitarist in 1936, but as he explains here, he later left the Basic band because New Yorkbased jazz impresario John Hammond (who aided the careers of Benny Goodman and Basie, among many others), had his own musicians waiting for Basie in New York.

In the 1980s, Williams performed in the

Paris production of the play Black and Blue, followed by an award-winning run in New York with singer Ruth Brown, Sir Roland Hanna and Grady Tate.

Since 1990 he's been featured on CBS News Sunday Morning, played Carnegie Hall on two or three occasions, and opened Lincoln Center's "Kansas City Swing and Shout" event with his trio. He also performed at President Bill Clinton's first inaugural, toured Australia and released five albums. Williams' Live At J's, Volumes 1 and 2 landed him on several "Best of 1994" jazz critics' polls.

In 1997, Williams toured Europe again, recording another album for the Torontobased Sackville label and was inducted into the Oklahoma Music Hall of Fame with Patti Page, Woody Guthrie and Merle Haggard.

In March 1998, Williams performed at the White House for President and Mrs. Clinton, along with guitarist Bucky Pizzarelli and dancers Savion Glover and Jimmy Slyde. But his schedule for the rest of the year is equally impressive, as it includes four- and five-night strings of one-nighters around New York, Chicago and Boston, as well as the occasional trip to Europe.

Goldmine: What were the highlights af your 90th birthday celebration?

<u>o History</u>

Claude Williams: We did two shows on Feb. 23 and Feb. 24th at the Savoy Club in New York. Bucky Pizzarelli and a lot of other good musicians were there. We also did a show on Feb. 22 up in Massachusetts.

How did you get started playing music in a place like Muskogee?

My brother-in-law started me out on the strings. He played the guitar, blues and stuff, and when he laid that old guitar down, I'd pick it up and play it. He saw that I was interested in music, so he taught me how to play the chords, and he went out and bought a mandolin. And when he laid the mandolin down I'd pick that up and play it, too. His name was Ben Johnson. I learned guitar and mandolin by the time I was 10, pretty much, from him. I was somewhere between eight and 10 when I began learning to read music.

What about radio, when did radio become accessible?

Radio was big in Kansas City, but I don't remember too much about it there in Muskogee. I don't think there were too many radio stations around then. In 1928, I moved

(Please see Williams page 70)



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(Williams from page 68)

to Kansas City. I was 20.

They had one or two good radio stations here in Kansas City. And they had one, 1 never will forget it, XBY. You could hear it as good in New York as you could in Kansas City. It was a clear channel station.

Your first impressions of Kansas City?

There was no comparison between there and Muskogee. I played at the Million Dollar Ballroom in Kansas City for 13 years with Andy Kirk and his 12 Clouds of Joy.

Territory bands were around then; what exactly were "territory" bands?

They were bands that were mostly on a Dixieland kick. Most of 'em come up out of New Orleans. I remember we had one in Tulsa. And then [baritone saxophonist] George E. Lee and [bassist] Benny Moten had good ones around Kansas City. They were the first bands to get away from the Dixieland style playing. They were on more of a swing kick.

What do you know about the origin of that term? Why were they called territory bands?

Each one had a little territory, or area they played in. With Andy Kirk, we'd play in Tulsa and other places at what they called "jitney" dances. A "jitney" was actually a dime. They came out of Texas, they came out of different areas. Alfonso Trent [pianist] had one of the first big territory bands out of Dallas, Texas.

Joe Venuti was an important early influence for vou... how so?

I don't know where Joe came from, but he came to Muskogee with a big band. We listened to him at an outdoor pavilion, and there was a half a tent over it, and that's where I first heard Joe Venuti.

How old were you when you got married the first time?

Me and my first wife was on one of those TOBA [Theatre Owners' Booking Association] shows when we got married. You know what TOBA is, right?

I understand they used to call it "Tough on Black Asses"?

It was a road show. We'd play theaters and jump from Musgokee to Hot Springs, Arkansas. We had about four chorus girls and a couple of tap dancers and funny men, comedians, dressed up clowns, and it was almost like a carnival show. Shake dancers didn't come around until some years later.

I was actually about 17 or 18 when I got married. My wife was just about 15, and this was before I moved to Kansas City, we left and went to Arkansas and Florida and all down in there.

You were drawn to Kansas City because you'd heard good things about it?

Yes, we had heard about that Million Dollar Ballroom here. We finally had a chance to play there, and we really enjoyed it. There were lots of clubs, lots of music going on. There was a club on every block in one part of town.

After you saw Joe Venuti in Muskogee, you told your mother you wanted to play fiddle?

She and my brother-in-law saw that I was very interested in music. Whatever I wanted, we could get. My papa had good credit in Muskogee. I could get whatever I wanted at the Jenkins Music Store in Muskogee, so we really didn't need no money! My brother-inlaw went into that music store and got me a violin. I was playing cello and my brotherin-law had this string band there in Muskogee. We needed bass player for his band, so we took the strings off the cello and put bass strings on it. I was playing bass after then! We changed the cello into a bass.

When I got the violin, then my brotherin-law told me I needed to learn something about music. But before then, I was playing up and down at barber shops and different places with him. I didn't know how to play many tunes, but it was his band, so he would take me with him. Passing the hat, we would make \$6 or \$7 a piece! That was a whole week's worth of wages at that time.

We'd play barber shops, hotels, and then in the afternoon, we'd sit up on porches and start playing white neighborhoods and they would give us two or three dollars.

My first violin teacher was a colored man. He was also a saxophone teacher. He taught me how to hold it and taught me basic scales and things. I got where I could play pretty good when I went to him, and then I could play piano scores and I could play guitar, mandolin and bass fiddle. I was 12 or 13 when I could read music.

Vine Street in Kansas City was sort of your college education between 1928 and 1935 or so... who were some of the most exciting performers around then?

It was [tenor saxophonist] Ben Webster's stompin' grounds, and at the same time the Blue Devils were around and they had a pretty good band in Oklahoma City. Until they broke up and all the fellas from that band drifted up to Kansas City.

Eventually, you hooked up with Count Basie's band... how did that happen?

I knew Count from when he first came down here. He was here about a year before I was. We would go around and play together in joints here. We knew each other and then he had a chance to put together a band. When he put the band together, he heard I was up in Chicago. So he came up and got me. I joined his band in Chicago. I used to spend a couple of months in Peoria and a couple of months in Kansas City during the winter months, 'cause it was cold up there.

Would you consider joining Count Basie's band a significant breakthrough for yourself at that point?

Yes, 'cause Count had been playing with



"The New York Times or one of them big papers there said my violin sounds like a horn. And that's because I played around those instruments in big bands, I needed to be heard."

- Claude "Fiddler" Williams

Bennie Moten, and then when Bennie Moten died, [April 2, 1935, in Kansas City] his band just broke up. Count started his band on his own and began playing at a club here, the Reno Club.

John Hammond, who was Benny Goodman's brother-in-law, Benny Goodman heard Count one night on the radio and he told John about it. [In a *Goldmine* interview in 1983, Hammond said he heard Goodman on the radio when he was in Chicago on a clear channel station out of Kansas City.]

John Hammond checked on it himself and came on in here and heard our band at the Reno Club. And he asked Count if he'd like to go to New York and record. And Hammond gave him a certain number of dollars to come up to New York. There were great players in his band at the time.

The Basie band went on to New York, but you were let go?

The whole band did go to New York, including me, and we played the Roseland Ballroom in New York City. We picked up Lester Young and we had a full band when we got to New York. John Hammond had a group of guys he had promised he was gonna record, and John Hammond was a millionaire, so I was really disappointed because I was also playing guitar in New York at the time I got my notice.

After that, I never did talk to John Hammond much. I went back to Kansas City and I d get to New York from time to time. I was playing guitar in Basie's band before I was playing violin, you see. I was playing violin the same time I was playing guitar with Count, 'cause you see, he needed a rhythm man, and that's one thing Freddie Greer. was able to do, he would do exactly what Count needed, "chunk-chunk-chunkchunk." I was playing a lot of push chords and all kinds of other chords in between. I would have been bored anyway working with Count, I'm sure I would have quit on my own later.

To your mind, how do you incorporate guitar techniques into your violin playing?

Actually, guitar playing helped my violin



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(Williams from page 70)

playing, 'cause it helped me learn chords. I was playing augmented and diminishing fifths and raised ninths and all that kind of stuff ahead of a lot of the guitar players. And fiddle players.

Your manager, Russ Dantzler, said you have this curiosity about things and a competitiveness... how can you be competitive at 90?

I don't know what he means by competitive! As far as guitar, I was always interested in learning about chords and things, and a lot of teachers don't teach you chords, they teach you how to read music.

A couple of years ago, I asked a guitar player to play me a C7 chord and he didn't know what I was talking about, but he could play really well.

I took the things I learned on guitar and transposed them to the violin. A lot of other players weren't doing that then.

The New York Times or one of them big papers there said my violin sounds like a horn. And that's because I played around those instruments in big bands, I needed to be heard. When I finally did get an amplifier, I could be heard, but there were times in Kansas City when the crowd couldn't hear me and I had to ease out.

You've said you feel better now than you did when you were 40? How is that possible?

I'm feeling good now, no pains or nothing, and so I don't feel any different now than when I was 40. I feel the same now as I did then, I really feel no difference.

How did playing before the days of amplifiers affect your style?

You had to get in and get out quickly, and you'd back out. Charlie Christian and I used to jam up and down the street in Kansas City when I was playing guitar too. There really weren't many violin players around at that time when I started. Amplifiers began to come in to Kansas City somewhere around 1938, '39 or 1940, in there.

What happened to you in 1930, two years after you moved to Kansas City, during the Depression?

I was here in Kansas City during the Depression, but it didn't really touch me. I didn't get to play very much, 'cause my wife's sister's husband was a contractor. He was making a lot of money in 1932, but I didn't have no worries 'cause I was living with them. He was building bridges. I didn't have to do nothing, just live. I'd get up in the morning and go to the pool and just play every once in a while. My wife's sister's husband shared the money with the whole family. It didn't stop me from playing completely, but it wouldn't have taken very much to stop me from playing completely.

You had some kind of illness when you were playing with Andy Kirk and his 12 Clouds of Joy?

You see, I came up here with Andy Kirk

when we left Tulsa and came to Kansas City. We just made Andy Kirk the leader of the band, and it worked on into Andy Kirk and his 12 Clouds of Joy, [the band had varying names depending on the number of members] but he joined the band down in Tulsa himself. Andy was from Denver, originally. I was with the band when they went and got Andy from Denver. He was playing with George Morrison's band.

I had some kind of rheumatism in my hip in 1932. I woke up one morning and had a terrible pain, couldn't walk. I got to the doctor and got one shot and then he told me to come back the next week. I got another shot, and I never had any pain after that. After that, I wasn't feeling any pain any more. I was up in Pennsylvania at the time and I came back to Kansas City. After those two shots, I have had no kind of illness since then. That was 1932!

What were your first impressions of Charlie Parker?

Jay McShann [pianist, born also in Muskogee, January 1916] brought Charlie Parker up to New York, and he was the one to introduce him.

We taught Charlie how to play here, and every time you'd see him he had his saxophone in his sack and his instruction book on his shoulder. But when we first knew him, he didn't know how to play. He could read everything in the book but didn't have his stuff together. He didn't know when to play a 7th chord or when to play a diminished chord. He didn't know nothing about that. He was working in New York and he ran into Dizzy, and I heard Dizzy straightened him out. He was liable to break up a jam session in Kansas City with all the crazy stuff he was doing when he was here!

When life handed you lemons in New York with Count Basie's band and they let you go, you kind of went back to Kansas City and made lemonade?

On yeah. I came back here and got myself a little group together, and we went up to Chicago and used to work out on Howard Street.

Some early recording sessions you did? What do you remember about your first session?

It was with Andy Kirk in 1928. We went to Chicago and did some recording. I'm playing guitar on those tunes.

From 1936 to the early 1972, you didn't really record at all?

Yeah, it probably wasn't until the early 1970s that I recorded. I was playing a lot with Jay McShann at that time, and there was enough work all through that time to keep me going.

What were you doing? What kind of day jobs did you have?

Other than working with the Seabees and Chevrolet in Michigan, I didn't have to work many day jobs over the years. Just

Claude "Fiddler" Williams Album Discography

Label	Label #	Title	Year
Big Bear Records	Bear 25	Claude Williams'	1980
		Kansas City Giants	
Classic Jazz	135	Fiddler's Dream	1980
Sackville	SKCD2-3005	Man From Muskogee	1972/1995
		with Jay McShann	
SteepleChase	SCS-1051 (LP)	Call For The Fiddler	1976
Bellaphon	CDLR40025	Jive at Five,	198?
		with Frankfurt Swing All 5	Stars
Arhoolie	CD405	Live At J's, Vol. 1	1993
Arhoolie	CD406	Live At J's, Vol. 2	1993
Progressive	PCD-7093	Swingtime in New York	1995
Progressive	PCD-7100	King of Kansas Cltv	1997

before I went into the military service, I was an arc welder in Flint, Michigan, for Chevrolet company. I did three or four months in the service and got a good medical discharge. There really wasn't anything the matter with me, I just didn't like the Army. They asked me if I wanted the Army or the Navy, and they put me in the Seabees. I had never had a job in my life, and in the Seabees, we did construction jobs. I had trouble with my sinus, and though it had never bothered me, the other cats were getting out with foot aches and things like that!

Later, in the late 1940s and early 50s, you met a bunch of other people... what were your first impressions of Ruth Brown?

We did the Broadway show, Black and Blue together. I knew Ruth when she was making her first recordings. I met her way back then. Shortly after I came out of the service, in 1943, she came and sang at a club in Kansas City in 1944 or 1945. She was a great singer.

Nat Cole I met as well, and we got to know each other around Chicago. We played together around Chicago, only at that time he didn't know he could sing. He got out on the road with his brother and the band and he got himself a little tour together down south somewhere and he started singing then.

How were you tapped for the Black and Blue show?

They wanted someone like Django Reinhardt or Stephane Grappelli, and they couldn't get a hold of Grappelli, so they contacted me. They wanted somebody who could play the old style jazz.

You played in the White House recently?

Yes in March 1 played for the president and his wife and a small party of people. He didn't want to play nothing with me on saxophone, but he enjoyed my playing and he called me up on stage and we shook hands.

That album with Jay McShann, The Man From Musgokee really gave your career a boost when you needed it in the early 1970s, didn't it?

I suppose it led to some other work outside of Kansas City. Man From Muskogee led to some other record deals for me. I played my first overseas trip in 1974, with McShann, and we played Germany. Since then, I've been all around Italy and England, but I haven't been back to Germany in a while.

You've described your style as being able to play the melody and being able to play some changes along with the melody.

Any time a man writes a song, he's got the chords along with the melody. He got the chords on there, and if you're able to play the melody and mix the chords in with it, that's all you need.

Your style crosses over so many musical genres, old-style, blues-based jazz, some folk tunes...

There's some blues and some country and some 'traditional sounds in there. Some people put me in a jazz bag, and some people put me in a Dixieland bag as well. I can play all that stuff too. A lot of what I do is blues and old songs.

Your sound has been described as horn-like. How so?

I don't know. I just play the melody and then some changes along with the melody.

Of the recordings you've put out, are there a few you're particularly happy with?

On the new one, we do a lot of standards, and I was on a little standards kick, like "Lester Leaps In" and "Them There Eyes."

We always do a lot of rehearsing before hand, and then we just go into the studio and cut it live. I feel like *King of Kansas City* is a much better recording than many of the others that I've done because we tackle the standards so well. It's different to be recording in a studio than it is live in a club.

When you play Kansas City now, what kind of places are open to jazz and blues?

Mostly these days, it's clubs. But since the early 1980s, the clubs have been coming back. And in the late 1940s we had quite a few clubs around.

What's the secret to living to be 90?

I don't worry about nothing. As long as I'm working and I've got some money, there is no need to worry about nothing!





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BOOK Reviews

WILLIE NELSON SINGS AMERICA by Steven Opdyke Eakin Press (softcover, \$24.95, 472 pages)

One can scarcely imagine a more meticulous examination of Willie Nelson's recorded work than what author Steven Opdyke has assembled in Willie Nelson Sings America. Opdyke gained his subject's cooperation for a book that covers Nelson's entire recording career including compilations, guest projects and tribute recordings as well as track listings and general commentary on each record. It's music almost defined by its diversity. As Opdyke puts it, "Willie not only brought to country music some of the greatest and longest lasting original material, he infused it with music from all areas of American and World culture, jazz, classic pop, blues and even Jamaican reggae."

Opdyke takes us back to Nelson's early days as a struggling songwriter when he was making, in Nelson's words, "ten dollars a night, six nights a week" and was so relieved when he was given a staff songwriting job (at Pamper Music in 1960) that he "broke down and cried." (The demos Nelson made there eventually showed up on various compilation recordings.) If commercial success remained elusive. Nelson's talents hardly went unnoticed. Legendary songwriter Harlan Howard remembers that Nelson "didn't write a lot, but everything he touched turned to gold." Acclaim for the demos led to Nelson's recording contract with Liberty Records, where his debut, 1962's And Then I Wrote (with Leon Russell - Ed.) contained such soon-to-beclassic Nelson fare as "Crazy" (a hit for Patsy Cline) and "Hello Walls," a song Opdyke states was "pitched to almost everyone and everyone turned it down, deeming it quirky and too comical" before Faron Young scored a hit with it in '61. Chet Atkins once called Nelson "ahead of his time." a songwriter who in Opdyke's words was, "writing five or more chords when three chords was the norm." Yet it wasn't until Nelson took control of his own creative freedom, signing with Columbia Records after an unproductive stay at RCA, and adopted his now-famous scruffy outlaw persona that he finally achieved big time commercial success. This success started with his multi-platinum classic Red Headed Stranger, a record Columbia execs initially didn't want to release due to its spare, "unfinished" feel. Fellow "outlaw" Waylon Jennings, for one, saw in the album's emotional richness "the Biblical themes of penance and passion." (For his part, Nelson, a firm believer in reincarnation, suggests that in the creation of the record's powerful song cycle he may have been "drawing on experiences from past lives.")

During his productive years with Columbia, Nelson pretty much trusted his own instincts in recording an album of his favorite standards (1978's *Stardust*, another multiplatinum winner) against the advice of Rick Blackburn, who then was the head of CBS Nashville and had suggested Nelson stick with the winning formula and write more songs.

Considering how painful the process of songwriting can sometimes be for Nelson, one can understand his desire to record the occasional cover tune. ("I hated to go back to that mentality and live those things again" he says of the uncomfortable feelings he often has to dredge up.) Elsewhere Opdyke covers Nelson's many duet and collaborative projects, which includes everyone from Carlos Santana to Bob Dylan, terming the partnerships the "kind of freewheeling partnering that garnered Willie his reputation as a musician's musician." The book also tracks his religious recordings ("When I'm writing songs," Nelson states here, "I often catch myself using gospel melodies that are similar to those I heard growing up").

In the '90s Nelson remains a popular concert draw even if he has become invisible on today's youth-obsessed country radio format, shut out by an industry that favors, in the author's words, "low cost sound alike artists" over more expensive established artists. Opdyke makes sure to quote industry figures who are as disenchanted with modern country as he is — one unnamed video producer bluntly terms it "fodder, an utter triumph of style over substance. It's music made for the moment, completely triviał and completely forgettable."

And indeed, reading Willie Nelson Sings America ultimately leaves you with the wistful feeling that comes with knowing that such a still-vital songwriter has in the end taken a back seat to a seemingly endless parade of generic hunks in tight-fitting jeans. — Tierney Smith

WOOD ON CANVAS by Ronnie Wood

(Genesis Publications: ltd edition of 2,500 signed and numbered copies, available from Govinda Gallery, 1227 34th St NW, Washington DC 20007: 1-800-775-1111. \$325)

The specifications first: 144 pages documenting Ron Wood's artwork from his days at college to the present.

Most pages are full color, most on special paper. The slipcase is silk screened, the free four-track CD will be indispensible to fans of Bob Dylan, U2, Bobby Womack and the Faces. And before anyone writes the whole package off as just another overpriced collecton of pop star doodles, the whole package is arguably the most important rock-related art book since *Rock Dreams*... important, because like Guy Peellaert, Wood is a genuinely incisive and interpretative artist; important too, because Wood says more about himself and his subjects in a few words and brushstrokes than most authors manage in an entire autobiography.

His subjects tend to be the expected ones, friends, idols and the occasional iconoclast — Elvis, Howling Wolf and Johnny Rotten, who first christened the Stones "boring old farts" — but he captures them from some very unexpected angles. There are some marvelous studies of his fellow Stones, including the observation that Keith Richards is the easiest to draw, "because he's usually

asleep." Hendrix is pictured alongside a story about how he got Wood thrown out of his flat - by giving him a basset hound that pooped all over the place; and religion is summed up by a (sadly undepicted) encounter with the Children Of God. "I said 'you're not those people who nicked [Fleetwood Mac guitarist] Jeremy Spencer, are you? Fuck off!' Bang. I hit them."

We see Charlie Watts with a saxophone and learn that Miles Davis' apartment was full of

pigeons. We discover why Richards claims to be the son of Popeye, and why Wood himself played bass for Jeff Beck. There's a magnificent gallery of Wood's wildlife studies at the back of the book, and it's astonishing how many of the faces seem strangely familiar, the Jagger-esque gorilla included.

What is harder to explain is the sheer intimacy of the book, the sensation not, perhaps, of physically spending time with Wood and his memories, but of at least being privy to some remarkable demos - except it's not music that is being explored, but his own life and relationships, and again, some wry recollections. Through his time with the Faces, Wood recalls Muddy Waters was always mistaking him for Richards. One of the first things Wood did upon joining the Stones was to seek out Waters and tell him the news -"Hey, I've finally joined that band you always thought I was in." And is it just the power of suggestion, or does the accompanying portrait of Waters really capture a hint of the confusion the old bluesman probably felt?

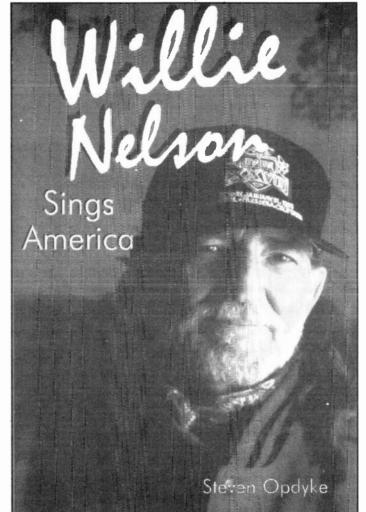
A remarkable book, an expensive book, a wash-your-hands-before-you-look-at-it book, and probably not one which will find its way into every Stones collection. But it's utterly unputdownable, and anyone who cares for Wood's life, times and talents needs to at cast take a peek.

— Dave Thompson

ROCK STARS DO THE DUMBEST THINGS By Margaret Moser and Bill Crawford (Renaissance Books)

Coffee table rock books are getting more and more popular. This one is perfect bathroom fodder — each chapter is just the right length for a trip to the privy. It's a book they're promoting via a piece in *National Enquirer*, believe it or not, which probably tells you nearly everything you need to know about it. The book's premise is that "there are few people on earth who have done more conspicuously dumb things than rock stars," and you'd have to agree. Spinal Tap, after all,





was only slightly exaggerated; they even merit a tongue-in-cheek chapter here as if the movie were real (I should note that in all seriousness, I once watched the film with someone who believed it was a real documentary on a heavy metal band — he even jokingly lit his lighter at one point).

The book is divided into about 88 chapters, each focusing on anecdotes about a particular artist or band. Each chapter includes "dumbest quotes," some short facts on the artist/band (birth/death dates, cities, etc.), a selection of their hits, films, and TV appearances (with emphasis on the silly), and a quickie bio, which is basically a one paragraph career overview. Then you get one to three pages of short anecdotes to prove how dumb this artist is/can be. You get all the usual suspects: Ozzy, Keith Moon, Keith Richards, Led Zeppelin, Aerosmith, Kiss, Motley Crue, David Crosby, Michael Jackson, Courtney Love, Gibby Haynes, Spice Girls, etc., as well as dumh stuff from more "serious" acts like U2, Bob Dylan, k.d. lang, and Nine Inch Nails. It's sometimes side-splittingly funny, sometimes soberingly pathetic, and sometimes undoubtedly fictional (some stories have been repeated so often they're accepted as fact, although the authors and their "Team Dumb" researchers have made a good faith attempt to separate fact and fiction). Let's face it, the question isn't Which rock stars do the dumbest things?" but rather, "Which ones don't do incredibly irrational and idiotic things from time to time?" Some of the stories will be all too familiar, some will be new to you. Many of them will make great retelling at parties, which is exactly the point.

Coauthors Bill Crawford and Margaret Moser are as well qualified as any to write this book. Crawford is a fine comic writer, and cowrote two excellent music books that I'd highly recommend: Border Radio and Stevic Ray Vaughan: Caught In The Crossfire. He's also done some wonderfully silly public access TV stuff, including the unheralded masterpiece Gomer Pyle Is God, and is one of

My only big criticism is that I think they really needed a more thorough fact check on the book. Separating fact from fiction when you're dealing with rock stars is often a difficult task, at best. Many of 'em change their stories and reinvent their past as often as politicians do. Still, on first reading, I caught almost as many errors, misstatements of fact, and myths as there are chapters in the book. Among the myths: the Hendrix/Monkees tour (although at least they didn't repeat the DAR story as fact); Keith Moon naming Led Zeppelin (it was actually John Entwistle, though Moonie said "yes" when a journalist asked if he'd named the band); Roger Daltrey is said to have "punched [Townshend's] nose many times during rehearsals...," whereas by all accounts the frequently belligerent Daltrey of the early years never felt provoked enough to deliver a punch until 1973 - and then only after Townshend had spit on him and hit him with his guitar - when he did deliver a single knockout punch; and as for Angie Bowie finding hubby David in bed with Jagger, much as inquiring minds might like that to be true, why anyone would take Angie's word on pretty much anything is beyond me, and there's no other corroboration for that particular folk legend.

Among the strictly factual errors: the authors describe a promotional stunt for the Boomtown Rats' single "Tonic for the Troops' which of course is an album title, not a single or even a song (1 don't recall the actual stunt in question); Moon is described mysteriously as being in a 1968 Robert Altman film, Countdown, which would probably come as a surprise to Moon - the story the authors relate was about his receiving a paycheck for another film several years later; Bob Dylan's film Eat The Document is described as a "TV special"; in the same section, Joan Baez is described as playing "a Mexican whore" in Renaldo & Clara, when the part she actually plays is "The Lady In White," which all Dylan fans understand to be Sara Lowndes (Mrs. Dylan at the time, who I'm sure her son Jakob can confirm isn't Mexican); and in an misstatement of fact that would potentially be libelous were not the libeled person dead, the unfortunate Moon/chauffeur death story, which they rather cruelly make light of and misrepresent. But this is really nit-picking ---gossip doesn't necessarily have to be based on fact to be funny - indeed, gossip by definition isn't necessarily fact; if true, many of these stories are far stranger than fiction, and anyway, a good story doesn't have to be true to bear repeating. And they do offer a very likely explanation for the infamous Rod Stewart/soccer team story - a good piece of research, that.

Rock Stars Do The Dumbest Things isn't an essential rock book; and factually, it's a bit like reading People or The National Enquirer to keep up with current events. But like those two magazines, it can still be quite entertaining, sometimes completely dumbfounding, hard to put down, and a really quick read, to boot. Just suspend belief and check your mind at the door (just like many of the book's subjects did) and read it in the spirit in which it was intended — irreverent, gossipy fun.

Oh, and my favorite dumb rock star quote ('fraid it's not in the book): when Jimmy Page was being interviewed on MTV during his drug casualty era, he was asked to state the difference between his then-current band The Firm (in my opinion one of the most laughably bad bands of the period) and Led Zeppelin; after thinking about the answer for nearly 30 seconds (it was an awfully tough question, after all), he slurred: "Wellll... it's a different bunch of guys, innit?"

— Kent H. Benjamin

TO THE LIMIT: THE UNTOLD STORY OF THE EAGLES

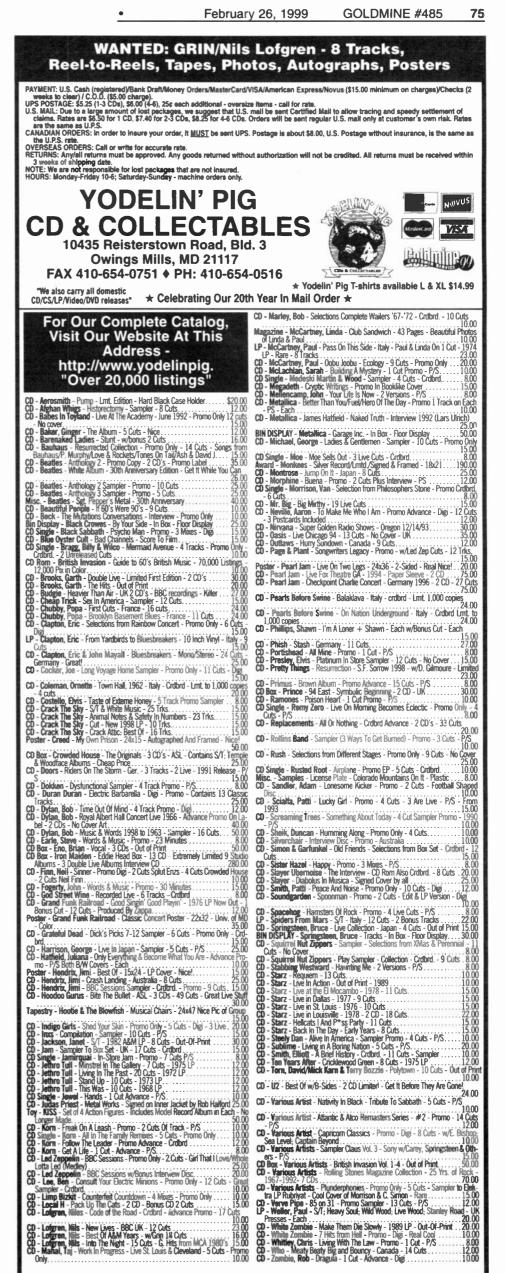
by Marc Eliot

Little, Brown and Company (\$25.00, 336 pages)

Author Marc Eliot, whose previous biography subjects have included Phil Ochs and Bruce Springsteen, here chronicles in a very readable fashion the career of the Eagles, who personified the laid-back L.A. sound of the 1970s. Though Eliot states that the band's music "lacked social relevance," he does allow that it "managed to return mainstream rock 'n' roll to a context of gorgeous meaninglessness, which of course meant everything in the world to those young enough to hear the music as the message rather than the message in the music."

The book begins with a personal history of each group member, recounts the Eagles' early days as Linda Ronstadt's backing band and their eventual signing to Asylum Records, then headed by David Geffen who believed in keeping creative freedom in the hands of the artists themselves. Success was soon to follow. The band's '72 self-titled debut yielded no less than three hit singles ("Take It Easy," "Witchy Woman," "Peaceful Easy Feeling"), but if the public readily embraced the Eagles' music, the critics were another matter. The animosity of the rock press, and of the East Coast journalists in particular, apparently had its origins in a comment Glenn Frey made to an unreceptive audience at Madison Square Garden in the band's days as an opening act in which he dissed both the city itself and critical darlings the New York Dolls (when some New York critics just happened to be in attendance).

When fame struck, the band embraced a hedonistic lifestyle of drugs, parties, groupies galore and general wretched excess. Eliot describes some of the details, i.e., Frey getting his nose surgically repaired with Teflon after damaging the tissue from too much cocaine abuse or the fact that Henley was known as "old velvet cuffs" after his "preference for securing girls to his bed with a binding that wouldn't leave marks." And let's not overlook Joe Walsh (who joined the band after guitarist Bernie Leadon's departure), who was known to take a chain saw on tour in order to wreak havoc on the hotel room furniture (at one point he converted what was originally separate quarters into one big suite). Reading of Walsh's exploits, you want to yank this pampered, overindulged brat by the collar and show him the way the rest of the world is living. (Walsh has changed his lifestyle in the '90s by going through AA and finding religion. - Ed.) At any rate, when the author dubs the Eagles' '76 signature album Hotel California "a moody meditation on the moral consequences of privilege and excess," at least you



know it's a truth the band has lived.

If there's one dominating theme that stands out in this book, it is the band's mutual dislike of one another. What with the various struggles for creative control, rivalries between the principal songwriters, the stress of personal problems and coke-fueled paranoia, it doesn't sound as though they were having all that much fun either. ("We're completely different people," Frey has remarked — indeed.) By the time of the Eagles' fractious breakup, Henley and Frey were the only remaining original members left, and heated arguments had become the order of the day.

The author's portrait of Don Henley, the member of the band who enjoyed the greatest post-Eagles success, is not a very flattering one. He's depicted here as a brooding, cranky sort who took particular delight in Frey's missteps and failures as a solo artist. Eventually the stalled solo careers of the former Eagles made the previously unthinkable idea of a reunion all the more attractive. Even Henley was having no success finding a record contract after his exit from Geffen Records following his disputes with the head honcho. (Geffen, obviously getting his digs in, attributed that to Henley being "a thoroughly unpleasant man; he was getting old and I'm not sure there was that much of a market left open to him." Ouch.)

Though the Eagles' '95-'96 Hell Freezes Over tour and album were monster successes, behind the scenes it wasn't exactly smooth sailing. "Even older and wiser," Eliot writes, "the animosities, the jealousies, hurt and resentment were still there." Guess some things never change.

— Tierney Smith

A TOUCH OF CLASSIC SOUL: SOUL SINGERS OF THE EARLY 1970S by Marc Taylor

Aloiv Publishing (softcover, \$14.00)

This is a compendium of 35 soul artists who experienced much of their greatest success during the last years of the soul era. Among the artists covered are many standup vocal groups, notably the Chi-lites, Blue Magic, Delfonics, Moments, Manhattans, and Dramatics (see Taylor's expanded story in Goldmine #476, Oct. 23, 1998). Distaff groups covered are the Emotions. Three Degrees, and First Choice. A couple of funk and self-contained bands are included, War and Ohio Players, but the emphasis is on soft soul. Although 26 of the profiles are on groups, Taylor discusses such solo artists as Freda Payne, Jean Knight, Millie Jackson, and Bobby Womack.

Taylor shows an encyclopedic knowledge of each of the artists he covers and diligently obtained interviews with almost all of the artists he discussed (Al Green, Isaac Hayes, Gladys Knight, The Spinners, and Barry White were uncooperative). He writes engagingly and interestingly, delineating each of the act's careers and discussing their work. This reader learned many new facts about the artists (for example, Billy Paul made his first record in 1955, and Harold Melvin had considerable production capabilities).

This reviewer was highly impressed with Taylor's utter command of each artist's oeuvre. He obviously did an incredible amount of listening, and his aesthetic judgements appear sound. Yet one can raise some questions. In Jackson, how could Taylor overlook her great single, "Hard Times," and not even mention her 1982 LP, Hard Times? Taylor also glosses over the Whispers' Dore period, mentioning a few of their songs but not their two best and most successful Dore singles, "Take A Lesson From The Teacher" and "I Was Born When You Kissed Me." Taylor also showed a lack of appreciation for Gladys Knight and the Pips recordings for Maxx, and one wonders if he has heard the titles.

Taylor rightly recognizes the worth of the Moments' "With You," "I Could Have Loved You," and "I Don't Wanna Go" but neglects to mention that they were all written by Carole Sager and collected on one fabulous side on the terrific *Moments With You* LP from 1975 (which went unmentioned).

These are all quibbles. The major fault with this work is that Taylor could have done so much more. Taylor explains in his introduction that these soul artists have tended to be overlooked in favor of those in the 1960s by the mainstream press. He doesn't really try to explain why, and the reason may be in his whole compendium approach, which covers each artist in alphabetical order. When the first chapter begins with Bloodstone and the last ends with Betty Wright, what the reader gets is a grab bag of profiles without any rhyme or reason, and the valuable insights that Taylor possesses tend to get buried.

These artists need to be contextualized in the story of the period — perhaps by grouping them by recording scene (Miami, L.A., Philadelphia, Memphis, New York, Chicago) — which would give Taylor an opportunity to explain why these artists sounded as they did and why these artists with a slicker and smoother sound prevailed over the thenfading southern-based soul. Even some overview chapters wrapped around the profiles and explaining the era would have

helped.

A Touch of Classic Soul is a self-published work, but unlike others of its ilk the book has the same high professional standards in cover design, photo reproduction and overall presentation as any trade book from a major publisher. The book appears error-free, containing virtually no typos and no evident factual errors. It contains 25 photos, a bibliography, and song and subject indices.

Taylor's excellent work fills an invaluable niche in any popular music collection and is essential to any collection on soul music. Although one book chain has picked up the book, it is still largely unavailable from bookstores, and Taylor is offering the book at 20 percent discount to *Goldmine* readers, for \$14.00 (postage paid) (Aloiv Publishing Co., P.O. Box 34-0484, Jamaica, NY, 11434).

– Robert Pruter

THEY FOUGHT THE LAW: ROCK MUSIC GOES TO COURT

by Stan Soocher Schirmer Books (hardcover, \$25.00, 256 pages)

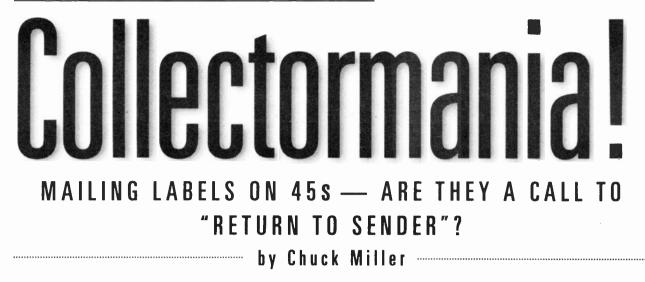
They Fought The Law is a collection of some of rock's most famous lawsuits. The book in turn doubles as a cautionary tale for anyone seriously considering a career in the often unscrupulous music industry. What these individual court cases have in common is the desire of all the artists involved to maintain a certain measure of control over the work they produce.

George Michael's lawsuit illustrates the hassles involved when an artist attempts to free himself from a long-term record contract

(Please see Book Reviews page 142)







Swear my Grandma Betty can find 45s in an estate sale quicker than a German Shepherd can sniff out cocaine in a suitcase. Multicolored RCA 45s from the 1940s amazing. "Oh Julie" by the Crescendos, I'll forward that one to the Vocal Group Hall Of Fame. "The Shape Of Things To Come" by the Headboys, I haven't heard that song in years.

But as I turned over one of the 45s, I noticed something that made my heart sink. A return address label, stuck right over the DECCA on The Who's "Won't Get Fooled Again." Suddenly I'm faced with an entirely new concept: I knew the record was used when I got it, but now I know who was the previous owner.

It's almost on the same level as a relationship. You've dated someone for a long time, and you may be curious if that person has been "experienced." And summoning up your best Jimi Hendrix voice, you ask, "Have you ever been experienced?" You can handle a "Yes" or "No" response, but you don't want to hear who and how many times and Olympic scores and references to Jenna Jameson and things like that.

So let's say, for a moment, that you acquired a radio-only 7" copy of Led Zeppelin's "Stairway To Heaven." You flip it over and discover it has the name

"Krys Oliwa" and an address on the B-side. You can easily remove the label with UN-du or butane fluid or steam or Brillo or whatever you prefer, but do you have a moral, ethical, or even legal obligation to notify the person? Has this person passed away, leaving an estate filled with old records that the executor sold to cover the estate taxes? Or was this from a private collection that was stolen, fenced, distributed, re-sold and finally ended up in your hands? And for that matter, if this person is alive, would he or she say, "They're gone, they're yours, enjoy them," or would the response be, "Dude, I'm now a defenseman for the New Jersey Devils, and if you don't give me my records back, I'm gonna go triplegame misconduct on your face!"

Just to play it safe, I thought this question might require the services of a lawyer. So I spoke with one, and he gave me the following information, which I pass along to you.

When purchasing records at flea markets or yard sales, as long as you are purchasing the record in good faith and are paying fair value for the record (a beat-to-crap Olivia Newton-John "Physical" at about 10 cents, for example), the record is yours and the mailing label should be removed or blacked out with a magic marker. As the purchaser, you would keep title on a fair value purchase.

Purchasing 45s and LPs is not on the same level as purchasing cars or land. To buy a car, your ownership is valid only with the written title (or, if you're buying a Deuce Coupe, the pink slip, Daddy). To purchase land, you must receive a written deed. Therefore, your purchase of the record means the disc is your own property, to do with as you see fit. Any previous ownership markings may be removed at your own discretion.

Now, if the record was purchased way below fair market value — i.e., a Beatles "Yesterday and Today" first state butcher cover, mint for 10 — that should be a signal that the record is either a counterfeit, or it's stolen. That mailing label on the cover might be the person from whose record collection this disc was heisted. Or it might be from a vindictive spouse who believes her husband's "community property" involves selling his priceless collection for pennies on the dollar.

In these situations, you are within your rights to contact

the local police and ask their opinion on the situation. They may have a report in their files of a stolen record collection and would be very interested in speaking with you. Some thieves try to fence entire collections in used record stores in exchange for drug money. Because of this, more record stores are requiring customers to fill out paperwork — show some

If the record was purchased way below fair market value — i.e., a Beatles "Yesterday and Today" first state butcher cover, mint for \$10 — that should be a signal that the record is either a counterfeit, or it's stolen.

ID, proof of residence — so that if the records are hot, they can turn this information over to the police.

Another thing you can do: When purchasing the 45s, ask the dealer or seller where the records came from. Sometimes that mailing label belongs to the dealer's mother or aunt, and these records were in her collection 30 years ago. Or they may be from the dealer himself, records that he had when he was a kid and didn't know that putting mailing labels on 45s

would drop their grade from near mint to AYK (Are You Kidding?!?).

The laws do vary from state to state, and before you use these guidelines, you should consult a lawyer or police officer for more information. And to protect yourself, always make sure your records are cataloged and indexed that the list is updated and printed out frequently and that any rare or irreplaceable records are photographed (you don't need Herb Ritts to do this - just take your Polaroid and have your wife hold the discs up to her

pretty face so you can get both in the same shot).

This way, if your records are lost or stolen, you have photographic proof of their existence and your ownership without having to affix a mailing label to the vinyl.

From the in box

Thanks, everybody, for all the letters and e-mails. I really enjoy reading them.

Lance Bifoss of Ketchika, Alaska, sent this in: "I really enjoyed the submission regarding items found inside of record jackets, and I have two humorous additions to make. One being that I found in a Jimi Hendrix *Smash Hits* LP: two photo album pages with many old postage stamps... but to my great surprise there was something also preserved on those pages... when I flipped it over I found a seven-point nine-inch pot leaf! The other amusing find I made (I don't remember what album it was in) was a deed from 1971 for one square foot of the moon! Hmmm... I wonder if it's still valid...."

John Clark of Bridgeview, Ill.., had a question about one of his 45s: "The label is AJP (Ahmad Jamal Prod.), LPS-5160. The band's name is Julius Victor, title is "From The Nest." I have been reading *Goldmine* for a while and have never seen a reference to it. Could you please advise me on its rate of collectibility? It is really a great heavy psychedelic record."

Dave Bates of Oceanside, Calif., wrote about the Americom flexidiscs: "About 15 years ago I purchased a collection of these records at a thrift store. Among them was the obvious "Hey Jude"/"Revolution," which was a great surprise at the time. I disregarded the other records because there was no reference to them in any of the guides I had. Recently, I've seen listings for other discs such as Mary Hopkin's. I have two copies of her "Those Were The Days" record on Apple/Americom. One has "Turn Turn Turn" on the flip, while the other has the Vogues' "I Will." Is there enough interest to make this record noticeable?"

This is a good question. The Vogues and Mary Hopkin recorded on different labels, and neither Hip Pocket nor Americom (to

my knowledge) combined two artists on one flexidisc. If more information comes to light on this hybrid disc, I'll let you know.

If you have any other questions about your music collections, please drop a card or a letter to: *Goldmine*, Attn: Collectormania!/Chuck Miller, Krause Publications, 700 East State Street, Iola WI 54990. Or you can forward an e-mail to Collectormania@krause.com. Hope to hear from you soon!



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I is one of the most immediately identifiable record label logos ever to grace a piece of plastic, the dizzying black and white swirl that symbolized — and indeed, summarized — the Vertigo label. Play the album at 33 r.p.m., and it was like looking into a tunnel. Play it at 45, and you were atop a tall building, hanging over the edge. And spin it at 78, and... comedians Cheech and Chong put it best, "I played a Black Sabbath album at 78, and I saw God."

Sabbath, of course, were Vertigo's best-known act and the one whose music remains the most closely associated with the label's sound — other early signings, ranging from Rod Stewart and Alex Harvey to Gentle Giant and Atlantis, really

didn't seem to fit, no matter how long you spent staring at the whirling vortex. But in November 1970, a new album came along that you just knew was destined to fulfill every last vertiginous criteria for which Vertigo was renowned. It was by Warhorse, and boy, was it *heavy*!

The fun faded in on neoclassical Hammond organ, a dark lilt that sounded as though it was recorded from an immense distance — so immense that when the rest of the band burst in, just under a minute into the melody, even the phonograph needle jumped in shock. Then there were the songs. The first line of the first song of the first Warhorse album announces, "You

drink my blood." A few minutes later, vocalist Ashley Holt unleashes the sort of spine-curdling scream that would have given Deep Purple's lan Gillan pause for thought — all the more so since Holt himself very nearly joined Purple, back in 1968, at a time when bassist Nick Simper was still leading the band. And who was Warhorse's bassist? That same Nick Simper.

The connection to the Purple family tree remains most people's immediate introduction to Warhorse today; indeed, the Angel Air label's recent reissue of the band's two albums proclaims Simper's involvement via a big, bold label on the shrink-wrap. In reality, however, Warhorse's roots are equally appropriately traced back to The Rolling Stones, for if Mick Jagger had not impregnated a young pop singer named Marsha Hunt, her backing band (which Simper joined following his departure from Purple) might never have found the time to strike out alone.

Three members of Hunt's group would become Warhorse: Simper, guitarist Ged Peck and drummer Mac Poole. A fourth, a young pianist named Rick Wakeman, was also along for some of the band's earliest rehearsals, and that turned out to be a problem. They needed him at *all* the rehearsals, not just some of them. So Wakeman was sacked (he later went on to perform sundry rock operas on ice) and replaced by ex-Rumble keyboardist Frank Wilson.

With Holt coming in on vocals, Warhorse went into the studio in April 1970, to cut a demo, "Miss Jane." Available now as a bonus track on the reissue of the first Warhorse album, it is a surprisingly melodic number, full of fancy guitar frills and harmonies and loping along on a remarkably jolly rhythm track — hardly the stuff of Heavy Metal nightmares, to be sure, but enough to interest a string of progressively minded record labels. By mid-summer, Warhorse had signed with Vertigo and was beginning work on its debut album.

Armed with a budget of 1,500 pounds sterling and producer Ian Kimmet, and with five days in which to complete the record (this, of course, being an age in which five days was more than enough time to do such things), Warhorse turned in a seven-track behemoth that remains one of the most startling albums Vertigo would sign its swirl to all year.

For reasons that probably don't deserve to be thought about too much, contemporary reviews would most commonly compare *Warhorse* to labelmates Black Sabbath. In fact, modern ears will discern more resemblance to Simper's old buddies in Deep Purple — although that certainly wasn't apparent at the time.

Though, there was the same emphasis on ear-splitting guitar and heart-stopping Hammond as Ritchie Blackmore and Jon Lord were developing; though, the Simper/Poole rhythm section had the same kind of driving insistence that

The most lasting of these, from a collector's point of view, can still be discerned among the increasingly flimsy, and correspondingly faulty, discs that were first released through that period and that lived on for a few more years as record companies realized that they really could get away with pressing records on such valueless, weightless wafers.

Purple themselves were still mastering. Though Holt's vocals continued to give Gillan a run for his throat-scouring money, Purple wouldn't actually be doing things this well for another year or so. Or, if you prefer, almost everything that Purple would accomplish on 1971's *Fireball* and beyond was already in place in 1970, courtesy of *Warhorse*.

The album's November release was prefaced by a single, coupling two tracks from the album, "St Louis"/"No Chance"; it was followed, on December 22, by a session appearance on BBC DJ Mike Harding's radio show. The band recorded three tracks for the broadcast, both sides of the single, plus "Ritual." While these tracks remain locked away in the BBC archive, four live (but possibly live in the studio) bonus tracks on the *Warhorse* reissue at least capture the remarkable spirit of the band's sound.

Despite a fine reception (particularly on the European mainland), *Warhorse* did little in Britain, while its general excellence did nothing to paper over the very serious cracks that were appearing within the band's own makeup. The problems apparently stemmed from something of a leadership tussle between Simper and Peck, one that was finally resolved only when Peck quit in 1971, on the eve of a major European tour.

He was replaced by Peter Parks, and that summer, the new boy made his recorded debut with Warhorse when the band returned to the BBC to record a second session, this time for DJ Stuart Henry. Broadcast of August 18, 1971, the three-song outing reprised one track from *Warhorse*, the epic closer "Woman Of The Devil," and introduced two that would grace the band's next album, "Back In Time" and "Red Sea."

After a European tour, which established Germany as the band's number one market, Warhorse returned to the studio in late 1971 to begin work on its sophomore album — only to be informed, midway through the sessions, that the budget had been cut and that the group needed to finish up quickly.

Red Sea, Warhorse's second album, would appear in early 1972, and shows few of the wounds that its rushed completion must have inflicted. Parks proved to be at least as virtuostic as his predecessor. The band's songwriting was, if anything, even tighter than it had been the first time around.

World Radio History

Again the Deep Purple comparisons are valid, but again, too, Warhorse's own unique identity is stamped across the record. Who else, after all, could have handled the classic "I (Who Have Nothing)" with such soul-shaking aplomb?

Unfortunately, *Red Sea* sold no stronger in Britain than its predecessor, while the band members' hopes of enlarging their appeal were stymied even further by their failure to find an American outlet. By early 1973, Vertigo had parted company with the group; Poole had quit (he would subsequently surface amidst the unlikely pastures of Gong); and the surviving band members were cast adrift to carry on as best they could.

Recruiting drummer Barney James, Warhorse set about recording the clutch of demos that make up the bonus tracks on the *Red Sea* reissue, "She Was My Friend," "Gypsy Dancer," "House Of Dolls" and "Standing Right Behind You." All four demonstrate a far more mature side to the band than had hitherto been revealed, with finely worked harmonies, rich, restrained, arrangements and a general mood that had more in common with the Doobie Brothers than any homegrown influences.

It was excellent stuff, and deservedly, Warhorse looked as though the group was going to land on its feet. Indeed, as 1973 wore on, Warner Brothers was expressing sincere interest in the band. But world events were conspiring against Warhorse's future.

In late 1973, the Western world was hit head-on by the energy crisis, as the chief oil producing nations finally real-

ized that it was they who held all the bargaining chips, not the Americans and Europeans who were their best customers. Endless lines at the gas pumps and regular power cuts are most people's abiding memories of the crisis, but rock 'n' roll, too, bears the scars of the conflict, as a looming vinyl shortage (vinyl, of course, is a by-product of oil) forced labels into some serious economies.

realized h value-The most lasting of these, from a collector's point of view, can still be discerned among the increasingly flimsy, and correspondingly faulty, discs that were first released through that period — and that lived on for a few more years as record companies realized that they really could get away with pressing records on such valueless, weightless wafers.

Equally pernicious, however, were the cutbacks being made elsewhere in the industry: staff were laid off, bands were dropped, and the rate of new signings declined to an alltime low. Jonathan Richman and the Modern Lovers, jilted by both Warners and A&M, are the best-remembered casualties of the cost-cutting, but Warners would discard Warhorse, too, immediately after staging a champagne-heavy handshaking ceremony.

It was a devastating blow, and though another deal swiftly surfaced with one of Tamla Motown's subsidiaries, Holt had had enough. Rick Wakeman had recently been in touch, offering him a role in one of his forthcoming extravaganzas, and Holt accepted. James, Warhorse's newly acquired drummer, would be following him over, and though it was unfortunate that the pair should announce their departure on the very day that the Motown contract was delivered, Warhorse's demise was probably inevitable.

The band members drifted, seemingly, into obscurity. Holt and James would remain part of the Wakeman setup for the next couple of years, contributing to both the Journey To The Centre Of The Earth and King Arthur musical adventures. Meanwhile, Wilson would subsequently work with singersongwriter Alan Ross, both in Ross' own band, and alongside fellow keyboard player Kevin Gale, in the fondly remembered Wilson/Gale. Simper, too, would resurface a few years later, first in the highly-rated Fandango, and more recently in prog revivalists Quatermass II.

Warhorse, however, seemed consigned to the same cabinet of curiosities where so many other vintage Vertigo bands languish today — May Blitz, Hokus Poke, Cressida, Gracious, the amazing Dr Z — they're all rattling around in there some place. And the exhumation of Warhorse's two albums probably won't change that situation very much. But for anybody looking to broaden their Metal horizons a little with a classy vintage act whose name isn't splashed across a few million denim jackets, *Warhorse* and *Red Sea* are ready for you. The question is, are you ready for them?



WHAT ARE UNIT SPACE ADS?

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

The two types of ads are:

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- bother to do that.4. Mail it to us; don't fax it. Faxes can leave unwanted markings that make your ad hard to read.
- 5. Clearly identify whether your ad is a set sale or auction.
- Avoid mixing the two in the same ad; if you must, have separate sections for set-sale and auction items.
- 6 Include your name, address, and telephone/fax number (and when you will be available to take calls on the ad) and all ordering information, including postage and shipping fees.
- Put your listings in a logical order. If you have several formats in the same ad (LP, CD, 45, etc.), group your items by format. You also may wish to group items by type of music. As for the listings themselves, alphabetically by artist usually works best.
- If you have any questions on how to set up your ad, confact 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!
- It you write or call to reserve an item and the advertiser still has it in stock, send your payment for the item promptly.
- Set sale ads are "first-come, first-served," so the sooner you reply, the more likely you are to receive what you order.
- 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 "t will top all bids" unless the auction allows it and, of course, you really mean it.
- 3. Mail in all bids unless the ad says phone-in bids are acceptable.
- 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.
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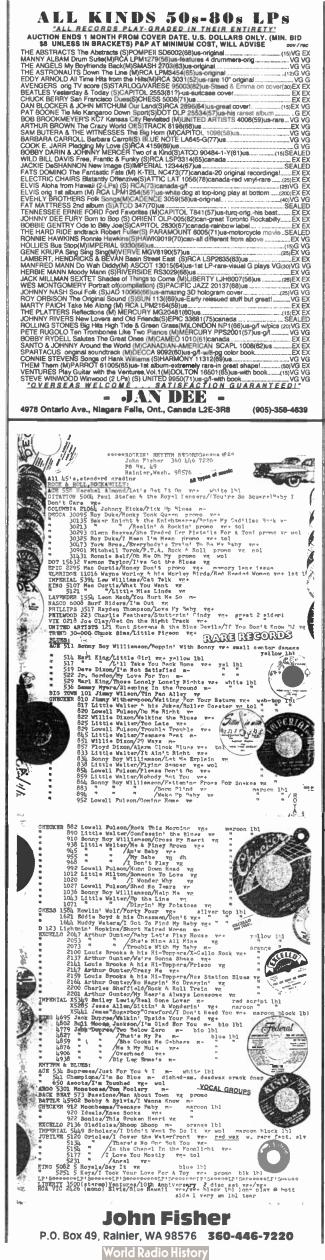
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PLEASE VERIEY II ALCTON FORTIN ALCTON FORTIN ALCTON FORTIN ALCTON FORTIN ALCTON FORTIN ALCTON FORTIN ALCTON FORTIN ALL BLUE GRASS FOLC (AND ARKN FOLKBLUE gasted AND ALCH AND FOLKBLUE gasted ALLAN ARKN. RES AND TOMBS ANNE AULDRIDGE BALLEY BROTHERS gated DUCK BAKER BALLEY BROTHERS BALLEY BROTHERS BLUE CARDINALS BLUE SKY BOYS BLUE SKY BOYS BLUE SKY BOYS BLUE SKY BOYS BLUES FORD ORGY Various MARTIN BOWEN BALLES FORD BALLEY BOYS BLUES SKY BOYS BCUES SKY BOYS	AND BACK COVER.55	HAYE A	SIX LEITER STAMP
AMERICAN FOLKBLUE gated ANGLIN TWINS/RED	African Beats Terry, Silm, Hooker Singing With Guttar Pres, Jaremy Friends Cold Jaws Of Prison Same-Dobro Guitar Have You Forgotten? King of Bongo Bong Fingerpict, Duictmer Play Tradition Cajun Davis, Kate Stanlay	mo mo	N.BLV Spa vg+vg++ Poly vg+vg++ OldH vg+vg++ Warw vg+vg+ Folk vg+vg++ Roun vg+vg++ Roun vg+vg++ Kick vg+vg++ Kick m-vg++ Sick m-vg++vg++
ALAN ARKIN ATTICA, RIKERS AND TOMBS	Pres Jeremy Friends Cold Jaws Of Prison	st	Warw vg+vg+ Folk vg++vg++ FlyF vg++vg++ Roun vg++vg++
BAILEY BROTHERS gaterd DUCK BAKER	Have You Forgotten? King Of Bongo Bong	mo/cc mo/cc	Roun vg++vg++ Kick vg++vg++
JANITA BAKER BALFA BROTHERS BANJO PICKIN GIRI Various	Fingerpick Duicimer Play Tradition Cajun Davis Kate Stenley	mo mo mo/cc	Kick mi-vg+i Swal vg++vg+ Roum vn++vn++
BOB BAXTER E.C.& ORNA BALL	Davis, Kate, Stanley Gultar Workshop E.C.Ball	mo	KICK III-V9++ Roun v9++v9++ KiCk v9++v9++ Roun v9++v9++ PivF v9++v9++ Ofi III-v9++v9++ Roun v9++v9++ Roun v9++v9++
EBEBEZER OBEY NARMAN BLAKE	McNell,Reid,Foley Chief Commander Old And New	mo mo no/cc mo	FlyF vg++vg++ Oti m-vg++ FlyF vg++vg++ Roun vg++vg++
NARMAN BLAKE NORMAN BLAKE promo BORY BLOCK	Whiskey Be/4 Bresktt Fields Of November Got/Rock in My Sock Tarkio Road-One Toke	mó mo/cc mo/cc	Róun vğ++vğ++ FlyF vg++vg++ Róun vg++vg++
BREWER & SHIPLEY gaterd RAY CAMPI/ROCKBIL REBELS	Tarkio Road-One Toke Gone,Gone,Gone	st mo	Kama vg++vg++
BLUE CARDINALS BLUE CARDINALS BLUE SKY BOYS toc	Gone, Gone, Gone Gone, Gone, Gone Welcome To Virginia Livin/Good Old Days Sunny Side Of Life Presents Rare Gems	mo/cc mo mo	Roun vg++vg++
BLUE SKY BOYS toc BLUES PIANO ORGY various MARTIN ROGAN AND ARMSTRAM	Presents Rare Gems Spann, Sykes, Red, Jone Martin, Bogan, Armatry Pidee Acein	mo st	Pine vg++vg+ Delm vg++vg++ FlvF vg++vg++
JOHNNY BOND ROY BOOKBINDER & FATS KPN	Rides Again Git Fiddle Shuffle	mo	FlyF v0++v0++ Shas v0++v0++ Blue v0++v0++
ROY BOOKBINDER & FATS KPN BRYAN BOWERS HANK BRADLEY	Ragtime Millionaire View From Home Polson Covote Kid	mo/cc mo/cc	Blue võ++võ++ FlyF võ++võ++ Bay võ++võ++
JEAN CARIGNAN RICHARD CHASE	View From Home Polson Coyote Kid French Canada Fiddle Telfs 3 Jack Tales Singer Of Old Songs It's Hot	mo	Lega vg++vg++
CORN BREAD red-wax REVERAND G.DAVIS	It's Hot The Guitar & Banjo	st/cc mo/ce mo	Fron vg++vg++ Sira vg++vg++ Pres vg++vg++
DOWN SO.SUMMIT-MEETIN	Fluxology McGhee/Terry/Hopkins Finger Style Solos	mo mo mo/cc	
DAUGIACK ELLIOTT and de	Same Hard Travelin'2 lp's Guitar Sall Christms	st mo	Worl vg + vg + t Roud vg + vg + t Pound vg + vg + t Fant vg + vg + t Fant vg + vg + t Folk vg + vg + t
JOHN FAHEY HANK FERGUSON FLAT PICK GUITAR FESTIVAL LES.F.EARL SCRUGG Radio-57	Behind These Walls	st mo mo	Folk vg++vg++ Kick vg++vg++
LES.F.EARL SCRUGG Radio-57 FLATT & SCRUGGS Vol. 1 FLATT & SCRUGGS Vol. 2	Brown/Graves/Warren Foogy Mountain Boys Foogy Mountain Boys Constant Companion	mo	CC vg++vg++ CC vg++vg++
LES.F.EAHL SCHUGG Hadio-37 FLATT & SCRUGGS Vol. 1 FLATT & SCRUGGS Vol. 2 RUTHANN FRIEDMAN promo GEORGE GRITZBACH FIVE DAYS SINGING Vol. 1 FIVE DAYS SINGING Vol. 2	Constant Companion The Sweeper	mo st mo/cc	CC vý++vý++ Repr vý++vý++ Kick vý++vý++
FIVE DAYS SINGING Vol. 1 FIVE DAYS SINGING Vol. 2 GOLDEN RING various	Various-Golden Ring Various-Golden Ring Various-Golden Ring	st st mo	Folk vg++vg++
STEVE GOODMAN STEVE GOODMAN STEFAN GROSSMAN STEFAN GROSSMAN	Gathering Of Friends Somebody Elses Troub Bottlenck Serenade	st mo	Kama võ++võ++ Kick võ++võ++
STEFAN GROSSMAN SARAH OGAN GUNNING WOODY GUTHRIE	Basin Boogle Girl/Constant Sorrow Bound For Glory	mo mo	Kick vä++vä++ Folk vä++vä++ Folk vä++vä++
STERAN GRUSSMAN SARAH OGAN GUNNING WOODY GUTHRIE WOODY GUTHRIE WOODY GUTHRIE WOODY GUTHRIE WOODY GUTHRIE WOODY GUTHRIE WOODY GUTHRIE/CISCO H red-wax W GUTHRIE/CISCO H red-wax	Bound For Glory Sing Folk/Claco/Sony Hawes/Claco/Sony We Ain't Down Yet More Songs Vol.2 Amer Folkrew 5.8.6	mo	Folk vä++vä++ Folk vä++vä++
WOUDY GUTHRIE W.GUTHRIE/CISCO H red-wax	We Ain't Down Yet More Songs Vol.2	mo	Crem SS Stin vg++vg+ Stin vg++vg++
W.GUTHRIE/CISCO H red-wax W.GUTHRIE/SONNY Tred-wax	Amer. Folksay-5 & 6 Folksongs Vol.1 Chain Gång Vol.1 & 2 Cowboy Söngs Southern Mt. Hoedown Gillium Coleman Beity	mo/co mo/co mo/co	Stin võ++võ++ Stin võ++võ++
W.GUTHRIE/CISCO H red-wax W.GUTHRIE/CISCO H red-wax W.GUTHRIE/CISCO H red-wax W.GUTHRIE/CISCO H red-wax W.GUTHRIE/CISCO H red-wax W.GUTHRIE/CISCO H red-wax W.GUTHRIE/CISCO H red-wax JOHN HICKMAN BOBBY HCKS swing CISCO HOUSTON CINCT HOUSTON BOBBY HCKS swing CISCO HOUSTON CINCT HOUSTON SCHNER/E/LENCHSON KINGSTON TRIO gated IRENE//FLELK KOSOV	Cowboy Songs Southern Mt.Hoedown Gillum.Coleman.Baily	mo/co	Stin vä++vä++ Stin vä++vä++ YaZo vä++va++
JOHN HICKMAN BOBBY HICKS swing	Gillum,Coleman,Baily Don't Mean Maybe Texas Crapshooters	mo/co mo/co mo/co	Roup with twith the
CLINT HOWARD/FRED PRICE BEN JARRELL/FRANK JENKINS	Don't Mean Maybe Texas Crapshooters Songs Of/Open Road Ballad/Finly Preston Da Costa Woltz's Brd Various Blues Classic	mo mo	
JUG, JOOK, WASHBORD BANDS KENTUCKY COLONELS 65-67	Roland/Clarence Whit	mo	Blue vg+vg++ Rou vg++vg+
IRENE/ELLEN KOSOY JIM KWESKIN LARK/THE MORNNING Irish LEADBELLY	Bowling Green	st mo st/cc	Cap. vg++vg++ Trad vg++vg++ Moun vg++vg++
LARK/THE MORNNING Insh LEADBELLY	Folk Songs & Dances Archive/Folk Music	st st	Cap, vg+vg++ Moun vg+vg++ Trad vg+vg++ Ever vg+vg++ Coun vg+vg++ Folk vg+vg++ Folk vg+vg++ RCA vg+vg++ RcA vg+vg++ Bras S
LEAKE COUNTY REVELERS FRITZ LIECHTI LILLY BROTHERS & D.STOVER THE LIMELIGHTERS THE LIMELIGHTERS	Mt.Song/Yoaling Alps Early Recording	mo mo	Coun vă++vă++ Foik vă++vă++ Coun vă++vă++ RCA vă++vă++
THE LIMELIGHTERS THE LIMELIGHTERS ALLLOYD & EWAN MacCOLL	3 Ips The Folk Ers Bowling Green Lives Again Folk Songs & Dances Archive/Folk Music Sat. Night Breakdown Mt.Song/Yoaking Alps Early Recording Tonight In Person The Reunion Vol. 1 To Sea Once More Haul The Bowlin-red	mo lv/st mo mo/co	RCA vg++vg++ Bras SS Stin vg+vg++
LOUVIN BROTMERS	Haul The Bowtin'-red Songs Of The Delmore Great Gospel Singing Tragic Songs Of Life	mo/co mo	Stin vg++vg++ Gold vg++vg++
LOUVIN BROTHERS re-issue LOUVIN BROTHERS LOUVIN BROTHERS	Tragic Songs Of Life Same	mo mo	
LOUVIN BROTHERS MANDOLIN BLUES	Songs That Tell/Stry Yank R.Tenn.Jug Bust	mo mo/cc	Gold vg++vg++ Roun vg++vg Delm vg++vg++ Roun vg++vg++ Roun vg++vg++ Coll vg++vg++
JIMMY MARTIN DEBBY McCLATCHY wolc	And Osbourne Brother Red Clay Ramblers	mo mo st	Detm vg++vg++ Roun vg++vg+ Coll vg++vg++ Gren vg++vg+ Gren vg++vg+
DEBBY MCCLATCHY MCPEAK BROTHER3 DALE MILLER	Lady Luck Bend In The River L Got Rhythm	st mo/cc mo	Gren vg++vg+ Gren vg++vg+ Coun vg++vg+ Kick vg++vg+ Kick vg++vg+ Kick vg++vg+
LOUVIN BROTHERS LOUVIN BROTHERS LOUVIN BROTHERS MANDOLIN BLUES MANDIN BLUES MARTIN ARMSTRONG-BOGAN JIMMY MARTIN DEBBY MCCLATCHY WOLE AND REPTHERS DALE MILLER MONTY MILLS CHARLIE MONROE CHARLIE MONROE CHARLIE MONROE CHARLIE MONROE CHARLIE MONROE CHARLIE MONROE DAN MORENOUSE GEORGES MOUSTAKI Germany MUD ACRES	Same Songe That Tell/Stry Yank R.Tenn.Jug Bust The Barnyser Dance And Osbourne Brother Red Clay Ramblers Lady Luck Bond In The Ilver Bond In The Ilver Fingers Don Fail Me Sings Old Favorities Noon Day Jamboree Kentucky Pariners Curves Of Life in Concert-2eps	mo/cc st	Kick vg++vg+ Hors vg++vg+
CHARLIE MORROE DAN MOREHOUSE	Kentucky Pardners Curves Of Life	mo mo	Hors vg + +vg + Coun vg + +vg + Coun vg + +vg + Spac vg + +vg + Poly vg + +vg + Roun vg + +vg +
GEORGES MÖÜSTAKI Germany MUD ACRES-pateid various MUD ACRES-pateid various MUD ACRES-pateid various MUL SKINNER Grisman CHARLIE MUSSELWHT CHARLIE MUSSELWHT CHARLIE MUSSELWHT BU U BND MOVELTY INSTRUMENT GUITAR GLENN OHRLIN OLD TIME MUSIC various PATTY BLUES TarmanBred	In Concert-2-Ip's Music Among Friends	stimo	Poly vg++vg++ Roun vg++vg++
MARIA MULDAUR Ive MULE SKINNER Grisman	McCabes-Gospel Night C.White,Rowan,Greene	mo/co st/cc	Roun vg++vg++ Tako v++vg++ Ridg vg++vg++
CHARLIE MUSSELWHT CHARLIE MUSSELWHT BLU BND NOVELTY INSTRUMENT QUITAR	Times,Tougher/Tough Stone Blues Feav Lasse Leibman	st st mo/cc	Ridg vg++vg++ Crys vg++vg++ Vang vg++vg+ Kick vg++vg+
GLENN OHRLIN toc OLD TIME MUSIC various	Cowboy Songs At Clarence Ashley's	mo	Phio vg+vg Folk vg++vg++
OLD TIME MUSIC various PATTI PAGE promo PATTI PAGE promo PATTI PAGE promo RATINA PATTERSON VOL 3 FATTIN PETRIC wolc PHLADEL FOLK FESTIVAL OTIS PIERCE OTIS PIERCE OTIS PIERCE OTIS PIERCE NUSTELL FAMILY RUSSELL FAMILY END SEALS PEGGY SEEGER/EWAN MScCOL PETE SEEGER PATRICK SKY PATRICK SKY	Comuse Of Life imas in Concert-2-bys Music Among Friends Woodstock Mountains McCabes-Gospel Night C. While, Rowan, Greene Course, State Fay, Lasse, Labonan Coursoy Songe At Clarence Aphleys Golden Hits Vol. 2 Carter, Hill, Blake Songe/Home/Childhood Same Same Blake	st st mo/cc	Boby ug ug Boby ug ug Roum ug ug Roum ug ug Tako vi-ug ug Roum ug ug Valca ug ug Polk ug ug Marc ug ug Folk ug ug Marc ug ug Folk ug ug Boly ug ug Folk ug ug Boly ug ug Bay ug ug Bay ug ug Bay ug ug Ug ug ug Colar ug ug Ug ug ug Colar ug ug Ug ug ug Colar ug ug Ug ug ug Ug
RAY/INA PATTERSON Vol. 3 FAITH PETRIC wolc Phil ADEL FOLK FESTIVAL	Songs/Home/Childhood Same Martin Payton Blake	mo mo/bb	MMRO VG+VG+ Coun VG++VG++ Bay VG++VG+ FlyF VG++VG++ Bay VG++VG++ Glen VG++VG++ Parr VG+VG++
OTIS PIERCE GOEBEL REEVES	Martin, Paxton, Blake Every Bush & Tree The Texas Drifter Faro Annie Precious Memories Carols Of All Season Deadheade # Schrone	mo	Bay vg++vg++ Glen vg++vg++
JOHN RENBOURN JEAN RITCHIE JEAN RITCHIE IDC	Faro Annie Precious Memories Carols Of All Season	st mo mo	Repr vg+vg++ Folk vg++vg++ Trad vg++vg+
ROUNDTOWN BOYS RUSSELL FAMILY	Deadheads & Suckers Oldtime Instrumental	mo	Swat vg++vg++ Coun vg++vg++
SON SEALS PEGGY SEEGER/EWAN MacCOL	Acoustic Guitar Live And Burnong The Present Moment American Industrial Oldtime Fiddle Tunes	mo st mo	Roun vg+vg++ Alli vg++vg++ Roun vg++vg++ Folk vg++vg++ Coun vg++vg++
PETE SEEGER SKILLET LICKERS Vol. 2	American Industrial Oldtime Fiddle Tunes	mo	Folk vg++vg++ Coun vg++vg+ Verv SS
BILL SPENCE SPRINGTIME IN THE MOUNTAIN	Hammered Dulcimer T.Lundy/R.Allen	mo/cc mo	Coun vg++vg+ Verv SS Fron vg++vg++ Coun vg++vg+ Mine vg++vg+
BILL STAINS/GUY VAN DUSER BILL STAINS STANLEY BROTHERS	Old Wood/Winter Wine Whistle Of The Jay	st mo	Mine vg++vg+ Folk vg++vg++ Coun vg++vg+ Sira vg++vg+
SCOTTY STONEMAN Live-L.A SWEET HONEY/ROCKE.Harris	Ash Grove/Cobbleston B.Reegon,P.Johnson	mo/cc mo/cc mo/cc	Sira vg++vg+ FlyF vg++vg+ Delm vg++vg+
ROOSEVELT SYKES ROOSEVELT SYKES	The Meek In Europe	mo/cc mo	Jewi vä++vä+ Deim vä++vä+ YaZo vä++vä+
ROOSEVELT SYKES toc TAMPA RED 35-53 JIMMY TARL TON/TOM DARRY	Countrý Blues Plano The Guitar Wizard Darby & Tariton	mo mo/cc	YaZo v@++v@+ Blue v@+vg+ OldT v@++vg++
PETE SEEGER SATATET UCERRS Vol. 2 MATHET UCERRS Vol. 2 BILL SPEACE BILL STAINS/GUY VAN DUSER SPRINGTINE IN THE MOUNTAIN BILL STAINS/GUY VAN DUSER BILL STAINS/GUY VAN DUSER STAILEY BROTHERS STAILEY BROTHERS STAILEY BROTHERS STAILEY BROTHERS ROOSEVELT SYKES ROOSEVELT SYKES ROOSEVELT SYKES ROOSEVELT SYKES ROOSEVELT SYKES ROOSEVELT SYKES DOE WAGNER TUT TAYLOR TUT TAYLOR TUT TAYLOR TUT TAYLOR MERLE THANS BODIE WAGNER BODIE WAGNER NUDDY WATERS Englamp BRADLEY WATHE BODIE WAGNER NUDDY WATERS Englamp BRADLEY WATHE BODIE WAGNER ALL LIVE SHOWS HAVE BLA STD RARETT BEATLES BEATLES	Friar Tut The Old Post Office	mo	Pron 304 + vug + + Pron 304 + vug + + Mine vug + vug + Folk vug + vug + Court vug + vug + Folk vug + vug + Brue vug + vug + PryF vug + vug + PryF vug + vug + PryF vug + vug + Blue vug + vug + Roun vug + vug + Roun vug + vug + Roun vug + vug + Blue vug + vug + Pho vug + vug +
TRAPEZUID toc MERLE TRAVIS J.Wakely UNFORTUNATE RAKE various	Presents/Guitar Play	mo/cc mo mo	Roun vg++vg+ Shas vg++vg++ Folk vg++vg++
JANE VOSS BODIE WAGNER toc	An Album Of Songs Hobo	mo/cc st/cc	Bay vg++vg+ Phio vg++vg+
HEDY WEST toc	12 String Gultar Vol. 2	mo st st	Pino vg++vg+ Synd vg++vg+ VJ SS Vang vg++vg Folk vg++vg++ Kick vg++vg++ Ress vg++vg++
HARRY/JEANIE WEST RANDY WILKENSON	Favorite Gospel Song Elizabethan Dulcimer	mo mo	Vang vg++vg Folk vg++vg++ Kick vg++vg++ Benn vg++vg++ Cele vg++vg++
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BEATLES BEATLES BEATLES	Last Live Show Caught Offguard		Live vg++m- Aftr SS Wrmb SS
BEATLES BEATLES BEATLES BEATLES BEATLES BEATLES	Caught Offgaard Abbey Road Revisited Back In 64-H.Bowi Lap Of The Gods Promer Rochard		Wraab SS Berk SS Wraab SS Wraab SS CMB SS
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BEATLES 2 lp's BEATLES 2 lp's BOB DYLAN	How Do You Do It Youngblood Hahst az Son Sam Houston Coloseum Establishment Burns		Audi SS
BEATLES 2 p's BEATLES 2 p's BOB DYLAN BOB DYLAN BOB DYLAN BOB DYLAN BOB DYLAN BOB DYLAN BOB DYLAN 2 p's	John, B. Society Blues Best Of G W W Great White Wonder		TMQ m-m- yg++yg+ TMQ m-vg++ yg++yg+
BOB DYLAN 2 ip's BOB DYLAN/BAND 2 ip's LED ZEPPELIN	Great White Wonder Return-Boston 74 Royal Albert 71-BBC		vg++vg+ m-vg+ m-xn-
BOB DYLAN 2103 BOB DYLAN 2103 LED ZEPPELIN LED ZEPPELIN LED ZEPPELIN LED ZEPPELIN LED ZEPPELIN LED ZEPPELIN LED ZEPPELIN 2103	Return-Boston 74 Royal Albert 71-BBC On Stage Europe-75 75-British Tour Operator Stockholm-68 Historic BBC Presentation		Zap m-m- m-vg++
LED ZEPPELIN LED ZEPPELIN LED ZEPPELIN 2 In's	Uperator Stockholm-68 Historic BBC Presentation Led Zep-329		KS m-m- vg++vg++ m-m-
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LED ZEPPELIN 2 lp's PAUL MCCARTNEY PAUL MCCARTNEY	On Blueberry Hill Wings Fly South Toronto,5-7-76		TMQ m-m- Woa vg++vg++ BRR m-m-
LED ZEPPELIN 2 19's LED ZEPPELIN 2 19's LED ZEPPELIN 2 19's PAUL MCCARTNEY PAUL MCCARTNEY PAUL MCCARTNEY PAUL MCCARTNEY 2 19's PINK FLOYD			Zap m-m- m-vg++
PINK FLOYD	Copenhagen, MArch 21-76 Floyd's Of London Oakland Calif.5-9-77 Drops Rick Wright Eaclave		Cont vg++vg+ m-m- m-m-
	Enclave Raving & Drooling The Abdabs-Oakland-77		na-vg++ Bl na-ma- Rdrn na-ma-
ROLLING STONES ROLLING STONES ROLLING STONES ROLLING STONES	Renny's Album Burn-Hollywiid Palladium The BBC Sessions		Zap ш-ш- ТМО м-ш-
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6 Man Electrical Band 60,000,000 Million Buffalo A Drop In Gray	Nevade Jukebox Certain Sculptures co	Lionel 1101 Atox 3338 Geffen 24045	W+/V+ M/M	-Decidato Decidato Des Barres, Micheel	(Prelude BB Quad Happy Hour I'm Only Human soc	CTBQ 6021 WB 23649 Dreamland 5004	88 V++/M-	King,Carola Kings Of The Son Kinks	One To One dj time strip Kings Of the Sun djøtkr give The People What They Want	Atlantic 19344 RCA 6826 Artista 19567	MM V/M M/M	Raven, Genya Records Records	And I Meen 111 Crisshes co Crisshes dj stamp	20th Cent 595 Virgin 14140 Virgin 13140	M/M- SS M/M
Ace Ace Acides, David	An Ace Album cc No Strings cc Devid Acties cc	Anchor 2001 Anchor 2020 Elektra 74022	M/M 86 M-/M	DeVille, Mink Devo Devo	Coup De Grace dj time strip Ara We Not Men? Freedom Of Choice	Allantic 19311 WB 3230 WB 3433	MM MM MM	Kinka Kinka Kinka	Greatest Hits (Canadian) low Budget Mefits oc	Marble Arch 1403 Ansta 4240 Ansta 4167	MM M-M-	Records Red Rider Reed, Lou	The Records Don't Fight II bb Legendery Hearts	Virgin 13130 Capitol 12028 RCA 4568	M-/M M/M M/M
Addotta, Kip Agent Steel Alderman, Jet	White Boy Rapp 4 song EP Unstoppable Force CC Tabernakel woc	Laff 230 Combet 213 Atco 7032	M/M \$8 VV/V++	Devo Dickies Dictatore	Total Devo oc Dewn Of The Dickles dj Blood Brothers co	Enigma 73303 A&M 4798 Asylum 147	88 MM 85	Filmica Kinica Kinica	Martis CC Martis cc One For The Road 2lp Preservation Act 1 co	Anista 4107 Arista 8401 RCA 5002	88 MM- M-/M-	Reed, Lou Reed, Lou Reed, Lou	Lou Reed Rock & Roll Heart Selly Cant Dance co	RCA 4701 Anita 4100 RCA 0511	V++/M V/V++ 88
America America America	Alibi Herbor Herbor (cover hes ring wear)	EMI12098 WB 3017 WB 3017	M/M M-/M 86	Dizie Dregs Conevon Doug & the Slugs	Drugs Of The Earth Cosmic Wheels Cosmic And Bologne co	Arista 9528 Epic32156 RCA 3667	M/M ∀++/M- M/M	Kimita Kinita	Schoolboys in Disgrace alk on cvr Soep Opera cc	RCA 5102 RCA 5031	V+/M- 58	Rood, Lou Rood, Lou Ronaiseance	Street Headle The Bells CC A Sont For All Respons/M/Poster)	Arista 4109 Arista 4229 Sire 6049	V/V+ 38 38
America America	Hat Trick cc Hat Trick co	Werner Bro 0596 W8 0596 W8 2952	M/M 88 85	Dr. John Dreambine	City Lights co d) stemp Dreemtime The Dates co	Horizon 732 Epic 40607 WB 3376	88 M/M 88	Kānās Kānās Kānāša	Something Else (Spain) Word Of Mouth Klaatu	Zafiro 18193 Arista8284 Capitol 44512	88 MM MM	Renalesence Renalesence	Ashes Are Burning Illusion woc	Capitol 11216 Island 85 689	M/M M/M
America America Anderson, Eric	Hadeaway co Homecoming Be True To you ce	WE 0500 Anato4033	M/M SS M/M	Dulee Dury, len & Blockheeds Dylan, Bob	Do It Yourself Slow Train Coming	Self 14 Columbia 36120	88 M-M-	Knack, The Knopfler, Devid Koloc, Bonnie	Round Trip bb Release After All This Time oc	Capitol 12168 P8 6030 Ovtion 14-2	88 M/M 88	Renaissance Richards, Turley Rivers, Johnny	Novella cc West Virginia Superstar dj Time St wi Slim Slo Silder cc	Imperial 18001	88 M/M M/M
Anderson, lan Anderson, Michael Anka, Paul	Welk Into Light Sound Alenn The Painter bb	Chy 41443 A&M 5203 UA 653	M/M 86	Easton, Sheens Echo & The Bunnymen Eddle & The Hot Rods	A Private Heaven Porcupine Fish & Chips	Sire 23770 EMI 17037	M/M 58	Lane, Robin Lane, Robin Lane, Robin	Five Live Songs di stamp Imitation Life co Roban Lane & The Cherl Busters	WB 3596 WB 3637 WB 3424	55 55	Robinson, Tom Roman Holiday Romae Void	Tom Robinson Bend Fire Me Up Benefactor	EMI 3028 Jive 8252 Columbie 38182	MAN MAN MAN
Anka. Paul April Wine April Wine	Jubliction co April Wine w/Could Have Been A Lady First Glance	Buddeh 5144 Big Tree 2012 Ceptiol: 11852	88 MM MM	Edge, Greame Band El Chicano Electric Fing	Kick Off Your Muddy Boots woc Vive Tirado The Bend Kept Playing co	Threehhold 15 Kapp 3632 Atlantic 18112	M-/V++ M/V 88	Larson, Nicolatta Laughing Doga Latevre, Nylon	Sey When oc The Laughing Dogs While dj Love Rustler oc	MCA 5586 Columbie 30033 WB 3348	85 MM- 85	Romero Void Ronerodt, Linda Ronerodt, Linda	Institudis Different Drum wac Heart Like A Wheel 1st pressing	Columbia 39155 Cap 11269 Capitol 11358	M/M V++/M M/M
April Wine April Wine April Wine	Music Man cc (cv has 2" spine weer) Stand Back sol The Whole Worlds Crazy bb stol	UA 0798 Big Tree 89505 London 675	88 M-/M- M/M	Elephanis Memory ELO English, Jos	Elephants Memory (Lennon produced The Electric Light Orchestra The Jos English Band, "Live"	 Apple 3389 UA 5573 Nyrth 550-8 	MM MM M-M-	Logend LoRoux Les Variations	Legend (Michey Jupp) 10" sm splt Up woc ovrir Cafe De Parts oo si werp	Bell 8027 Capitol 12082 Buckleh 5625	V/V+ V/M-	Ronstadt, Linda Ronstadt, Linda/Stone Po Resy Music	Linde Ronstedt me Stoney End bb Avaten	Cap 500835 Pickwick 3298 WB 23296	V++/V 35 M/M
Achiey, Steve Atthedee Auger, Brian	Stroll On Attitudes BB 6 * spine lear Obtyton Express Happiness Aleartact	Gull 40181 Dark Horse 22008 wW8 2961	M/M M/V- M/M	Entwietle, John Essez, Devid Everty, Phil	Whistle Rymes cc Devid Essex bb (canadian) 1974 Living Aloine (Everty Brothers) co	Decce 9190 Columbia 33289 Elektra 213	MM 86 88	Lindisterne Loggins & Messine	Stoopless Nights Full Sell Keep The Fire	Shanachie 62002 Columbie 32540 Columbie 36172	MM V+7M	Roxy Music Rubber Rodee Rubinees	The High Road Scenic Views co The Rulances	Warner Bros 238 Mercury 818147 Beserkley 0051	86 86 MM
Anger, Brian Auger, Brian/Julie Tippets Arter: Camera	Straight Aheed dy still on our Encore Stray cc. Sire 26211	RCA 0454 Werner Bros 3153 Bire 26211	V/V+ M/M M/M	Fabulous Poodles Faces Faces	Mirror Stars dj starno Brnell Faces soc Snekes & Ladders	Epic 35006 WE 1051 UA 1309	MM V+/V+ MM	Loggins, Kenny Lomax, Jackie Looking glass	Is This What You Want? Looking Glass (W/Brandy)	Apple 3354 Epic 31320 Epic 38308	88 V+/V++	Rumor Rumor, The Rumor, The	Frogs, Bprouts, Clogs and Krauts oc dj Maxi oc Purtly of Essence		M/M 85 55
8-62's 8-62's(Fred Bchneider) Rate Ruth	Whernmy I Fred Schneider & The Sheke Society co Kids Stuff: SS	W8 23819 W8 25158 Capitol 11518	M/M M/M M/M	Fairport Fairport Convention Fairport Convention	Gotte C' Geer A Moveable Feast CC Rehtecombe" witnests	Island 9389 Island 9285 A&M 4333	M/V++ SS V+/M	Lovich, Lane Lovich, Lane Lovich, Lane	New Toy 12" Single 2 Mixes dj New Toy dj 8 songs	Still/Epic 37452 Foic 38300	MM MM	Rush Ryder, Mitch Seal Cafe'	Carees Of Steel Neked But Not Deed co Sed Cafe' di Time ship	Mercury 1046 Seeda&Brens 78 Swan Song 18048	M-/M-
Boby Grand Bod Company	Baby Grand cc. (pre Hootent) Rough Diamonds dj Time strip Arreeves cc.	Arista 4148 Swan Song 90001 WB EK 175	55 M/M 55	Faithful, Marriane Faithfull, Marianne Faithfull, Marianne	Broken English Dengerous Acquentences soc Charly Ball, cc.	Island 9570 Island 9648 Reprise 6456	V+/V+ MM 88	Lovich, Lone Low, Andy Fairwoother Lyons & Clark	No-Men's-Land Spider Jiving oc Prieme oc	A&M 3646 Shelter 52005	88 / 88	Sotin Whale Savoy Brown Seale & Croffe	As A Keepsake (German A Step Further Beats & Crofts	Nove 3311 London 70129 T&A 5001	M/M V++/V V+//++
Badlinger Badlinger Badlinger	Ann MB 515 Bedfinger oc Bedfinger oc UK wipseler	Apple 3411 WB 2762 WB 58023	88 88 88	Fanny Fanny (June Millington) Fanny(June Millington)	Rock & Roll Survivors co Ladies On The Stage oc woc	Casablanca 7007 UA 821 Febulous 929	M/V++ M-M	M Macgrogor, Mary Man	The Official Secrets Act. co Mary Mecgregor. cc. Man. BB	Sire 8099 RBO 3083 Columbia 9903	88 86 88	Seals & Crofts Seals & Crofts	Summer Breeze co The Longest Road dj stamp on ovr	WE 0598 WE 3365	88 MM V+//+
Badinger Badinger Badinger Badinger Badinger Badinger	Magic Christian Music No Dice MB \$30	Apple 3364 Apple 3367	55 55 55	Feather Feit	Heartsong dj stamp Friends By Feether co Pictorial Jackson review bb	Columbia 30137 Relativity 82341	M/M M/M V/M	Mantred Mans Earth Band Manzanara, Phil Martyn, John	The Good Earth Primitive Guitans(ex Roxy Music Guila Inside Out bb	WB 2826 HalEged 14 Island 9336	M-/M M/M	Seals & Crofts Seals & Crofts Sebastian, John	Unborn Child Unborn Child Quad woc The Four Of Us	WE 0896 WE 0895 Rep 2041	V++/M ∀+/M
Bedfinger	Sey No More oc Straight Up MB \$50 Wish You Wore Here oc	Radio 18030 Apple 3387 WB 0898	88 86	Ferguson Ferguson, Jay Ferguson, Jay	All Alone In The Endzone dj stkr wo terms & Conditions Thunder Island dj sticker wib	Capitol 12083 Elektra 1115	MM MM	Nertyn, John Neohmethen Neon Profit	One World The Family cc Rockfish Crossing	lalend 9492 Epic 309813 WB 2627	₩M \/++/M- M/M	Becret Cysler Bedalu, Neil Bedalu, Neil	Straight to The Krankenhous oc Holle Emergence co Ohl-Carol and other Big Hits	RCA 1789 RCA 0879	88 M/M M-/M-
Badinger(Jillollend) Balger Salaam & The Angel	After The Pearl White Eady(J Lomax,T Kaye) Live Free or Die	ET 01002 Epic 32831 Virgin 90886	M/M M-/M \$8	Fergueon, Jay Ferry, Bryen Ferry, Bryen	White Noise Bete Noise Boys & Girls	Capitol 12196 Reprise 25596 WB 25062	M/M V++/M	Mason, Cave Mason, Cave Mathews, Ian	Dave Mason & Cass Eliot stocy Dave Mason & Cass Eliot Hit and Run cc	Blue Thumb 8825 6T 8825 Columbia 34671	V++/M- 88 88	Begar, Bob Segar, Bob Segar, Bob	Back in 72 oc Seven oc Smokin OP's 2" sm spit	Peladum 0698 Peladum 2184 Peladum 1006	85 V+/M V/V
Ballard, Russ Ballard, Russ Ballard, Russ	At The Third Stroke bb Barnet Dogs dj stamp wib Into The Fire dj stamp	Epic 33035 Epic 36186 Epic 36993	M/M M-M- M/M	Fisher, Mathew Fisch Fisch & The Pan	Journey's End oc Out Of Our Hands Headhnes di stemp	RCA 0598 Capitol 0598 Epic 37725	88 V/V+ M/M	Nathews, Ian Mathews, Ian Maxue	Shake H (UK Import) 5 song EP Stealin' Home co Maxua (w. Jethro Tulls Doane Perry)	Rockburgh 209 Mushroom 5012 WB 32634	88 85 MM	Sestin, Stove Seventh Wave Sharks	This is Good Tonight woc Things to Come cc First Water(Andy Fraser, C Spedding)	Baid Ego 31452 Janus 7008 IbbMCA 351	M/M M/M 55
Ballerd, Russ Ballard, Russ Batslorf & Rodney	Batdorf & Rodney bb	Asvlum 5056	88 M/V+ 88	Fisctwood, Mick Fischtonee Filrts	The Visitor co Fleehtones vs Reality bb Questions Of The heart of stamp	RCA 4080 Emergo 9834 CBS 40419	M/M 8S M/M	McGeer, Nike Mcguinn, Clark & Hillman McGuinn, Roger	eVoman(Paul McCartney Bro.) Mcguinn, Clark, & Hillman bb Cardiff Rose cc dj Time Sip Whilb	Island 9191 Capitol 121910 Columbia 34154	58 M-/M- M/M	Sherks Biogel-Bchwalf and Billicon Teens	Jab K In Your Eye cc Live-The Last Summer Music For Parties	MCA 415 Wooden Nickel 0 Sire 8092	MM 286 55 88
Batdorf & Rodney Bay City Rollers Bee Gees	Life Is You co Once Upon A Star Ic German 2 Years On	Arista 4041 Bell 284-98 508 Atox 353	56 88 V/V+	Flock Of Seaguils Focus Fogelberg, Den	Story Of A Young Heart co Hamburger Concerto cc Windows and Walts str on cvr cc	Jive 18250 Atco 100 Fullmoon39004	MM	Mcguinn, Roger McRee, Celia	Thunderbyrd Beck From Under dij 4 songs	Columbia 34544 Mother 1225	M/M- M/M	Stranglers Stranglers	Jap 12" 45 w6 songs 1979 some live Lafolie UK	UA GXA 6 Liberty 30342	M/M M/M
Bee Cees Bee Cees Bee Cees	2 Years On co 2 years On German Cucumber Castle bb	Atco 353 Polydor 2310 089 ATco 327	M-/M- V/V+ V++/V	Fogerty, John Fogerty, John Fogerty, John	Eye Of the Zomble John Fagerty djetkr wib John Fagerty ist Salo cc 1975	WB 25449 Asylum 1046 Asylum 1046	M-/M- V+/M- S8	Maat Puppets Maatloof MB\$25 Men At Work	Mirage BB Stoney & Meetiost 1971 1st pressin Two Hearts	SST 100 Rare Earth 528 Columbia 40078	1M/M 6-S M/M	Stranglers Stranglers Stranglers	No More Heroes No More Heros dj Sticker, wib bb Rattus Norvegicus	LIA 30200 A & M 4659 UA 30045	M/M M/V+ M/M
Bos Gass Bos Gass Bos Gass	ESP djistamp Gigantes Det Pop vol 21 Hits(Spain) Life in A Tin Can co	WB 25541 RSO 101 RSO 780	M/M M/M	Fogerty, Tom Forbert, Steve Fotomaker	Tom Fogerty (EX CCR) Alive On Arrival Vis-e-vis di time strip	Fantasy 9407 Nemperor 35538 Atlentic 19208	M-/M- SS M/M	Mental As Anything Mental As Anything Messine, Jimmy	Creatures Of Leisure oc dj If you leave Me, Can I Come too? Messina	A&M 4946 A&M 4921 WB 3559	M/M M/M SS	Stranglers Stranglers Strawbs	Situn Deep 12° 3 song The Raven Burning For You	Epic 05144 UA 30262 Polydor 1604	M/M M/M M/M
Bes Gees See Gees Big Country	Trafalgar Trafalgar co Pesce In Our Table co	Atco 7003 ATCO 7003 Reprise 25787	V+/V V+/V M/M	Free Free Fripp, Robert	At last	A&M 4349 ed Islend 4 Polydor 6201	V+/V+ M/M	Ni-Sex Mi-Sex Midnight Oli	Computer Games Space Rece 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, cc. dj stav	Epic 36349 Epic 36744	M-AH SS M/M	Strawbe Styx Styx	Deadlines soc Pieces Of Eight Gold Vinyl Canada Stra III woc	Ansta 4172 A&M 4724 Wooden Nickel 10	M/M V-/M-
Big Country Big Country Big Country	Sleetown Sleetown co The Crossing	Mercury 28311 Mercury 822 831 Mercury 812 870	M/M SS M/M	Furray, Richie Furray, Richie	Dance A Little light co I Still have Dreams co Tye pot A reason cc	ASylum 115 Asylum 231 Asylum 1087	55 55 55	Minny Pope Minor Detail Modern Romance	Minny Popa co w postcard Minor Datail Adventures in Clubland 3° cvr tr	Plurex 900 Polydor 8150 ATlantic 19338	M/M M-/M	Sutherland Brothers Sutherland Brothers Sutherland Brothers	Reach For The Sky dj time strip wb Skjøtream dj time strip wb The Sutherland Brothers Band 3b	Columbia 33962 Columbia 34376 Island 9315	M/M M/M M/M
Big Dish Bilhon Dollar Babies Black Oak urkantee	Swimmer cc Bettle Axe (ex Alice Cooper) woc	WB25519 Polydor 6100	M/M M-/M	Furray, Richia Gebriel, Poter Gellery	So Gallery	Geffen 24088 Sussex 7026	SS V++/M-	Mondo Rock Moore, Tim Moraz, Patrick	Mondo Rock Chemistry dj strop time White Shadows co Out in The Sun	str Atlantic 19337 Asytum 1088 IMP 1014	M/M M/M-	Sweet, Rachel Sweet, Rachel	And then He Kissed Me. dj stamp Fool Around (White Vinyl) UK	Columbia 37077 Stiff 12 A&M 5147	M/M M/M
Bleck Oak Arkanses Bleckfoot, J.D. Bleckfoot, J.D.	Black Oak Arkanses wPoeter High On the Hog Southbound And Sone co The Song Of Crazy Home	Alco 354 Alco 7035 fantasy 9487	N/V++ N/V N/M-	Gammá Gang Of 4 Garfunkel, Art	Gamma 1 Hard co Angel Clare QUAD woc (w/poster)	Elektra 219 WB 23936 columbia 31474	SS M/V	Morrison, Van Mot the Hoople Motels	Blown' Your Mind 1st Pressing! Mott the Hoople (3" sm spit) Little Robbers	Beng 208 Atlentic 8258	V++/M 85 M/M-	Swimming Pool Q's talking Heads Talking Heads	Blue tomorrow dj stamp Fear Of Music More Songs About Buildings And Food He Who Rides The toor di Wh Bi	Sire 6076 Sire 6056	M/M M-/M- M/M
Block, rory	The Serve Assylum co Introduction So b/ter Sweet d) stamp	Fantasy 9468 Combet 8228 Chrysalis 1157	M/M SS M/M	Genesis Gillian, Ian Gillian, Ian	Wind & Wuthering woo wol 1st press Child in time Glory Road	Atco 144 Polydor 1602 RSO 1001	M-/M M-/M- SS	Mott the Hoopie Moyet, Alleon Mr. Mister	Med Shadows co Reindencing Go.On.co	Capitol 12288 Atlantic 8272 Columbia 40853	M/M S.S M/M	Taupin, Bernie Taylor, Alex Taylor, James	With Friends And Neighbors co Jemes Teylor	Asylum 283 Capnoom 880 Apple 3352	SS M/M M-/M-
Bloodrock Bloodrock Bloodrock	The Hunter Bloodrock 3 3* sm spit Passage	Chrysalls 1384 Cap785 Cap 51119	SS V/V+ V+/M-	Gilmour, Devid Giorgio Godley & Creme	David Gilmour Son Of My Father oc "L" Ex 10CC	Columbia 35388 Dunhill 50123 Polydor 6177	M/M SS M/M	Muldeur, Merie Mungo Jerry Murray, Anne	Open Your Eyes co In The Summertime What About Me	RCA 6276 WB 3305 Janus 7000	38 58 53	Taylor, James Taylor, Kate Taylor, Livingston	James Taylor woc Sister Kate co 3-Way Mirror	Apple 3352 Cotilion 9045 Epic 35540	85 M/V+
Bloomfield, Micheel Blue Jeys	Whinwind Tongues woo bb Living in The Fast Lane Nascence cc	Cap11259 Waterhopuse 11 Map City 3014	V/V+ \$\$ \$8	Golfen, Louise Gold, Andrew golden Earing	Kid Blue What's Wrong With this Picture? Med Love oc	Asylum 203 Asylum 1086 MCA 254	M/M SS V++/M	Nyrick, Gary Nash, Graham Nash, Graham	Gary Myrick and The Figures d) stam Earth & Sky BB	CapitoH261	V++/V+ M/M M/M	Taylor, Livingston Tazmanian Devits Teenage Head	Livingston Taylor woc Broedwey Hi-Life co Some Kinda Fun	Atco 334 WB 23543 Attic 1124	V+/M- 88 M/M-
Blues Image Bluestons, Colin Bluestons, Colin	Red: White & Blues Image.co Journy.co Never Even Thought dj.stamp.woc	Alco 348 Epic 65805 Rocket 2903	55 58 M/M	Golden Palominow Good Rats Grzy, Dobie	Blast of Silence Great American Music cc Hey Dode cc	Cell 6127 GAR 8003 MCA 449	55 55	Nazaroth Nazaroth Nazaroth Nazaroth	Innocent Eyes os dystemp 2 X 2 os Den McCafferty Ridywip bb	Atlantic 81633 A&M4901 AM 4563	M/M M/M M-M-	Ten Years After Thin Lizzy Thomas, B.J.	Ten Years After 2" am spt Live os 2 LP set Billy Joe bb	Deram 18026 WB 1196 Scepter 5101	85 88 88
Bostz BoDeens Boone, Delzby	Bostz dj sticker Outside Loolung In dj stk on ovr Midstream oc dj stamp With dj slicker	Cepncom 0222 Reprise25629 Is WB 3130	M/M- M-/M- SS	Greenwood, Mick Greezy Wheels Grezy Wheels	To Friends cc woc Radio Radialis cc Greezy Wheels d) stitr on ovr 5b	NICA 307 London 667 London 657	M-/M SS V+/V++	Nezereth Nezereth (Dan McCathert)	Expect No Mercy BB dj wlp The Fool Circle /} Nazereth leed singer, 1st presedj wlb	A&M 4884 A&M 4553	M/M M/M- M-/M-	Thomas, lan Thomas, lan Thomas, lan	Gooodnight Mrs. Catabash dj stamp Long Long Way co Still Here co	Chrysalis 1128 janus 7005 Atlentic 19187	V/V* M/M 88
Bowle, David Brandos, The Breed	Gigantes Del Pop(Spain) Honor Among Thieves bb lost Without Your Love	Decce 081 Relativity6192 Elektra 1094	88 M/M 55	Grinderswitch Guedelcanel Diery Guedelcanel Diery	Pullin' Together Promo Sik Walking in the Shadow dj wil cc 2 X 4 cc	Capricom 0173 Elektra 60429 Elektra 607521	M-M M/M M/M	Noloon, Rick Neomith, Miles Neomith, Miles	Infinite Rider On the Big Dogma	Epic 34420 WiPA 9486 Pac Arts 130	V++/M M-/M- M/M	Thompson, Richard Thompsoon, richard Three Dog Night	Collection of Unreleased and rare 2LP Across A crowded Room 2LP of Graateel Hits From Sessions	Certhage 4413 Polydor 4211 Sessions 1004	54/54- 54/54 14-754-
Brewer & Shiplay Brewer, Michael Briley, Martin	Runal Space co Beeuty Lies of stamp Feer Of The Unknown .cc	Kama Sutra 2058 Full Moon 23815 Marcury 4028	M/K M/M	Guess Who Guess Who Guess Who	#10 CC Power In the Music Share The Land	RCA 0598 RCA0995 RCA 4359	M-M M-/M- M/M	Neemith, Mike Neeman, Randy Neeman, Randy	The Prison (wbooklet) Bern Agein co Good Old Boys	PAC 1196 WB 0698 Rep 2193	M/M SS M/M	Three dog Night Three Dog Night Three Dog Night	American Pastime CC Coming Down your Way (Quad) Hard Labor woc	ABC 926 ABC 40018 Dunhill\$0168	M/M M/M- M-M-
Brooker, Gery Brooker, Gery Brooker, Gery	Echoses in The Night Lead Me to The Water No More Feer Of Rying dj stamp	Mercury 652 Mercury 4054 Chryselis 1224	M/M 88 M/M	Guess Who Guess Who, M8516 Gun Hill Road	The Guess Who woc 2 " cvr tr Artificial Paradise (W/INSERTS) Find Slop woc di time str wb	MGM 4645 RCA 46430 Mercury 6134	V/V++ M/M V++/M	Newman, Randy Newman, Randy Newman, Randy	Little Criminels of sol Randy Newman 1st Pressing Sail Awey	Warner Bros 3071 Reprise 6286 Warner Bros 2864	SS M/M	Three Dog High Three Dog Night Three Dog Night	R An't Easy cc R An't Easy CC Seven Separate Fools bb w/cards	Dunhill 50078 Dunhill 50078 Dunhill 50118	55 V++/M M-/M-
Brooks, Terry Bruce, Michael Buckingham Metra - MR 5	To Earth With Love(Green Vinyi) Rock Rolls On/Gira (EX Alco Coper) 19Buckinghem, Nicks original pressing	Star People 0005 12" single ETR 27 Polydor 5058	M/M	Gurvitz, Adrian Hallt, John Hammi, Peter	Sweet Vendetta DJ Time Ship wib All Of A Sudden cc ph 7 wib di stamp	Jel 35782 Geffen 2009 Charlama 2205	M/M M/M M/M	Newman, Randy Newman,Randy Newton-John, Olivia	TRuble in Paradise Line First Internetions, List	WB 23755 Reprise 6459 EMI 3055	M/M M/M M-/V++	Tonio K Tonio K Tousseint, Allen	La Bombe 5 song 12° EP Life in The Foodchain Motion co	Capitol 15004 Epic 35545 WB 3142	M/M- M-/M 86
Buflet, Jimmy Burdon, Erk- Burton, Gerv/Keith Jerrett	Coconut Telegraph dj Stamp I Used To Be An Animat	MCA 5198 Striped Horse 2008 Atlantic 1577	M/M	Hammond, Albert Hammond, Albert Hampton Grease Band	When I Need You dj Time ship wib Your World and My World dj stamp Music To Est woo 2 tos	Epic 35094 Columbia 369832 Col 30555	M-/M	Nile, Willie Nileson Numer, Gery	Gelden Down dj cc Nilsson Sanga Newmen Dence co	Ansta 4282 Pictovick 7071 Alco 143	M/M M/M 88	Townshed, Pete Townshed, Pete Townshed, Simon	Scoop co Who Ceme First Rt 2" ov Tr Moving terget djisticker	Atco 90083 MCA 20228 Polydor 825872	55 V+/M M/M
Bush, Kate Bush, Kate Butcher, John Azie	On Stage (Japan Presing The Dreaming UK Along The Axis co	EMS 100001 EMC 3410 Capitol 12425	88 M/M M/M	Harper, Roy Harper, Roy	Lifemask cc One Of Those Days in England	Chryselis 1182 Chryselis 1188 or Chryselis 1183	88	Numen, Gary Numen, Gary Numen, Gary	I, Assassin co Telekon Telekon di time strip	Atco 90014 Atco 103 Atoc 103	MM M/M V++/M	Tranquility Translator Trower, Robin	Tranquility (1972) Transletor B L T. (robin trawer, Jack bruce B lord	Epic 31064 Col 39984	M/M M/M 88
Call, The Call, The Call, The	Modern Romans Scane Beyond Dreams	Mercury 307 Mercury 818 793	V++/M- M/M	Herper, Röy Hervey, Alexander Hervey, Alexander	Valentine oc Precious Child dj stitr on ovr bb Purple Crush oc	Kame Sutra 2018 Buddah 5096	V+/V++ \$5	Numen, Gary O'Dey, Alan O'Keele, Danny	The Pleasure Principal Oh Johnny ¹ co American Roulette co	ATCO 120 Pacific 101	M/M 88	Tubes Tucky Buzzard	Remote Controll Buzzard(Prod. by Bill Wyman)	A&M 4751 Passport 98001	M-/V+ M/V+ M/M
Call, This Campboll, Stari	The Call Into the Woods Stan Campbell co sol (Audio Vinyl) Deutification Of the Nach as	Mercury 4037 Electors 60739 Elektra 60734	M/M M/M M/M	Hewkwind Hewkwind Head, Marray	Hewlowind woc In Search Of Space woc ovr tear Sey It Ain't So	UA5519 UA 5567 A&M 4558	V/V++ V-/V+ M/M	O'Keele, danny Ocasek, Ric	Breezy Stones co 2° cvr tr Beelifude cc	W8 3050 Allentic 7284 Geffen2002	88 M-/V++ 58	Tuli, Jethro Tuxedo Moon Twilley, Dwight Tuliey, Banala	Bursting Out 2tp cc Half-Mute Twitey Don't Mind co	Chryselis 1201 Reiph Records 4 Artste 4140 RCA 1072	M/M M/M
Capeldi, Jim Capaldi, Jim Careven	Daughter Of the Night oc Whale Meat Again i co Bland Dog Al St. Dunstans oc	RSO 3037 Island 8254 Ansta 4088	85 M/M- M/M	Heart Hendrix, Juni Hill, barbats, & Ethridge	Magazine (Hoflend) original version (Get That Feeling w/ Curtis Knight L.A. Getaway	of Lidifferent form US Cep 2856 Atoo 357 Atlantic 19144	M/M V/V SS M/M	Osmond, Jimmy Osmonds Our Daughters Wedding	Killer Joe co Christmas Album 2LP Digital Cowboy	MGM 4855 Polydor 8001 EMI 19000	88 M-/M V+/V++	Tyter, Bonnie Tyter, Bonnie Urben Verbe Urben Verbe	Diamond Cul H's A heartache Early Damage dj sticker	RCA 3072 RCA 2821 WB 3533 WB 3148	88 88 M/V+ M/M
Carnes, Kim Carnes, Kim Carnes, Kim	Kim cames co Sallin' co St Vincent's Court	A&M 4548 A&M 3114 EMI 17004	88 SS 89	Hillege, Stave Hollies Hollies	Notivation Radiop UK 5317704 cc 5317704 UK	Atlantic 19144 Polydor2442 Polydopr 2442	SS M/M	Pages Palumbo, John Pandoras, The	Pages(Richard Page) oc dj Time stnp innocent Bystander dj wip w/Badfinge It's About Time girl group, 60 's sound	r Lifesong 35503 ng Vax 021	M/M M/M M/M-	Van Eston,Lon & Derrick Vapors	Urben Verbs dj stamp Brother Megnets	Apple 3390 EMI 1090	NUM NUM NUM
Carnes, Kim Carroll, Jim Cashman & West	View From The House di stamp Catholic Boy BB woc Lifesong co	MCA 42200 Atco 132 Dunhill 50179	M/M M/M S-S	Hollies Hollies Hollies	A Crazy Steel CC Another Night Clarke, Hicks,Sylvester,Calvert,Elliott	Epic 35334 Epic 898 Epic 34714	SS M/M M/M	Paris Parker, Graham Parsons, Alan	Parts(Bob Welch,G Comick) Stick To Me oc I Robol	Capitol 11464 Mercury 3706 Ariste 7002	V+/M 55 M-/M	Vega, Suzanne Verlaine, tom Victoria	Suzenne Vega dj stamp Words From The Iront dj stamp Secret Of The Bioorn co	A&M 5072 WB 23685 Sen Francisco 201	M/M M/M 11 88 M/W
Cassidy, David Cassidy, David CCR(Doug Cilfford)	Cassidy Live! Dreams Are Nuthin' more Than Wahes Cosmo oc	Fantasy 9411	58	Hollies Hollies Hollies	Hollies w/ Air I Breathe Moving Finger Romany	Epic 32574 Epic 30255 Epic 31922	M/M M-/V M-/M-	Parsons, Alen Partridge Family Partridge Family	Stereotomy w/vinyl cover and sticke Crossword Puzzle woc Shopping Bag	Bell 1122 Bell 6072	M-/M- V/M V/M	Violineki (Ex ELO) Vitale, Joe Wagner, Dick	No Ceuse for Alerm dj stemp wib Roller Coaster Weekend Richard Wegner dj time strip	Jet 36133 Atlantic 18114 Atlantic 19172	M/M M/M
Chartle Cheetah (Girl Group) Cher	Fight Dinty dj Sticker oc 2° ov tr Rock & Roll Women dj Time strip Gvoavs, Tramos & Thevee	Ansta 4239 Atlentic 800011 Kaop 3649	M-/V+ M/M V++/M-	Hollies Hollies Hollies (Alan Clarke)	Romany woc Write On cc UK I Wash't Born Yesterday cc	Epic 3192 Atlantic 19175	V+/V+ M/M SS	Partridge Family Partridge Family Partridge Family	The Partitidge Family Album Up To Date Up to Date woc	Bell 6050 Bell 6059 Bell 6059	V/V++ M-/M- V+/V+	Welts, Tom Welsh, Joe Wernes, Jennifer	Rein Dags But Seriously,Falks, co Shal Through The Heart	Island 90299 Asylum 141 Aristz 4217	M/M 88 M-/M
Cher Chi Coltrane Chicago Chiliwach	Crypsys, Frampa a Triene Chi Coltrane oc XI dj Tima Strip Opus X	Columbia 31275 Columbia 34880 Millenium 7788	88 M/M- M-/M-	Hollies (Alan Clarke) Hollies (Sylvester) Hollies(Alan Clarke)	Legendary heros djistamp wfb Terry Sylvester I Wasn't Born Yesterdey djitme STri	Elektra 267 Epic 598	M/M- M/M M/M	Paaris Before Swine Pearis Before Swine Pentangie	The Use Of Ashes These Things Too oc Basket Of Light 7" sm spil	Reprise 6405 Rep 6364 Rep 6372	M/V+ V+V+ V-/V+	Weather Prophets Webb, Jimmy Webb, Jimmy	Judges, Juries + Horsemen CC Angel Heart El Mirage CC	Relativity 86561 Columbia 37695 Atlentic 16216	88 M-/M 88
Chilliwack Chunky , Nevi, & Emis	Opus X Rocker Box oc Churky, Nevi & Erne dj Sticker Bing-Songs Austration 12" 5 song EP	Sire 7511 W83030- But 2	M/M SS M/M	Hooters Hopkin, Mary Horslips	One Way Home bb Poetcard Allens cc	Columbie 40859 Apple 3351 DJM 16	88 88 M/M	Pentangle Pet Hate Petty, Tom	Basket of Light in spit ov teer Bad Publicity Demn The Torpedoes di stemp	Rep 6372 Heavy Metal 23 Backstreet 5105	V-/M- 88 M/M	Webb, Jimmy Weich, Sob Weich, Bob	Lend's End Eye Contact cc Men Overboard co	Asylum 5070 RCA 4650 EMI 12107	55 55 MM
Church, The Church, The Church, The	Sing-Songs Australian 12" 5 song EP The Blumed Crusede UK The Church UK 10" 45 w/ 4 sonos 1992	Gug 2 Carrers 871 Cap 12193 Carrers 257	M/M M/M	Horslips Horslips Horslips Horslips	Allens cc Dencehal Sweetheerts djalu Short Stones & tall Tales cc The Man Who Built America cc	RCA 0709 Mercury 3809 DJM 20	V/V++ 55 58	Philipe, John Philipe, John Philipe, Shewn Pirates	John Philips bb Collaboration woc Skull Wars	Dunhill 50077 A&M 4324 WB 3332	M-/M- V+/V+ M/M	Wells, Cory(3 Dog Night) Whits, Tony Joe Who, The	Touch Me woc bb dj wh Ib Home Made ice Cream woc stor on o Gigantes Del Pop Spein	A&M 4073	M-/M- b V++/M M/M
Church, The Classix Norveaux Clayton-Thomas, David	La Verite 88 Devid Clayton Thomas bb	Liberty 8000 Decca 75146	M/M M/M-	Hot tune Hot Tune	Double Dose 2p Hoppiorv co The Phasthoracent Rel	Grunt 2524 Grunt 1920 Grunt 0348	V+/V++ V+/V++	Poco Poco Poco	Blue & Gray Ghost Town dj time strip Pickin' Uo The pieces	MCA 5227 Attentic 8008 Epic 20460	M/M M/M V+/V+	Will Powers Wilson, Mari Wilhers, Bill	Dencing For Mentel health dj stiter bb First Take (w/Telephone Men) * Justments 4* sm Split	Island 90102 GRT 8023 Summer 8032	M/M 88 88
Cleyton-Thomas, David CBIF Richard Climax Blues Band	Tequita Sunnee woc dj time strip Cliff Richard Lucky For Some dj Stamp	columble 31700 Striped Horse 200 WB 3623	6 58 MM	Hot Tune Humblebume(G.Rafferty) Humblebume(G.Rafferty)	Open up The Door cc The Humbleburns cc	Liberty 7656 Libery 7636	55 55 G/M-	Poco Poppy Family	Poco Poppy Seeds bb woc	Epic 36522 London 599	V+/V+	Wonder, Stevis Wood, Lauren Wood, Lauren	The Secret Life Of Plants co Lauren Wood w Novi & Ernie cc Call Trick cc	Tamale 371 WB3287 WB 3517	88 85 85
Climex Bluve Band Cochrane, Tom/Red Ride Cockburn, Shuce	Ciricles in The Stream 2lp	Sire 3334 Ceptol 12484 True North 9475	M/M M/M M/M	Hummingbird Humler, Ian Icehouse	ST woc ovr tr wibi dj (Ex. J Beck Gro Short Back N'Sides cc Freeco bb	up) A&M 4536 Chryselis 1326 Chryselis 14446 Chrysels 1380	6/M- M/M 85 88	Profit, Andy Prolude Profity Things	Resolution cc dj sboker Owtoreek Incident cc Cross Talk cc	Nemperor 438 Pye 12120 WB 3468 Swen Song 8411	55 MM V+/M-	Wood, Lawen Wood, Ron Wood, Roy Yaz	Call Trick oc I've Got My Own Album To Do oc wo Boulders Upskars At Eric's sits on cvr		M-/V+ M-/V+ M/M
Cockburn, Bruce Cockburn, Bruce Cockburn, Bruce	Further Adventures Of Inner City Front oc Mummy dust (Canadian)	Island 9528 Millionnium 7781 TN 45	M/M 88	icohoudo Icohoudo Inmedeo	loshouse Primitive Men Shot in The Dark. dj stamp	Chryslis 1390 Polydor 6302	58 M/M	Protty Things Price, Alen Procol Harum	Silli torpedo woc Lucky Day dj stamp wilo A Salty Dog	Jet 36710 A&M 4179	MM V++/M-	Young, Nell Young, Nell	American Stars And Bers Hawks & Doves	Rep 2261 Rep 2297	M-M-
Cottinum, Bruce Colley, Dennis Colline, Allen Band	Stealing Fire Back home co Here, There & Backdj stamp ex Skynyt	Gotd castle 80012 Weatbound 300 rd MCA 39000	58 M/V++	inis, Donnis Isis Jagger, Chris	The High & The Mighty oc ISIS woc Adventures Of Valentine vox	MCA 5358 Buddeh 5805 Asylum 1009	M-M- 88	Procel Harum Procel Harum Procel Harum	Exotic Birds & Fruit Grand Hotel woc Grand Hotel oc	Chryselis 1058 Chryselis 1037 Chryselis 1037	85 V+/V+ 88	Young, Nell Young, Nell Young, Nell	Hawks & Doves d) stamp Neil Young 1st Pressing Old Ways On The Black wol	Reprise 2297 Rep 6317 Geffen 24086 Rep 2180	MAN M-/V+ M/M V+/V
Collins, Judy Cooper, Allco Cooper, Allco	Trust Your Heeri Dada From The Inside dj stamp wlong slicher	Gold Castle 1002 WB 23669	M/M M/M M-/M	Jagger, Chris Jegger, Chris Jam, The	Adventures Of Valintine Vox Chris Jegger of Setting Bons	Asylum 1009 Asylum 5088 Polydor 6249	M/M 88 M/M	Procot Harum Procol Harum Procol Harum	Home woc Home UK	A&M 4201 A&M 4201 EMI 1014	V+/V+ V+/V++ V++/M_	Young, Nail Young, Nail Young, Nail	On The Beach wol Re.Ac Tor Torughts The Nighl (1st Pressing)	Rep 2180 Rep 2304 Rep 2221	M/M V++/M-
Cooper, Alico Cooper, Alico Costallo, Evis Cowbeys International	Special Forces of stamp Out Of our Idiot(Vartous Artist) the Original Bin cc	W8 3581 Demon 67 Virgin 13136	M/M M/M 88	Jam, The Jum, The James Gang	The GM This is The Modern World Steight Shoster	Poly 6349 Polydor 6129 ABC 741	M-M- M-M M-M-	Procel Harum Procel Harum Procel Harum	Procol 's Ninth Bhine Cn Brightly Something Megic	Chryselis 1080 A&M 4151 Chryselis 1130	85 V++/M 85	Young, Nail Young, Nail Zalastak, Lanny	Trans Zuma (Alan Parson Load singer AP also Pro	Geffen 22016 Rep 2242 Idu ceti) A&M 4777	M/M M-/M- M//
Coyets Sisters Crack the Sity	The Coyole Sisters dj slamp Animal Notes oc	Morocco 8083 Lifesong 8005 Combel 8208	MM 36 85	James Gang Jana, Toth Jaffariaa, Garland	Straght Scholar BB Dark Blande dj Time Skrip wib One Eyed Jack	ABC 741 Columbia 34282 A&m 4681	V+/V MM 85	Pure Parris Leegus Quotemen, Bill Queen	Cent Hold Beck Night after Night The Gene di wh Ibl	RCA 3335 RCA 1207 EK 513	MA4- 88 V++/M	Zeven, Warren Zeven, Warren Zeven, Warren	Bad Luck Bireek in Dancing School Sentimental Hygiens co Stand in The Fire () sticker wit Ibl	Asylum 509 Virgin 80803 Asylum 519	barba barba barba
Crumbouchers Cure, The Curry, Tim	Beest On My Back, bb boys Don't Cry or Read My Lips	PVC 7816 A&M 4717	35 M/V++	Juttico Tull Ilut cuttut	Heavy Horses of Org Embosed CV songs From the Wood		56 MM 55	Culctellver Quictellver Quictellver Duictellver	Happy Trails — 8° am apil Bhady Grove	Capillol 301 Capillol 301 Picinetol 3350	V+/V+ S8 V/V+	Zoven, Werren Zoven, Werren	The Envoy Waren Zavon, dj stamp, wib	Aaytum 80158 Aaytum 1080	MM M-M-
Dallary, roger Dally, Roger Dancing Hoods	Parting Bhould Be Painless One Of The Boys op Hallelujah Anyway op	Atlantic 80128 MCA 2271 Relativity 8224	MM	Johno Tuli Johno Iuli Johno Tuli	Shormwetch cc too Otd to Rock . woc DJ Chrysells 8 Under Wraps	ttiter Chrysells 1111 Chy 41461	35 V++/M- M/M M/V+	Rafferty, Gerry Rafferty, Gerry	What About Me Can I Have my Money Back 7 oc Gerry Reflectly 3b	Blue Thumb 58 Vise 7006	58 MM	Welcome! Tits eaction minemany bid, but oth	on ends one moprath after Goldmine dat provise there are no min bids Postag	e A few stems hev e is 1 50 mer order	ve and 25
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7.50 ORIG ISSUE WITHOUT 'OH WELL' WITH PETER GREEN 10.00 INOB WITLCH REPLACES JEREAU EDBLACES. 10.00		
\$ 7.00 GROUP PEATURED NOS WELCH AND CHRISTIE MILVE \$ 12.00 1973 ORIGINAL ISSUE		
\$ 8.00 1978 ISSUE WITH INCTURE LYRIC INSERT	LLOYD PRICE "TO THE ROOTS AND BACK"	10 OR MORE COPIES \$3.00 EA
12 (20) 1472 OHIGANA, LISUE 10 1472 OHIGANA, LISUE 10 1472 ISSUE WITH INCTURE LYNC: NASRYT 10 301 1477 ELSASE AND BOOK WELCH'S LIST WITH THE ORICL 10 101 1477 ELSASE LIST WITH OCYCLER OWN MAY AND 'DON'T 10 1477 ELSASE LIST WITH OCYCLER OWN MAY'AND 'DON'T 10 1477 ELSASE LIST WITH OCYCLER OWN MAY'AND 'DON'T 10 1477 ELSASE LIST WITH OCYCLER OWN MAY'AND 'DON'T 10 1477 ELSASE LIST WITH OCYCLER OWN MAY'AND 'DON'T 10 1477 ELSASE LIST WITH OCYCLER OWN MAY'AND 'DON'T	GSF RECORDS GSF-S-1003	2 TO 9 COPIES \$4.00 EACH
5 6.00 1977 CLASSIC UP WITH GOTYCLIR OWN WAY AND 'DON'T	MINT COVER / SEALED ALBUM	INDIVIDUALLY \$5.00 EACH
S 10.00 1980 LIVE PACKADE S 6.00 1982 WITH "SVPEY"		
1 10 00 CONSIGNAL WITH THE CLASSIC SHOCKLE BOOLURY		
5 8.00 1977 DEBUT LP WITH T JUET WARNA MAKE LOVE TO YOL 1 17 10 MCNO ORIGINAL WITH THE MILORENCERS 5 600 DEBUT LP WITH "COLD AS KE" AND OTHERS	VICKI ANDERSON "YOU & ME TOGETHER" 12" SINGLE	10 OR MORE COPIES \$1.00 EA
	DASH 440	2 TO 9 COPIES S2.00 EACH
5 20 1975 THEO RELEASE WITH TITLE SONG 5 20 WITH TWATTED FOR A GAR, LOS YOU 5 30 WITH TWATTED FOR A GAR, LOS YOU 5 4 40 TH TWATTED FOR A GAR, LOS YOU THAT LOVE IS"	MINT COVER / SEALED ALBUM	INDIVIDUALLY SS.00 EACH
5 5.00 WITH WATTING FOR A GURL LIKE YOU'	WENT COVER SEALED ALLOW	ENDIVIDUALE I SOUVEACH
3 20.00 PROMO STAMP ON CVR		
S 12 50 WITH THEIR & HIT TACTIN' 5 50 1974 UP WITH NICKY HOPIDIS	CALL OR E-MAIL FOR FURTHER E	NEODMATION
\$ 5.00 THEYS UP WITH "SHOW UP THE WAY"		
4.00 1977 WITH "SIGNED SEALED DELVERED" 12.00 WITH "JUDY & DISGUISE (with glasses) COH	864-267-1448 OR radavich @m SEND CHECK OR MONEY OF	
1 12:00 WITH "ADV IS DEDUISE (with general/COH 15:50 TET OFFICIAL WITH WOOTHNO WELL 1:50 TET OFFICIAL WITH WOOTHNO WELL 1:50 TER RELACE WITH WOOTING WARF 1:250 2-LP LIVE SET WITH INFTER GABREL		
\$ 12.00 2-UP LAW SEET WITH PETER GABRIEL	JUM RADAVICH 15 JACOBSON FARM RD.	

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BEE GEES	GREATEST 2-LP STAY AWHILE	RSO POLYDOR	NAMEXINA	8 10	0.00	WITH TRAGEDY AND TOO MUCH HEAVEN" THER HITS 1974-1980 1972 ISSUE WITH TITLE SONG	DOCTOR HOOK DOMOVAN	SOMETIMES YOU WIN SUNSHINE SUPERMAN	CAPITO,
BLACK OAK ARK	KEEP THE FATH	ATCO	EXEX+		5.66	OPEN-UP CVR	DONOVAN	WEAR VOLLAGET ME STRADING	EPIC
BLACK OAK ARH	RAUNCH WIRDLI LIVE	WARNER BRO	New VO++	5 6	12	ALL UNE LP	DONOVAN DONOVAN	GREATEST HITS COSMC WHEELS	EPIC
BLACK SABBATH	PARANOD	WARNER BRO	PXNM	1 10	0.00	THEES LBL 1874 ISSUEICC THEIR CLASSIC DEBUT LP	DOOBE SROTHERS	THE CAPTAIN AND ME	WARNER BA
BLACK SABRATH	SABBATH BLOODY SABBATH	WARNER BROCK	S #X/VG+	8 5	5.00	LAST STUDIO LE WITH 02277	DOOB # BROTHERS DOOB # BROTHERS	WHAT WERE ONCE VICES ARE N STAMPEDE	CWARNER BRI
BLOOD SWEATSTEARS	GREATEST HITS CHILD IS FATHER TO MAN	NEMS COLLMBLA	NMIVG+		00	HITS 1870-1974 UK PRESSING 1876 ISSUE/ WITH AL ROOPER	DOOBE BROTHERS	STAMPEDE BEST OF THE DOOBLES	WARNER BRI WARNER BRI
BLOOD SWEATATEARS	SAME W'SPINING WHEEL'	COLUMBIA	HALLEY		1.00	ORIGINAL MOUSE, WITH ALL KOOPER	DOOBE BROTHERS	ONE STEP CLOSER	WARLER BR
6LOOD SWEAT&TEARS 5LOOD SWEAT&TEARS	3 W-TH DE-HO'	COLUMBIA	MACEX-		1.60	OTFLD CVR	DOORS	THE DOORS STRANGE DAYS	ELECTRA
B. DOOROCK	BLOODROCK 2	CAPITOL	MARX	1 1	100	HITS 1000-1072 WITH THER CLASSIC "D.O.A."	DOORS	ISOFT PARADE	ELECTRA
B.DOM BOBBY	SAM	LAR	EX/Mile-	\$ 15.			DOORS	SHORRISON MOTEL	ELECTRA
BLUES MAGOOS	PSYCHEDELIC LOLLIPOP ELECTRIC COMIC NOOK	MERCURY	NMEX VG	5 18	50	UP IN THE HT WAR ANT GOT NOTHIN VET UP IS MOND AND NO COME INSIDE DEBUT LP WITH WORE THAN A PEELING' AND OTHERS	DOORS	BOORS (3 ABSOLUTELY LIVE 2-LP	ELECTRA ELECTRA
BOSTON	LAME	EPIC	MARNA.	1 1	1 50	OF IS MONO AND NO COME INSIDE	DOORS	L.A. WOMAN	ELECTRA
BOSTON	DON'T LOOK BACK	EPIC	NALHAU				DUNDAS DAVID DYLAN, BOB		CHRYSALIS
BOWIE DAVID	THRO STADE	MCA	MALTAN NO.		50	WITH THE HIT PARAMENT	DYLAN BOB	BRINGING IT ALL BACK HOME BLONDE ON BLONDE 3-LP	COLUMBIA
BOWIE, DAVID	THE WAN WHO SOLD THE WORL THE WAN WHO SOLD THE WORL	DRCA VICTOR	EUEX-		00	1974 ISSUE WITH TITLE SONG RCA REISSUE	DYLAN BOB	JOHN WESLEY HARDING	COLLMBLA
BOWIE DAVID			Nevo		1.50	WITH CLASSIC MOONAGE DAVOREAM	DYLAN BOB	GREATEST HITS	COLUMBIA
BOWE DAVE	ALADON'S SANE	RCA VICTOR RCA VICTOR	MARAN.	1 1	50	1940 ISSUE IN STANDARD CVR	DYLAN BOB	GREATEST HITS UCK &	COLUMBIA
BOWE DAVID	DIAMOND DOGS	ACA VICTOR	LALT-AL	\$ 12	50	ORIGNAL ISSUE WITH "ISAL" AND THREE APART.	DYLAN BOB	GREATEST HITS VOL 3 PAT GARRETT & BALLY THE KID	COLLEARLE
BOWE DAVE	DAVID LIVE 2-LP YOUNG AMERICANE	RCA VICTOR	EXAM-M	\$ 12	50	THE BOOK OF THER THOUSE IN ORIGINAL ISSUE WITH "ISAL" AND TREBEL REBEL" ALL UNE LABLACK US UPIN ISSUE TEXTURED OVE ORIGINAL	DYLAN, SOB	BLOOD ON THE TRACKS	COLUMBIA
BOWE DAVE	STATION TO STATION	REA VICTOR REA VICTOR	NAMEX.	\$ 10			EAGLES	SAUR	ASYLUM
BOWE DAVE	LOW	RCA VICTOR	NAMEX-	1 1	50	WITH OURST IGOV FOR	EAGLES	ONE OF THESE NIGHTS	ASYLUM
BOWE DAVE	HEROES FAME & FASHION/ALL TIME OR HE	RCA VICTOR	EXM.		\$0	1979 ISSUE WITH BRIAN END AND ROBERT PRIPP	EAGLES	THER GREATEST HITS HOTEL CALFORNIA	ASYLUM
BRAM ETT BONNE		CAPRICORN	VG+AM			HITS 1875-1860 TOCICOH WITH GUEST GREG ALLMAN	EAGLES	EAOLES LIVE 2-LP	ASYLLM
BRAVE BELT	BRAVE BELT I	REPRISE	NALEX	\$ 35	50	DECUP LATER BECAME & COMPTHINANCY BACHBAN ORIGANAL ISSUE WITH THE HIT "MAKE IT WITH YOU" LA BUTTERPLY US, WITH THE HIT "MAKE IT WITH YOU" LA BUTTERPLY US, WITH TEVERYTHING LOWN" WITH INSERT CARD	EAGLES EDELMAN, RANDY	THE LONG BUN	ASYLUM
BREAD	ON THE WATERS BABY THA WANT YOU	ELECTRA ELECTRA	EXAM-		80	ORIGINAL ISSUE WITH THE HIT MAKE IT WITH YOU"	EDMUNDS DAVE	THE LAUGHTER AND THE TEARS	LION
BREAD	GUITAR MAN	FIFCTRA	EX-EX		8	ATTH NEERT CARD	EDMUNDS DAVE	SUBTLE AS A FLYING MALLET	RCA VICTOR
BREAD	THE BEST OF BREAD THE BEST OF BREAD	RLECTRA	FBATIM				ERE APPARENT ELECTRIC PLAG	A LONG THE COMM	BUDDAH COLLMINA
BREAD		ELECTRA	PXPX	5 12	<u>90</u>	QUAD ISSUE OF HITS 1966-1973 1975 BUTTERPLY LBL HITS 1972-1975	ELECTRIC LIGHT ORCH		UN-ARTISTS
BREAD	LOST WITHOUT YOUR LOVE	ELECTRA	NAL NAL		36.7	ORIG BUTTERFLY LBL	ELECTRIC LIGHT ORCH	ON THE THIRD DAY	UN-ARTISTS
BREMERS BEVERLY BROWNE, JACKSON	I'LL MAKE YOU MUSIC	ASYLUM	SEALED		001	WITH "DON'T" LAY YOU DON'T REMEMBER BAH	ELECTRIC LIGHT ORCH	A NEW WORLD RECORD OUT OF THE BLUE 3-LP	ALL THE
BROWNE JACKSON	RUNING ON EMPTY LAWYERS IN LOVE	ASYLUM	NAVEX	1 1	80	1974 ISSUECC	EMERSON LAKE & PALMER		ATLANTIC
BROWNE JACKSON BROWEVELE STATION	LAWVERS IN LOVE	ASVLUM	YX-141	8 8	00	WITH HIS STAY" WITH HIS STAY COSTANGUER IS THE NACHT" COCAL NOY WITH WI BEERS"	EMERSON LAKE & PALMER EMERSON LAKE & PALMER	PICTURES AT AN EXHIBITION TREDGY	ATLANTIC
BRUSER BAND	MEET THE BRUSSER BANK	BAG TREE	EXAM	1 1	00	COTSMOKIN' IN BOYS ROOM	ENERSON LAKE & PALMER	BRAIN BALAD SURGERY	ATLANTIC
BUCKINGHAMS BUCKLEY, TM	THE AND CHANGES	COLLANDIA	344-EX	5 8	10	WITH DON'T YOU CARE INSH MONO	ESBEX DAVID		COLUMBIA
BUCKLEY, TM BYRDS	GREETINGS PROM LA.	COLUMBIA	EXAM-	5 6.	00	WITH TOONT YOU CARE BEN WOND ROST CARD ATTACHEDUK ISSUE DRANGE RED LBL 1971 ISSUE	PACES PAIRPORT CONVENTION	A HOD IS AS GOOD AS A WINK	WARNER BRO
BYRDS		COLUMBIA	EX+M	\$ 10	00	ORANGE RED LBL 1971 ISSUE	PATHPULL MARIANNE		LONDON
BYRDS	OREATEST HITS	COLUMBIA	EXVID		80	ACHO ISSUE NETE 1965-1987	PAMELY PELICIANO, JOEE		UN ANTISTS
BUPPETT, JAMAY	OREATEST HITS	COLUMBIA MCA	EXING-	1 5	50	TTERED SHOLDS. INKO ISSUE WITH STEVE GOODMAN STFLD OVR WITH HIS CLASSIC "MARGARITAVILLE"	PELCIANO, JOSE PELER TREE	10 10 15	INCA VICTOR
BUPPETT JAANY	CHANGES IN LATITUDES	ABC	TAUTOL	1 1	8	THE BILE WITH STEVE GOODMAN	PINCH	GLORY OF THE INNER FORCE	ATCO
CANNED HEAT		MCA	144-144		60	PROMO STNEYWITH INSERT 1978 ISSUE OF THEIR IND LP WITH YON THE ROAD ADAIN	PREFALL	EAME	ATLANTIC
CANNED HEAT	BOODIE WITH CANNED HEAT	PICKWICK	NAMANA-	3 8/	00	1978 ISSUE OF THEIR IND LP WITH 'ON THE ROAD AGAIN	FIRST EDITION	GREATEST HITS	ATLANTIC
CANNED HEAT	COOK BOOK (THE BEST OF)			1 1	8	P HAS 'DOING UP THE COUNTRY"	PLACH	SAME	CAPITOL
CANNED HEAT	SAME BLUES	LIBERTY VERVE FORCAS	EXNAL.	\$ 12.0	80	WITH "LET'S WORK TOGETHER CC	PLEETWOOD MAC	THEN PLAYED ON PUTURE GAMES	REPRISE
CARACTER PROPERTY AND INC.	TALK	ARISTA	NAMEX	1 1	80	ANTH LET'S WORK TOGETHER OC A ROUGH ORIGINAL THAT PLAYS WITH ALL BY MYSELP		BARE TREES	BPOBILT.
CARMEN ERIC	THE BEST OF ERIC CARGEN	ARIETA	hanna	1 43			PLEETWOOD MAC	PENGLINI	REPRISE
CAPTAN BEEPHEART	CLOSE TO YOU	BEZZARE	EXNAL	1 21/	00	ITT I SSUE ON BLUE BEZANE LB.	FLEETWOOD MAC	HEROES ARE HARD TO FIND	AEPAISE
CARPENTERS CARPENTERS	S.A.M	ALM	EXEX-	1 1			PLEETWOOD MAC	E ALA	0000000
CARPENTERS	NOW AND THEN	ALM	#X.#X+	\$ 5.0	100	WITH "YESTERDAY ONCE MORE"	FLEETWOOD MAC	RUMOURS TUEK SUP	
CASEDY SHALN CHAD AND JERENY		WARNER BROS	HALEX-	1 17	80	AITH "YESTERDAY ONCE MORE AITH TO DOO RON RON" AND THAT'S ROCK'N ROLL DROBNAL RED LAL WITH BLACK PRINT	FLEETWOOD MAC	TUEK SUB	WARNER BRC
CHAPPY HARRY	BEFORE AND AFTER HEADS & TALES	ELECTRA	EXAM	1 30			FLEETWOOD MAC	MAAGE	WARNER BAC
CHADIN HARRY CHEAD TRICK	SHORT STORIES	ELECTRA	NAME.	1 12	8	WITH "A LOT OF LONELY PEOPLE TONICHT"	POCUS	MOUND WAVES	
CHER	CHEAP TRICK AT BOCAKAN GOLDEN GREATS	EDIC ADDRESS	KANNAN EXVG++		8	WITH LIVE VERSION OF "I WANT YOU TO WANT HE"	FONTANA WAYNE	THE GAME OF LOVE	BEARSVILLE FONTANA
CHEN	THE VERY MEST OF CHER	UNLANTISTS	HARMAN	1 4	2	ITS 1864-1867	PORENER	5.444	ATLANTIC
CHECAGO		MCA	NAMEX	1 11	50	TTS 1944-1947 STR RELEASE WITH MARGENAL HTS SEMAN WY OVERIES, TANADE PESUT UP WITH TO CES ANY HOUSE ANY WHAT THAT IT NO UP WITH TS CAR BY OL ALL UVE UP WITH 'S CAR BY OL ALL UVE UP WITH 'S CAR BY OL ANTH 'S CAR I'S NOT STREAMS' WITH 'S CAR I'S AND MAR'	FORENER	DOUBLE VISION	ATLANTIC
CHICAGO	TRANSIT AUTHORITY 3-LP	COLLMENA	EXECUTA-	1 14	8	DESUT UP WITH TODES ANYBODY KNOW WHAT THE IT I	FORFAR	HEAD GAMES FORESSNER 4	ATLANTIC
CHICAGO	AT CARNEOR HALL 4UP	CONTRACTOR A	EXEX	1 (2)	靈言	ALL UNE UP WITH S INSERTS	FORENER	AGENT PROVOCATEUR THAT SAME OLD PEELING	ATLANTIC
CHICAGO	N	COLUMBIA	NAMEX-	\$ 51	86	ATTH SAT IN THE PARK"	FOUNDATIONS	THAT SAME OLD PEELING BABY, NOW THAT I POUND YOU	WORLD FACE
Decade:	W SOF	COLUMBA	NAMEX - EX	1 1		AFTH "JUST YOU AND ME"		MASTER JACK	ACA VICTOR
CHICAGO	Va	COLUMBIA	MARCA	5 87	86 3	APTH "OLD DAYS"	PRAMPTON PETER	MASTER JACK SCHETHING'S HAPPENING	ALM
CHICAGO	CHICAGO 18 VELLOW RIVER	FULL MOON	HANNA.	1 41	00 1	WITH "HARD TO SAV IM SORRY"	FRAMPTON PETER	THE IN YOU	ALW
CLAPTON ERIC	C LLOW	ATOO	BEALED HALFO	3 15/	765 D	CO WITH TITLE SONG	PRED & PLAYBOV BAND JO	AGNES ENGLISH	PALLA
									ISLAND
CLAPTON PRIC	CLAPTON'S RANBOW CONCERT AT HIS BEST 2-UP	ATCO POLYDOR	I ALTAL	1 10	80 1	ATTH RON WOOD PETE TOWS-END	PREZ	PROST MUSIC	VANGUARD

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AUCTION-DOG WOPPS. ORIGINAL 45'S FOR LABELS UNLESS MOTED.

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SET SALE & AUCTION: POSTACE \$3.50 & .50# EACH ADDITIONAL_ 405 842-4088 DAY & 405	148-9506 NIG	HT .
SET SALE & AUCTION: POSTACE \$3.50 & .50F EACH ADDITIONAL. 405 842-4088 DAY & 405 : LP'S RR SALE AT PRICES INDICATED. AUCTION BIRG 2 VERSE FROM COVER DATE ON BLD ITT ATTAMN REMINES INNOVIDI, LOSS OR DRAMMRIGHO LABEL DAME ALLMMANTHRIGY VOLUME LLPORIO LABEL ANTHRISSET OF FILT REMETA A THE ANTHRIS VOL. LLVELON LABEL FROMMON	96. 00420/10 H-/VG++ N-/H- VG++/H-	\$ 8.00 \$10.00 \$15.00
FADFINGERMAGIC CHRISTIAN MUSICAPPLE LABEL	SEALED SEALED	\$15.00 \$22.00 \$14.00
NAY HIRDEL., HO DICSAPTLC LARL NAY HIRDEL., HO DICSAPTLC LARL REACH RDTSCLESSPTLLARD, CARL, LARLPICHO PURCH HOLE & SORC STICCER LANSSON REMARKSWETSI UANTTE LARL FINCH JACKSON REMARKTHE FUNCTION. ANTITE LARL FINCH LANSSON REMARKTHE FUNCTIONANTTE LARL FINCH	H-/H- H-/VG++ H-/H- VG+/H-	\$13.00 \$16.00 \$16.00 \$ 6.00
BLOUD SMEAL & TRADING THE LAST FIRM LAST FIRM AND ADD FIRM CHEFTS/STOP 2	SEALED VG++/M- VG++/VG++	\$25.00
BUPPALD SHITTED LLD., SOUTHER IN A SHITTED AND A SHITTED A	SEALED VG++/N= VG++/VG++ H-/N- H-/VG+++ VG++/N=	\$20.00 \$16.00 \$15.00
TYTESFITTE ODERSIGNHERO DYTESTER MOTORSIGNHERO DYTESTER MOTORSIGN FYTE. MOTETHERE TITLES STRIPSTEREDSO COUMBIA LAME. BYTESTER MOTORSIGN FYTE BUTCHESSMARE MODOSTRIP.M.WAP BYTESWIT THEORENERMITTE LAME. POTOHERO CHICAGOCHICAGO KPHOTO LAMEL WITHING STRIP. A SONG STICAGE CHICAGOCHICAGO KPHOTO LAMEL WITH LAMEL PHOTOMARO DWE CLARE FITZSONG J. UNIT CHILA WITH LAMEL PHOTOCHAGE EPIC LAMEL BRIC CLAFTUMJUST CHE MICHTSJPER DISCCHER DISCCHE DISC CHESH STILLS MON A SUMMA WHY STRIPMITE LAMEL PHOTOSTRED CHICAGY A MASHCHITICAL MUSS STRIPMITE LAMEL PHOTOSTRED CHICAGY A MASHCHITICAL MUSS A WIND CHI THE WATERMOT CHICAGY A MASHCHITICAL MUSS A WIND CHI THE WATEROF MATTE LAMEL PHOTO CHICAGYFI I COLUMACMARCGUARTER COVER MUSIC CHICAGOFI I COLUMACMARCMITE LAMEL PHOTOSTRED CHICAGYTHI SONG AN WINDMITE LAMEL MOTOSTRED CHICAGY	H-/VG++ H-/H- H-/H-	\$18.00 \$ BLD \$ 6.00
CHICAGOCHICAGO XIPROHO LABEL & SONG STICHOR DAVE CLARK FIVEMEDERIN IN LONDONHITE LABEL PROHOHONO DAVE CLARK FIVESAME2 LP'SYELLOW EPIC LABELBG304.34PROHO STAMP/COVER	H-/H- VG++/H- VG++/VG++	\$ 6.00 \$28.00 \$27.00
DAVE CLARK FTVE., CLAD ALL OVER ACAIN Z LY S., HURD., CONSEL ETC CASE ERIC CLARK FTVE., IST ONE NICHT. SUPER DISC., DBK DISC CHEAM, FRESH CREAM, EANE HOND., SPRINK MAP., 38 CHEAM, FRESH CREAM, SAME HOND., SPRINK MAP., 38	H-/H- H-/H- H-/VG++	\$25.00 \$ BID \$ BID
CHOSEY STILLS MASH & YOUNG4 WAY STREETWHITE LABEL PHOHOSTERED CHOSEY STILLS MASH & YOUNG4 WAY STREETWHITE LABEL PHOHOSTERED CHOSEY & MASHSAMERARE HONOWHITE LABEL PHOHO	VG+/H- VG++/H- VG+/VG++	\$ BID \$ BID \$14.00
CHICSBY STILLS NASH & YOUNGOHIO/HODDEN NICKELYELDA VINYLTHO CAUSEY NASH & YOUNGMATERBROTHESPICTURE GOVER INVILO CHICSEYF I GOULD ONLY REMEMBER MY NAMEJANITE LABEL FROMD	VG++/H= VC+/VG++ H=/H= H=/H= H=/H= VG++/H= H=/H= H=/H=	\$ BID \$ BID \$ B10
IXINGAN NEAR TOOR LOVE LINE MEAVENT TEALAN LESS DALL	1001 A 0001 A	0.00
DORS WEIRD SCINES INSIDE THE COLUMNELWHITE DOEL FROM. HOLE	M-/VG++ SEALED	\$17.00 \$24.00
EQUALS., ERUALS SUMMER	H-/VG++ H-/VF H-/H- H-/H- H-/H-	\$15.00 \$22.00
DURALD FRUENTHE HIGHLELSFRUED QUIEK IN PHOLERUELDA FLEETWOOD MCFUTURE GAMESMITTE LABEL FROHDFELLON COVER GAMEALESAMEBLACK CAPTERL.LABEL,"FRUHD" FANCHED COVERRARE CASES POINTS LEFT SLIVE FRE TOOMSSTEPENRR	H-/H- H-/H- N-/H- VG++/H- VG++/VG++	\$ BID \$200.00 \$10.00
FACESLUVE-COART TO COART OF CREATERS FROM CLABEL ADAM FAITHSMEBULF.MP (LABEL INDRO DOWALD FACENTRE NIGHTEY FROMD QUIEX II VINT MADE FLEENIGD MC FUTURE (MESSMETE LABEL PROF.). FUELDM COARE CAMOMESSME BLACK CAPTUL LABEL "FRIMOV FUNCEED COARE CAMOMESSME BLACK CAPTUL LABEL"FRIMOV FUNCEED COARE CAMOMES	11-717-	400.00
JUSTEN HAYANARO., FOREVER ALTANH., 12" HAITE LABEL FROM LAMES HENERICKS., SOKS OF JAMES HERDRICKS., SOLU, CITY LABEL JITH HEDRICK., RADBOR BELOGS., MAITE LABEL FROM., INITIALS ON LABEL JITH HEDRICK., SOLUTIACK RECORDINGS FROM FLI., MAITE LABEL FROM MA A NOC	VG++/VC++ H-/H- VC++/VC+ VC+/VC+	\$16.00 \$18.00
HERMAN'S HERMITSTHE BEST OF HERMAN'S HERMITSMONOPUNCH HOLE HOLLIESHOLLIES CREATEST HITSNONOTHEREAL LABEL	SEALED	\$15.00
URD BUTIERLYPELAPERPENDIN	11-/11-	\$16.00 \$17.00 \$ 4.00 \$ 4.00 \$ 4.00
JETHIO TULL., STEED. HONGY12" ROOD CAREL JETHIO TULLRATC OF THE MACHINE12" ROOD CAREL ZERMAD TULLRUDAPEST12" ROOD CAREL JETHIOD TULLRED. HONGRE'A DOMA AT THE ROO OF THE RAGADPICTURE DISC12" JETHIOD TULLRED. HONGRE'A DOMA AT THE ROO OF THE RAGADPICTURE DISC12" JETHIOD TULLRED. HONGRE'A DOMA AT THE ROOT OF THE RAGADPICTURE DISC12" JETHIOD TULLRED. HONGRE'A DOMA AT THE ROOT OF THE RAGADPICTURE DISC12" JETHIOD TULLRED. HONGRE'A DOMA AT THE ROOT OF THE RAGADPICTURE DISC12" JETHIOD TULLRED. HONGRE'A DOMA AT THE ROOT OF THE RAGADPICTURE DISC12" JETHIOD TULLRED. HONGRE'A DOMA AT THE ROOT OF THE RAGADPICTURE DISC12" JETHIOD TULLRED. HONGRE'A DOMA AT THE ROOT OF THE RAGADPICTURE DISC12" JETHIOD TULLRED. HONGRE'A DOMA AT THE ROOT OF THE RAGADPICTURE DISC12" JETHIOD TULLRED. HONGRE'A DOMA AT THE ROOT OF THE RAGADPICTURE DISC12" JETHIOD TULLRED. HONGRE'A DOMA AT THE ROOT OF THE RAGADPICTURE DISC12" JETHIOD TULLRED. HONGRE'A DOMA AT THE ROOT OF THE RAGADPICTURE DISC12" JETHIOD TULLRED. HONGRE'A DOMA AT THE ROOT OF THE RAGADPICTURE DISC12" JETHIOD TULLRED. HONGRE'A DOMA AT THE ROOT OF THE RAGADPICTURE DISC12" JETHIOD TULLRED. SUBJECT OF THE ROOT OF THE ROOT OF THE RAGADPICTURE DISC12" JETHIOD TULLRED. SUBJECT OF THE ROOT	~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~	\$ 4.00
JEYNWE TOLLKOEL AND	SEALED	\$ 7.00 \$15.00 \$15.00
ELTON JOHNBITE YOUR LIP + 312" FROM LANDBLE VINYL ELTON JOHNBITE YOUR LIP12" FROM LANDDISCO SAMPLER ELTON JOHNBOX12" HATTE LANDOC	H-/H- VG/VG++ H-/VG++ VG++/H-	\$ 7.00 \$12.00 \$ 8.00 \$ 8.00
ELTON JOHNKCT OF WAR12" PROVE LABELOSTON COVER ELTON JOHNSAU SONGS SAY SO NUCH12" PROVO LABELOLSTON COVER ELTON JOHNREAKTORE ALL OVER THE WORLD12" PROVOOLSTON COVER	H-/H- H-/H- H-/H-	\$ 5.00 \$ 5.00 \$ 5.00
[] HERD TULLROUTS & REARDERSUK2 LP'S ELTON JOHSURGY AWARDERSUK2 LP'S ELTON JOHSURGY SAVES OF UCHINT-SAVED FICTURE DISC ELTON JOHSTR YOUR LIPIF' NO. INT. BULE VINTL ELTON JOHBITE YOUR LIPII' FIGHO LABELDISCO SAVELE ELTON JOHBOXI' WHITE LUBE. IFOROOST ELTON JOHROUTI' WHITE LUBEI'S PROFID. ANDOSTON COVER ELTON JOHROUTI' WHITE LUBEI'' FIGHO LABELOSTON COVER ELTON JOHROUTI'' WHITE LUBEI'' FIGHO LABELOSTON COVER ELTON JOHROUTI'' HITE LUBEI'' HITE LABEL FIGHO ELTON JOHNOVEL HIT HITE LUBEI'' HITE LABEL FIGHO ELTON JOHNOVEL HITE HITE LUBEI'' HITE LABEL FIGHO ELTON JOHKISS THE BUELDI'' FIGHONCOSTON COVER ELTON JOHKISS THE BUELDI'' FIGHONCOSTON COVER ELTON JOHKISS HE BUELDI'' FIGHONCOSTON COVER ELTON JOHKISS HE BUELDI'' HITE LUBEL FIGHO ELTON JOHKISS HE BUELDI'' FIGHONCOSTON COVER ELTON JOHKISS HE BUELDI'' FIGHONCOSTON COVER ELTON JOHKISS HE BUELDI'' FIGHONCOSTON COVER ELTON JOHKISS HE BUELDI'' HITE LUBELHI'' HITE LABEL FIGHON ELTON JOHKISS HE BUELDI'' FIGHONCOSTON COVER ELTON JOHKISS HE BUELDI'' HITE LUBELHI'' HITE LABEL FIGHON ELTON JOHKISS HE BUELDI'' HITE LUBELHI'' HITE LABEL FIGHON ELTON JOHKISS HE BUELDI'' HITE LUBELHI'' HITE LABEL FIGHON FIGHO	M. /M.	
CONCOLLIGATIONINC. INF. DECLETI.2 FINDULCOSCUT (DUP) CONCOLLIGATION	H-/H- VG++/H- H-/H- VG++/H- VG++/H- H-/VG+	\$ 4.00 \$ 7.00 \$ 7.00 \$ 7.00
LITTLE FEATWAITING FOR COLUMBUSORIGINAL MASTER RECORDING DAVE MASONHEADKEETERPROND LABELVERY SLIGHT WARPDNAPPUNCH HOLE	VG++/VG+	+ \$15.00 + \$ 7.00 + \$ 7.00
THUE FLUCATIONELNHARANDERY II, HHITE LABEL FRANC LER MICHAELSLUTZHARITE LABEL FRANC	H-/H- VG++/H- VG++/H-	\$17.00 \$14.00 \$17.00
NDODY BUISS SHE IA MER BROWN LAND	NO.447 A.C.A.	* \$ 7.00
VAN MORRISONAVALON SUNSETPROHD LABEL & SONG STICKOR VAN MORRISONPOETIC CHAMPIONS COMPOSEPROHD LABEL & SONG STICKER VAN MORRISONVAN THE MAN 1 LP	VG++/H- H-/M- H-/VC+-	\$ 6.00 \$ 6.00 • \$10.00
VAN HORRISONHAMPES TO THE SILDREEUK.,2 LP'S MOINTAINMONITAIN INTSTOLE OUP WITH FROM STICKE MOUNTAINMONITAIN INTSTOLE OUP WITH FROM STICKE MOUNTAINMANTHORY ISLEIGHEDEHAITE LABLE PROMOH/BOOKLET & PICSWOPC MILSTANMANTHORY HIS HAMPI SANDY MARK	H-/VG+ VG++/H- VG++/VG+	\$14.00 \$10.00 \$20.00
NUMPERSONAL AND	N-/N- VG+++/N- N-/H- SEALED	\$14.00 \$10.00 \$25.00 \$65.00
	VG++/H-	\$ 9.00
ROLLING STORESSHE WAS HOT & THINK I'N GOING NHOIZ" GRIMMNPICTURE COVER LINNA NORSTADTSHELE DREAMSSURER DISC RORY MUSICKING DISCUTF FLOWER HOURZ LP'S8/14/83 TODD BLAGGRENA HIZAND A THME STAILHUTE LARL PHOCHBB	H-/H- H-/H- VG++/VG+-	\$12.00 \$35.00 \$ 6.00 \$17.00 \$17.00
TODD RANDORFN. MALY A THE AND STRATHTHE LARDE FROM THE STRATHTHE STRATHT TODD RANDORFN. MAK THE AND STRATHT RUSSING(2005) CARLY SINGNNOX KEY, MITTE LARDE FROM O PAUL SINGN(IV) FROM THE AND STRATHT RUSSING(V) SHEET	H-/VG++ VG++/H- VG++/H- H-/H- N-/H-	\$17.00 \$7.00 \$7.00
PAUL SIMONLIVE INVMIN'(UN CONCERT)TEST PRESSINGN/CAE SHEET SPIRITSMEISI U.PMARE NONRICHO TOTHIN STIRP RINCO STARMSENTIMENTAL JOURNEYAPPLE LABELRUNCH HOLF RINCO STARMREAUCOURS OF SUBJECTAPPLE LABELRUNCH HOLF	SEALED	\$15.00
RINGO SLAMATBEANGLUFS UF BLUESAPTEL LABELPURCH HOLE RINGO STAMATRINGOAPTEL LABEL GLOGOLDEN HOUR LABELUK STATUS QUDGOLDEN HOUR OF STATUS QUDGOLDEN HOUR LABELUK STEELY DANCAN'T EUR A THEILLHHITE LABEL PROPO	SEALED VG++/H-	₩\$ 8.00 \$14.00 \$12.00
STEELY DANCOUNTDOAN TO ECSTASYMHTTE LABEL FROMO STEELY DANTHE ROYAL SCANMHTTE LABEL FROMOCC STEELY DANLATY (LEDLATTE LABEL FROMOTAPET SEAM	H-/H- VG++/H- H-/VG+ VG++/VG+ H-/VG+	\$16.00 \$16.00 \$15.00 \$14.00
STREAT DAWPRETZEL LOCICHUTTE LANGE.PHOND STREAT DAWDREADEN BLUESICH HUTTE LANGE.PHONDOLSTON SLEEVE STREAT DAWSTREATY DAW COLDAUDIOPHILE PHESSING		16:88
CAT STEVENS HURA BONE JACON HUTE LABEL FICHO CAT STEVENSTRE HONE THE TILLEMEN HUTE LABEL FICHO FUNCH HOLE CAT STEVENS THE HONDER'S HIGHIGHT DAYNERAM HUTENSET CAT STEVENS FURLISHER'S DEPO DOIS	H-/H- H-/H- H-/VG+ VG/VG+	\$ BID \$ BID \$14.00 \$15.00
CAT STEVENSPORELGNORPHONO LABEL CAT STEVENSTRASER & THE FIRECATHAITE LABEL PHONOPUNCH HOLE AL STEVENSETRASER & THE FIRECATHAITE LABEL PHONOPUNCH HOLE	VG++/N- VG++/N-	\$ 7.00
AL STFART, HOODER COMES, HYDLOG HALL PRICE, AND KED STEAMENT, HOODE ALCHARS, HYDLOG HALL PRICE, ACC RED STEAMENT, HOTE ALCHART, HANTE LABLE PRICE STEPPEN STILLSSVERIST SCID. 12-, WHITE LABLE PRICE STEPPEN STILLSSVERTHER STILLS 2 WHITE LABLE PRICE, MORC., ROSTERTARED SE STEPPEN STILLSNAMEXSSAWAR FROMHHITE LABLE PRICE, MORC., ROSTERTARED SE STEPPEN STILLSNAMEXSSAWAR FROMHHITE LABLE PRICE STEPPEN STILLSNAMEXSSAWAR FROMHHITE LABLE PRICE STEPPEN STILLSNAMEXSSAWAR FROMHHITE LABLE PRICE STEPPEN STILLSNAMEXSSAWAR FROMHHITE LABLE PRICE LAWES TAYLORJALLING HAM, PRICE LABLE PRICE NETTING ON ACC., ROSTERCC LAWES TAYLORJALLING HAM, PRICE LABLE, PRICE DISTING OVERSLIGHT RING WEAR PETE TOMISHEDHO CAME FIRSTCC TAMPET COSUBJECTNO CAME LABLESTERED	VG++/VG+ VG++/VG+ N-/N- N-/N-	\$10.00 \$17.00 \$12.00
STEPHEN STILLSSME,IST SOLD LPMMITE LARE, PROMO STEPHEN STILLSSTEPHEN STILLS 2MMITE LARE, PROMO, NORC ROSTERTAPED SE STEPHEN STILLSNMMSSASRAER MONOMHITE LARE, PROMO, MONC ROSTERTAPED SE STEPHEN STILLSNMSSASRAER MONOMHITE LARE, PROMO, MONCTAPED SEC	H-/H- VG++/VG+ AH VG++/VG+	\$ BID \$ 17.00 \$ BID
T. REX RELECTRIC WARTION WHITE LAREL PROVO TDEING STREP ON BACK JAMES TATLOR WALKING WAN PROVO LAREL JAMES TATLOR ORILLA PROVO LAREL	VG++/N- H-/N- H-/N-	\$15.00 \$ 6.00 \$ 6.00
JAMES TATLOR	H-/H- VG++/VG++ SEALED	\$ 6.00 \$17.00 \$15.00
VELVET UNDERCROUND. 5 12 ROK SPTR	VG++/VG+- VG++/N-	\$ 9,00
WDSING MY GENERATIONSTEREDSHEINK WAP WDHAPYY JACKSTEREDSHEINK WAP MDTHE WHO SEL OUTWHITE LARGE MONOLNONO THE ADDRE PLIS THE MARRY VERSION WITH THE COMMERCIALS BANDED ON SIDE 1		\$ BID \$ BID \$ BID
MDMGIC BUSNARE FXNOMHITE LARE, FXNOMHI MDMGIC BUSNARE FXNOMHITE LARE, FXNO. MOTONYMHITE LARE, FXNOSTORED MDTONYMHITE LARE, FXNOSTORED MDLTVR AT LEDSSMIRESTSSHITE LARE, FXNOMHI VARBETING CFXR VUR LORSMHITE LARE, FXNOMHI VARBETING CORE LINEWS (CLARK MHITE LARE, FXNOMHITE VARBETING CORE LINEWS (CLARK MHITE LARE), FXNOMHITE MARKETING CORE LINEWS (CLARK MHITE LARE), FXNOMHITE	N-/N- N-/N- SEALED	\$ BID \$ BID \$ BID
VAUGBLICSTOYA WORF SIDEAN'S UNKITE LABEL PROFOKONO VAUGBLICSOYZA WORF SIDEAN'S UNKITKONO VAUGBLICSTEXTURING PREFORMANCES INYELLOW DPIC LABEL2 LP'S	VG++/N- N-/N- N-/VG++	\$ BID \$ BID ⇒\$35.00
METERSTATES UNCONCERT 1973LASER DISC	M-/M-	\$40.00 \$18.00 \$ 6.00 \$25.00
RELL YOUGH, JOHNS, FIRING STAW UN UVER RELL YOUGH, JULI, REAL COPWA RELAKS, JANE ON YINY, WARREN ZIXGH, STAND IN THE FIRE, JANNEE HITT LABEL PROD V/CLE SHEET MERE LIFSTARTINGEN, ATMANTS, MITT LABEL REAL STARTINGEN, ATMAN REALTS, STERRO, REAC CAPITOL LABEL DITTOL THE REALY REALTS, STERRO, REAC CAPITOL LABEL	VC++/H-	\$ 6.00
BLTON JOHNBUE HOVESSONG STICKEGO TON TOU DEVEL OLIVIA HARDING-KOHIN FORT FOR YOUAMBE IST COVELHOLEHORESEAH SPLIT KINKSTHE GREAT LOST KINKS ALBUMHUTE LABEL FROMVISERT ELVIS FREESEVFROM ELVIS IN HOMENESGICIGIAU. MOSTER RECORDERCO	VG+++/VG++ SEALED VG VG++/N- SEALED N-/N- N-/N-	\$ 8.00 \$14.00 \$25.00
STEPPENDLFKINSTER STEPPENDLF,STEPPENDLF.LIVE2 LP'S 45'5.45'5.45'5.45'5.45'5.	H-/H- H-/H-	\$ 7.00
STOPPENOLFHORSTRE STOPPENOLFTOPPENOLF LIVE2 LP'S 45'S	VG++ BOX VG+/M- STONE MAGAJ	+\$35.00 \$ BID TINES
ANDELE HARTHWAVILLANDER #53 %/2/10 DERVELS HARTHWAVILLANDER #53 %/2/10 BERVELS HARTHWAVILLANDER #54 /6/2/10 BACK COVER TEAR DAVID GROEBY/COVER #63 /2/2/70 JAVIS JOHLING/COVER #63 /2/2/70		\$ 5.00
MICK JAGGER/COVER #65 9/3/70 GRATEFUL DEAD/COVER #66 9/17/70	VC+ VC+ VC+ VC+	\$ 5.00 \$ 5.00 \$ 7.00 \$ 7.00 \$ 5.00
TRICIA NIXON/CONVER 405 6/24/71 GEORGE MCCOVER/CONVER 4115 8/17/72 TRREE DG MIGHY/CONVER 4115 9/14/72	VG+ VG+ VG+	\$ 5.00 \$ 5.00 \$ 5.00
FLAG/CDMER #118 9/28/72 GTRLS/COMER #121 11/28/72 CARLOS SANTAMA/COMER #123 12/7/72 KPTCH HORI/COMER #123 12/7/72	VG+ VG+ VG+	\$ 4.00 \$ 4.00 \$ 4.00
КЕТТН НООН/ОУКВ #124.12/21/72 Ковект Интовичоуков #129.3/15/73 Тяличи сакоте/солкв #132.4/12/73 АLICE СООРЕИ/ОУКВ #13.5.4/5/10/73	VG+ VG+ VG+ VG+	\$ 5.00 \$ 4.00 \$ 4.00 \$ 5.00
ALICE COOPER/COME #13.8 \$/16/73 PETER LOCK/COME# #14.0 8/2/73 COME TEAR BLION JORK/COME# #14.1 8/16/73 CBRE.AUTH/COME# #14.6 10/25/73	VG+ VG+ VG+	\$ 5.00 \$ 4.00 \$ 5.00 \$ 4.00 \$ 4.00 \$ 4.00
Robert Harwell	WG+	\$ 4.00
2801 N.W. Expressway, Suite		
Oklahoma City, OK 73112		
(405) 842-4088		

JOZ 784 KING 0001 KING 4873	5 NOTES ORIGINAL CHECKERS CHÉCIGERS	YOU ARE SO BEAUTIFUL OVER THE RAINBOW FPROMISE YOU (rans)	M M VG-				aranteed S&H \$4
MARK 7004 MELBA 109 (bk) MELBA 113 (bk)	UNIVERSALS LEGENDS ROCKETONES	AGAIN I'LL NEVER FALL IN LOVE AGAIN (Ig print) MEXICO	84- 14- 14-	***** *****	lile	<u>KING label</u> Notes	Grade US \$
MERCURY 70610 MINT 802 (pmk st Ins)	PENGUINS	BE MINE OR BE A FOOL A SUNDAY KIND OF LOVE	M- VG++ VG++	1016 Raw So 1018 Live a 1018 Live a		blue ibl sm split red ibl bik ibl	sw NH/Hint 50 NH/NH 75 VG++/VG 20
NEIL 101 OLD TOWN 1082 OLD TOWN 1018 (ropes)	MONARCHS FIEBTAS ROYALTONES	PRETTY LITTLE GIRL SO FINE CRAZY LOVE (ropes)	VG++ M-	1020 Cold S 1022 Live	iveal st it the Apollo st	blue lbl sm. cc 2 LP 2 LP	NH/Hint 50 VG++/NH 50 VG/VG+ 15
OLD TOWN 1027 (ropes) OLD TOWN 1021 (ropes)	CO-EDS	LOVE YOU BABY ALL THE TIME I BELIEVE IN YOU	VG+ VG+ M-	1024 Show o 1030 J Can'	f Tomorow 't Stand Myself		VG+ /VG++ 25 NM/NM 50
OLD TOWN 1038 OLD TOWN 1014 (ropes) OLD TOWN 1026 (inten)	ROBERT & JOHNNY SOLITAIRES SOLITAIRES	BABY COME HOME/DON'T GO (/ol) THE WEDDING YOU'VE SINNED	VG to VG+ VG++ M-	1030 Thinki 1047 Say it	ing About L.W.J Loud	coh	NM/NM 40 VG++/VG++ 35
OLD TOWN 1034 (intes) ONYX 503	SOLITAIRES	WALKING ALONG ZIPPIDY ZIPPIDY ZOOM	M- M-	1063 It's a 1092 Ain't	Hother Bls	ac label w/crown Sw 7	VG++/VG++ 45
PARADISE 101(mar roped PARROT 812 (old boot) PET 802 (green)	6) HARPTONES FLAMINGOS REVALONS	LIFE IS BUT A DREAM IM YOURS DREAMS ARE FOR FOOLS	M- M- M-	1100 Soul o 1115 Sex Ma 1115 Sex Ma	n Top	inge 1b1 2 LP inge 1b1 2 LP nice	NM/NM 40 NM/NM 50
PILGRIM 720 RAMA 171 (blue)	G-CLEFS VALENTINES	CAUSE YOU'RE MINE	M- M-	1124 Hey Am 1127 Super	erica v.	light rw clean	NH/NH 55
RAMA 181 (blue) RAMA 195 (blue) RAMA 216	VALENTINES VALENTINES HEARTBEATS	I LOVE YOU DARLING THE WOO WOO TRAIN A THOUSAND MILES AWAY	M- M- VG++	1127 Super	I	olydor label	
RAMA 198 RED ROBIN 128	PRETENDERS SCARLETS	POSSESSIVE LOVE/IVE GOT TO HAVE YOU BABY DEAR ONE/IVE LOST	M- VG-	4054 Hot Pa 4054 Hot Pants 3003 Revolutio	n of the Mind	WLP soc gatefold 2LP	VG++/№ 40 VG++/№ 25 №//№ 50
RPM 428 (red) SAMSON 103 SAVOY 1182	JACKS SOFT TONES FIVE PENNIES	MHY DON'T YOU WRITE ME MY MOTHER'S EYES MR. MOON	VG+ M- M-	3003 Revolutio 3004 Get on th 3004 Get on th	e Goodfoot e Goodfoot	water stain on cove	VG++/VG++ 35 wlp? NM/ss 75 er VG+/VG+ 20
SCEPTER 1203 (while) SHIELD 7101	SHIRELLES	DEDICATED TO THE ONE I LOVE (amail wol) ONE MORE CHANCE	M- M-	6014 Black Cea 6014 Black Cea 3007 The Payba	isar ick	gatefold 2LP	VG++/NM 35
TIME 1008 (blue) TIP TOP 401 VEE JAY 185	CHARIOTS HARPTONES EL DORADOS	GLORIA MY MEMORIES OF YOU (fast version) I'LL BE FOREVER LOVING YOU	M- M-	3007 The Payba 6001 Hell 6001 Hell		gatefold 2LP gatefold 2LP m gatefold 2LP m	VG+/VG+ 20 VG++/NM 45 cc VG+/VG++ 25
VEE JAY 246 VEE JAY 257 VEE JAY 280	SPANIELS SPANIELS	EVERYONE'S LAUGHING	M- VG++	9004 Sex Machi 6071 Get Up Of 6093 Body Heat	'fa That Thing	2LP WLP sw notch in cover	VG++/NM 50 VG++/NM 30
VEE JAY 290 VEE JAY 236 VEE JAY 258	SPANIELS DELLS DELLS	STORMY WEATHER WHY DO YOU HAVE TO GO PAIN IN MY HEART	M- M-	6111 Mutha's N 6111 Mutha's N 6140 Jam 1980'	lature iature #		NM/ss 35 VG++/VG++ 20
WINLEY 215 WINLEY 220 WINLEY 225	PARAGONS PARAGONS JESTERS	FLORENCE (small print, small wol.) LET'S START ALL OVER AGAIN (small print)	VG+ VG++	6181 Take a Lo	ok at Those Cakes nal Disco Man	WLP 2LP Promos	VG+/VG++ 15 NH/NH 30
CROSSROADS 401 INFINITY 022 (promo)	REFLECTIONS	THE PLEA (small print) I REALLY MUST KNOW I THINK IT'S CALLED A HEARTACHE	M- M-	6290 Hot on th	e One e Fabulous James Br	2LP	VG++/VG++ 20 NH/SS 35 NH 30
ARGO 5261 (ship) OLD TOWN (ylo whines) APOLLO 510	RAVENS KEYTONES CELLOS	A SIMPLE PRAYER SEVEN WONDERS OF THE WORLD (wol, stild impr.)	VG to VG+ VG+	Picture Disc Arista Giusi Knochout Live	e Your Love Promo	ly Beautifult ext remix w/interv 2LP	MM 26
SAVOY 1585 SAVOY 888	JAMMY JONES & SAVOYS FOUR BUDDIES	YOU TOOK MY LOVE (wol, sur noise on flip side) IPLEASE SAY YOU'RE MINE MY MOTHER'S EYES	VG++ M- VG++	Tommy Boy Un	ity		NH/NH 10
DIAMOND 182 DOUBLE L 723 POPLAR 117	SWINGING HEARTS ROY TYSON VISUALS	PLEASE SAY IT ISN'T SO OH WHAT A NIGHT FOR LOVE	VG++ M-	For orders, list of info:	Soulfu	ıl Soun	ds
ALLRITE 620	MAGNETICS	A BOY, A GIRL AND A DREAM (slight it) WHERE ARE YOU	M- M-		P.O .	Box 3613	
		TER COLLINS St. • Brooklyn, NY 11219		Younty	ille, CA 94	4599 (70	7) 253-0229
			. T. T.	GOTE	IIC I	P/CI	SALE
		60'S LP SET SA	ALE	Helio Order by 1D # & Title ' \$4 50 for the 1" kem & \$1 fo	Vinyl grading is cover/rec ir each one thereafter via	ord All items are 100% gu I ^{et} class US mail: Our next	aranteed. Shipping & insurance is ad will be Industrial musis . We ck, money orders and cash. Peace.
CAI	LL (561) 748-	1080 FAX (561) 344-1875		170 Alen Sex Flend 1055 Ash, Daniel	Impossible Mission Walk This Way	12inch NM / NM	UK Import 3-track 12" \$12
		COM) OR WRITE TO RESERVE. B.VISTA 3314 VG++/M-	50	1478 Beuheue	-Sin/s Gone Out		-Renc Generative pressing withorse 3-basis - \$35 -Tanch single Renc pro 1AD and Beggen's Benerat
ANNETTE BEA BAKER, LAVERN ROC	SCLE BEACH PARTY ACH PARTY CK N ROLL	B.VISTA 3316 SEALED ATLANTIC 8007 NM/NM BL	80 K LBL 200	382 Bubbleman, The	Bubblemen Arc Centing Borotures	12inch /NM / NM	White initial prosector 3-brack US pressing. , \$10 Out of print Lave & Rockets in display
BELLUS, TONY ROB BRADY BUNCH MER	BIN THE CRADLE RRY CHRISTMAS FROM	NRC LPA-3 NM/M- BL PARAMOUNT ST-5026 VG++/VG+	50	1856 Christian Death 51 Christian Death 1967 Cardytaik	All The Love All The Hate p Statistion Kee	art 1 CD- New 10inch.hew	French import \$23 LTD_Ed #D of 2000 Atrack_ \$20
	GHTS OUT NAND BLUE GUITAR ERES OUR SONG AGAI	SCORE SLP-4010 VG+/VG++ SUN LP-1220 NM/NM N END 312 NM/M-	50 60 110	1979 Cinchtalk 1989 Costanu Turns	to This World Vol 1 Spengie Maker	U.PNM / NM U.PNM / NM 12inch NM / NM	LIK import \$20 JJK rare and out of pdint.3-track\$15
CLANTON, JIMMY JIM CLAY, CASSIUS I A	MYS BLUE M THE GREATEST	ACE 1008 M/M COLUMBIA ST-8893 NM/NM	80 50	255 Contenu Twins 1497 Contenu Twins 256 Contenu Twins	Garlende	LP NM/NM LP NM/NM	UK mport \$20
CRICKETS OLD	LES TO GO), NEW, BLUE 4 LEAVING IT UP TO	RAY-O LP 2005 SEALED LIBERTY LST-7222 VG++/M- YOU MONTEL 100 VG/VG++	125 125 50	1481 Coctenu Twins	Blue Bell Knoll	LP Still Sealed	Rare Ltill Ed. 1st preesing with de-out Trail eux rever COPT JUK Import of out of print 4 track \$15
DAVE CLARK 5 GLA DAWKINS, JIMMY SAM	AD ALL OVER(RARE C ME	DELMARK DS-623 VG+/VG+	35 (PH) 20	1997 Cooteeu Twins 1986 Cooteeu Twins 253 Cooteeu Twins	Head Over Heals Otherness Tirty dynamine	LP NM / NM 12mch New LP NM / NM	UK import 520 UK import of out of print 4-track \$10 UK import Beeutiful artwork \$15
DION & BELMONTS WI DRIFTEPS I'L HENDERSON, BILL SI	LL TAKE YOU WHERE	LAURIE 2006 M-/VG++ ATL-8113 (RED/PUR) VG+/M-	150 40 ++ 30	1485 Cocteeu Twins	Peppermint Pig Head Over Heals	12inch NM / NM UP VG+ / NM	UK import 3-track single [\$15 UK import only \$15
HENDERSON, BILL SI HENRY, CLARENCE YO HIGHTOWER, DEAN TW	OU ALWAYS HURT THE	VEEJAY 1015 (MAROON) VG++/VG ONE ARGO 4009 VG++/M- ABC-PARAMOUNT 312 NM/NM	(BTSS) 150 30	1480 Cooleeu Twins 1481 Cooleeu Twins 1482 Cooleeu Twins	Love's Easy Tears Adde Gunes Echos in A Shallow Bay	12inch NM / NM 12inch VG⊷ / NM LP (NM / NM	UK import 3 track single \$15 UK import \$10 UK import 4-track so \$15
HOLDEN, RON I L HOWDY DOODY W/	LOVE YOU SO BOB SMITH- BE A V	DONNA 2111 NM/VG++ QUIST CG-35 NM/NM	200 30	1483 Cooteeu Twins 1488 Cooteeu Twins	Tiny Dynamina/Echos In A Sunburst And Snowblind	Shellow LP INM / NM 12inch NM / NM	Candien import two ep set \$20 UK import only 4-track ep \$15
KNICKERBOCKERS LIE		VERVE (ORANGE)2039 VG+/VG++ CHALLENGE 622 VG++/NM EGEND RIVERSIDE ST-9410 NM/M-	(TPSS) 30 65 40	1482 Cooleeu Twins 3142 Cruetures, The 281 (Cure, The	Right Now	12inch NM / NM 12inch VG++ / NM 12inch New	Rare 1990 single with 2 non-lp \$15 Rare UK only 4-track with non lp \$20 UK of out of print with 2 non-lp \$12
LITTLE RICHARD HIS MAGILLA GORILLA TE	S BIGGEST HITS ELLS OGEE THE STOR	SPECIALTY 2111 VG+/NM HANNA BARBARA 2024 SEALED	20 100	200 Cure, The 210 Cure, The	Mined Up Standing on the Beach	LP New LP NM / NM	Still sealed two LP set \$20 Out of print US with getefold \$15
	NGS HIS ALL TIME H ISTING WITH THE OL 'S WYATT EARP		SEAMS) 125 75 50	259 Cure, The 2564 Cure, The 769 Cure, The	'Walk Let's Go To Bed Play Out	LP NM / NM 12inch NM / NM CD New	Dut of print 6-track mini LP \$15 Rare promo w/ non lp tracks \$20 Rere and out of phil 50 minute Leaser \$55
PRESTON, JOHNNY RU PRESTON, JOHNNY CO	JNNING BEAR	MERCURY 20592 M~/M- MERCURY 20609 NM/M-	80 80	194 Cure The 279 Deed Can Dence	Head On The Door	LP NM / NM	Date of between the sciences and in concert, -including 2-science from the advance Web w angless inner stores and advance and advances Raive and out of print UK impact of 4-track \$25
SEDAKA, NEIL SAM	/E AT THE DISCOTED 4E 4CE WITH (UK PRESS	RCA LPM 2035 VG+/VG++	50 45 60	200 Deed Can Dence 200 Deed Can Dence 200 Deed Can Dence	Spleen and Ideel Deed Can Dence	LP NM/NM	12 Inch single All are non-le tracks "UK import on the 4AD label \$20 IUK import on the 4AD label \$20
SOUNDTRACK BON	VANZA SMART	RCA LSP 2583 NM/VG+ UNITED ARTIST 3533 VG++/NM	25 50	287 Deed Can Dence 2 397 Eljatris Mante	Within The Realm Of A Dy Sorrows of Sophie	CD INEW	UK import on the 4AD label \$20 UK import env cellstoretive effect with Brenden Penny of Dead Cen Donce Out of and UK 4-Inach single with reset \$310
SOUNDTRACK SAL	SSION IMPOSSIBLE LOME (RITA HAYWORT		45 100	271 Fields of the Nephilm 272 Flesh For Lulu	Returning to Geherina Plastic Fantastic	12inch -NM / NM LP NM / NM	I Out of print UK 4-track single with intert \$10 Prome LP with protected that includes e Bit 10 file glosery photo and toography Also has the engined finite times sine- UK 3-typics limited aftern of 5000 wir can- \$15
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DESPERADO Sdtrk w/Los Lobos/Dire Straits 14 US DONOVAN Till I See You Again 15 UK	ECHO & BUNNYMEN Evergreen 14 US ECHO & BUNNYMEN Evergreen + bonus 32 JPN	F	JOHN FOGERTY John Fogerty 20 UK JOHN FOGERTY Premonition 15 US
MARCELLA DETROIT/E JOHN Nothing Like Real 11 UK DONOVAN Fairy Tale 20 UK	ECHO & BUNNYMEN/I Want To Be w/killing 11 UK ECHO & BUNNYMEN I Want To Be w/Lips Like 11 UK	4 SEASONS Christmas Album/Bom To Wander 21 UK 4 SEASONS Dawn (Go Away)/Rag Doll 20 UK	FOGHAT Road Cases 15 US FOGHAT The Best Of 20 UK
MARCELLA DETROIT/E JOHN Nothing Like pt 2 11 UK DONOVAN Sunshine Superman 15 UK DEVO* Smooth Noodle Maps 13 US DONOVAN Colours: Live In Concert 23 UK	ECHO & BUNNYMEN World Tour EP Strk 11 GER	4 SEASONS Edizione D'Oro 26trk 20 UK	FOLK IMPLOSION The Folk Implosion 10 US
DEVO New Traditionals w/3 bonus trk 13 US DONOVAN Greatest Hits 20 EEC DEXY'S MIDNIGHT RUNNERS BBC Radio1 Live 20 UK DONOVAN Catch The Wind 20 UK	DAVE EDMUNDS Plugged In 13 US DAVE EDMUNDS Information 20 JPN	\$ STAIRSTEPS Comeback-The Best Of 25 trks 17 UK	FOLK IMPLOSION Natural One w/Cabride 10 UK
DEXYS MIDNIGHT RUNNERS II Was Like This 22 UK DONOVAN Catch The Wind 13 US DI Horse Bites Dog Cries 12 US DONOVAN Donovan's Golden Greats 22 AUS	DAVE EDMUNDS Best Of Dave Edmunds 25 GER DAVE EDMUNDS Rockin' 22trk 20 GER	DONALD FAGEN Kamakiriad 13 US FAIRPORT CONVENTION Farewell Farewell 23 UK	FOLK IMPLOSION Dare To Be Surprised 14 US FOO FIGHTERS Foo Fighters 13 US
DI What Good is Grief 12 US DONOVAN Definitive Collection 2CD 30 AST	DAVE EDMUNDS I Hear You Knocking 20 UK DAVE EDMUNDS Suble As A Flying Mallet 10 US	FAIRPORT CONVENTION Red & Gold 15 US FAIRPORT CONVENTION Woodworm Years 26 AUS	FOO FIGHTERS I'll Stick Around 3 trks 10 UK FOO FIGHTERS For All The Cows 3 trks 10 UK
AL DI MEOLARitmeo de la Noche-Best 26 AST DONOVAN Wonderful Music Of 22 POR	THE 80'S HITS Back Again Foreigner/Quarterflash 12 US	FAIRPORT CONVENTION Expletive Delighted 20 UK FAIRPORT CONVENTION A Chronicle Of Sorts 30 IT	FOO FIGHTERS Monkey Wrench pt 1 11 UK FOO FIGHTERS Monkey Wrench pt 2 11 UK
AL DI MEOLA Casino LIMITED DIGI 25 JPN DONOVAN Live 20 HOL AL DI MEOLA Splendido Hotel LIMITED DIGI 25 JPN DONOVAN Greatest Hits Limited pic disc CD 20 DEN	* ELASTICA Are Friends Electric? 30 GER	FAIRPORT CONVENTION 25th Anniversary 2CD 39 UK	FOO FIGHTERS The Colour & The Shape 14trk 35 JPN FOO FIGHTERS The Colour & The Shape 14trk 45 JPN
NEIL DIAMOND His 12 Greatest His GOLD 26 US 1 DONOVAN Sutras 13 US NEIL DIAMOND Live In America 2CD 22 US 1 DONOVAN Sunshine Superman (EMI) 20 UK	ELECTRIC PRUNES Stockholm 67 LIMITED PRESS 25 UK ELECTRONIC® Electronic 13 US	FAIRPORT CONVENTION Glady's LeapExpletive 2CD 23 AST FAIRPORT CONVENTION Woodworm Years 20 AST	FOO FIGHTERS Everlong CD1 11 UK
NEIL DIAMOND Tennessee Moon 14 US 🗰 DONOVAN Donovan LIMITED 18trk CD 21 HOL NEIL DIAMOND His 12 Greatest Hits REMASTER 14 US 🏶 DONOVAN Performance 7 US	ELEMENTS OF MAMMOTH Beck/Girls AgaPROMO 10 US ELLA GURU Morbius (ex-Beefheart) 25 IT	FAIRPORT CONVENTION From Past Archives 30 IT FAIRPORT CONVENTION Cropredy Box 3CD 59 UK	FOO FIGHTERS Everlong CD2 11 UK FOO FIGHTERS My Hero 4trk 11 UK
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DIAMONDS Neil Diamond tribute Monkees/ DONOVAN Donovan REMASTER 20 UK	ELO Very Best Of 18 trks 19 UK ELO The Very Best Of 2CD 39 UK	MARIANNE FAITHFULL Rich Kid Blues 16 UK MARIANNE FAITHFULL The Seven Deadly Sins 27 UK	FOOL MOON Fool Moon 22 FR FOR THE BOYS* soundtrack w/Bette Midler 13 US
Lulu/Deep Purple/Mark Lindsay 32 AUS DONOVAN The Very Best Of 15 US DIAMOND RIO® Close ToThe Edge 13 US DONOVAN Fairytales and Colours 20 UK	ELO Strange Magic: Best Of ELO 2CD 22 US	MARIANNE FAITHFULL A Perfect Stranger 2CD 23 US FAITH NO MORE Midlife Crisis + 3 #ed LIM 11 UK	FORBIDDEN BROADWAY 4CD Box w/lyrics 63 US FORCED ENTRY* As Abave, So Below 13 US
	ELO Part II: One Night 2CD 35 GER	FAITH NO MORE Digging the Grave 4 trks 12 UK	HARRISON FORD In Conversation 15 UK LITA FORD* Dangerous Curves 13 US
DIAMOND RIO* Diamond Rio 13 US DONOVAN Sutras 11 US DIANA: PRINCESS OF WALES BBC Funeral 16 US DONOVAN (REGGAE) World Power 20 UK	ELO Best Of Part II: One Night - Live 15 US	FAITH NO MORE King For A Day-Fool For A Life 14 US FAITH NO MORE* Angel Dust 13 US	LITA FORD* Stiletto 13 US
DIAMOND RIO* Diamond Rio DIAMOND RIO* Diamond Rio DIAMA: PRINCESS OF WALES BBC Funeral DIANA: PRINCESS OF WALES TRIBUTE 2CD: Bec GeegQueer/A Lennov/Enya 24 US	ELO Live At Winterland 1976 20 UK	FAITH NO MORE Album Of the Year 14 US	LITA FORD Kiss Me Deadly 15 EEC
DIANA DRIO Diamond Rio DIANA: PRINCESS OF WALES BBC Funeral DIANA: PRINCESS OF WALES TRIBUTE 2CD: Bee Gee/Queer/A LennovEnya DIANA: PRINCESS OF WALES TRIBUTE 24 US DIANA: PRINCESS OF WALES TRIBUTE 26 AUS DOBT BROTHERS LISTEN TO the Wales FRIBUTE		FAITH NO MORE Ashes To Ashes 4trk 11 UK	ROBBEN FORD Discovering the Blues 14 US
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JOAN BAEZ BAND	Radio Airplay Altum A &M SP8375 wlp,dj only issue vg+. Caboots Capitol C062-80955 German,green Ibl vg+.	m- 10 m- 10
BEACH BOYS REATLES	Surf's Up Asylum R56453 weak vg/v With Tony Sheridan, MCH E=4215(m) no "and others" wea	rg+ 40
JEATLES BEATLES	The Early Capitol 17309(m coh wy w Rubber Soul Capitol 17309(m coh wy w Pesterday and Today Capitol 17442(m ahrink,"Michello" stra Pesterday and Today Capitol 174-573 for cloby preen lael Private Private Priv	va 50
BEATLES LOUIS	Yesterday and Today Capitol ST8-2553 rod clb, green label m-// E HARRISON CALDWELL All About Recar 2012 ml no insert vg/nice	rg+ 65 vq 35
EARL BOSTIC JAMES BROWN	the a cance wron wind 195-324(h) Vd	VJ 15
RUTH BROWN	Late Date With Atlantic 1308 (m) vor-	vg 50
FREDDLE CANNON CHUBBY CHECKER	(same) Warmer Bros. w1544(m) w1; vg+/	VG 10
DAVE CLARK 5	Glad All Over Epic LN24093(m) no instrument + weak vg+	vg 22
DAVE CLARK 5 CLEANLINESS 5 G	Return cpic LN24104(m) vg+/v DDLINESS SKIFFLE Greatest Hits Vanguard VSD79285 w1, wood weak vg+ v	a+ 15
CROSBY, STILL, N/ JIN	ISH & YOUNG Deja Vu Atlantic SD19118 Holland, brown vinyl ri vg/v Wonder Where I'm Bound Columbia CS9773 vg/v	g+ 15
FATS COPINO	MCE & HART (same) Capitol ST~11513 vg+, Million Record Hits Imperial LP9103im) vg+ nice v	m- 15
FATS DUPINO DOORS	Getaway With ABCS-510 # vg+	vg 10
HOR DYLAN HOR DYLAN HOR DYLAN		++ 20
908 DYLAN 908 DYLAN/BAND	Timms They Are a Changin Cilurbia CL2105(m) white 360,2nd pr. vg. vg. John Weiseley Hardill Columbia CS9604 Maaterpieces CBS SJRP 220502 Nov Zealand,wabc vg/vg-/vg-/v Refore the Fluod Esland IBNO I rare on this label vg-/vg-vg	g• 18
FALLES	Before the Flood [sland IDBO] rare on this label vq+/vq++ vq Long Player Warner Bros. WS1092 wlp.tmg strp.woc vg+/v TTIAL Warner Lond 2004 wlp.tmg strp.woc vg+/v	q• 12
PENDERMETA WAYNE FONTANA	Mule Skipper Blues Some MG-1240(m) operated 1 in and excepted average	q+ 325
JERRY GARCIA	(same) Round RX=102 Vg+ nice v	g+ 10
JERRY GARCIA MARVIN GAYE GRATEFUL DEAD	Rofloctions Round RX-LA565G ri vg+/v Hello Broadway Tanla TS-259 vg/vg Aoxomexica Marner Bros WS1790 vlp vg/weak v	++ <u>20</u>
GRATEFUL DEAD BILL HALEY & HIS	COMETS (same) Warner Bros. WS1378 vg./v	g+ 22
LINNACOIOL UNMAN	ALONE MEDILAE H56397 Wip, thd Stip, Work Vd+/Vd	g• 15 •• 15
LEE KAZLEMOOD JIMI HENDRIX	Hazlewoodiam MCM E4403(m) ylp m~/vg Smash Hits Polvdor 2310 268(es) Cerman nice vos/	•• 12 m- 10
HESITATIONS HOLLIES	Where We're At Kapp KS~3561 vg+/ Love n' Flowers Capitol T6245(m) Canada.woc nice vo/weak v	m− 15 q+ 10
HOLLIES	Dear Floise/King Midas Epic BN26344 nice vg-/v	g+ 10
BUDDY HOLLY HONDELLS	That'll Be the Day Decca DL-8707(m) black/silver,plays about vg vg/v (Same) Mercury MG20982(m) vg/v	g- 125
HUMBLEBUNS ROBERT HUNTER	Tiger Rose Round RX-105	n- 10
JAN & DEAN	Golden Rits vol. 3 Liberty ST-7460 una fue	++ 10
JEFFERSON AIRPL	Folk & Roll Liberty LST-7431 inner sleeve six vg+e/ ANE Crown of Creation RCA LSP-4058 with insert vg+v/ Scul Sermade Capitol ST2095 vg+v/	g∗ 15
KISS	Rock & Roll (Ner-Special Edition Casablanca 737A dj only issue vg*/nice Green Tachourine Buddah 805-5009	vg 15
LEMON PIPERS LOVIN' SPCONFUL MANHATTANS		+ 12
MANFRED MANN	Greatest Hits United Artists UAL3551(m)	is 25
MELANIE MERSEYBOYS	15 Greatest Songs of the Beatles. Vee Jay VJ-1101(m) vg/nice v	rg 15
MONIREES RICK NELSON	More of RCA RD7868(m) uk issue,wabc vg+/vc Rest Sellers Importal LP9218(m) weak vg+/vc	+ 12
RICK NELSON NEW YORK DOLLS	Million Sellers Imperial LP9232(m) weak vg+/weak vg In Too Much Too Soon Mercury SRM-1-1001 dj bi,promo packet,woc vg+/vg4	· 25
JACK NITZSCHE JACK NITZSCHE	Lonely Surfer Reprise R=6101(m) vg+/m Dance to Hits of the Beatles Reprise R=6115(m) vg+/m	⊢ 50 I* 10
JACK NITZSCHF LARRY NORMAN	St. Giles Cripplegate Reprise MS2093 vq+/hice vg Bootleg One Way JC4347 gatefold vg+/vg+/vg+	+ 10
ORIGINALS	UM Rolling Stones Songbook London 11.3457(m) red label vg+/vg Portrait of Soul SS724 cc vg+/m	♦ 35
OUTSIDERS ELVIS PRESLEY	In Capitol T2636(m) film on 1p dnap m-/n Elvis is Back RCA LPM-2231(m) yellow sticker vd-/v	⊢ 18
ELVIS PRESLEY ELVIS PRESLEY	Coldon Demends and 3 March 3975	g 10
ELVIS PRESLEY ELVIS PRESLEY	Story Candlelite/RCA DRL5-0263 5 record box set 5 His Songs of Inspiration Candlelite/RCA DRL3-0264	s 40
RAINDOW BAND JIMMY REED	(Name) Elektra 74092 cc vy/swakev Pound Love Vee Jay LP-1022(m) couple skips on 1 track vy/swakev 12855 In the Benjinetic Jarden 7490708 (m) proceed club variable	s 20
PAUL REVERE 6 HAI TEDDY REYNOLDS 6	THE INFSTERS The Dutch County OF 545/44	 20
CHARLIE RICH TOMMY NOE	THE TWISTERS The Twist Crown CLP5245(m) vg /vc (same) (arcove (SS-1000) vg /nice v We Can Make Music ARCS-714 Coh	9 25
TOMMY ROE ROLLING STONES	Beginnings ABCS-732 coh s Their Satanic Majesties Docca TXS-103 uk,green 101,3-D pict torn vg-/vg	e 12
ROLLING STORES	Between the Buttons Dacca 6835 207 Holland-yeilow vinyl ri vg++/m	- 22
ROLLING STONES	Through the Past Carkly Decca 683 206 Holland-green viny [1] vg+v/g Mallo Shadowa Columbia DH (DY: 6078 tealian, Hr/Due Ibl vg+vy Mallo Shadowa Columbia DH (DY: 6078 tealian, Hr/Due Ibl vg+vy All the Hits Careo C-1(27(m) vg+vy vg+vig all the Hits Careo C-1(27(m) vg+vy vg+vig vg+vig vg+vig vg+vig vg+vig vg+vig vg+vig vg+vig vg+vig vg+vig vg+vig vg+vig vg+vig vg+vig vg+vig vg-vig vg-vig vg-vig vg-vig vg-vig vg+vig vg-vig vg-vig vg+vig vg-vig vg-vig vg+vig vg-vig v	- 22 • 15
SHANGRI-LAS	I Can Never Go Home Red Bird RS20-104 Weak Vg+/Vg+	9 20 • 50
DEE DEE SHARP	Songs of Faith Cameo C-1022(m) vg+/vg	• 20 • 10
SOUL SURVIVORS	Take Another Look Atoo S033-277 -//m	g 65 - 18
STHING-A-LONGS	Matilda Out DLP3463(m) Vg+ vg Matilda Out DLP3463(m) Vg+ nce vg	• 10 • 20
THREE DOG NIGHT	Walking the Dug Stax 704(m) vq+/vg It Ain't Tasy Durhill DS-50078 nude cover vq+ nice vg	- 17 • 40
INT & TINA TURNER	Sings Our world MAM E=4328(i) coh vg++/π Greatest Hits Warner Bros. W51810 → vg+	- 10 + 15
RITCHIE VALENS	(same)	- 12 g 35
VELVET UNDERGROU	His Greatest Hits Del-Fi DFLP-1225(m) white cover vq wmak w ND 6 Mico Verve V6-5008 unpeelable yei banana, http://cc/vq+/vq+	9 20 • 40
WAVE CRESTS	Surftime U.S.A. Viking VKS6606 vg weak vg	• 30 • 15
WHO WEIR	Ade Warner Bros. 652627 Vq+/vg Live at Leeds Polydor 248004 German.4 inserts vg/nice vg	• 10 • 15
PRANK ZAPPA	Somethin' Elset. Brunswick BE54177 (m) vg+/vg Lumpy Gravy Verve V6-8741 black Label vg+/vg+	15 30
V.A. (LES CLAMTON	SCRICHES) New Soul Greatest Avco VIP-10132 Japan,w/obi vg++/wg ES,TREMORS) Songs From Taverns of Pac. NM last Minute 25/6 Canada vg+/m	10 10
V.A. A Chille	d's Garden of Grass Elektra EKS-75102 vg+'weak vg *****Section 11 - ep'a*****	10
RALIN TWINS RICKY NELSON	when Decca ED 2623 vg+/vg Ricky Imperial IMP-154 cover only,no record n_ce va+/	20
RICKY NELSON	(same) Imperial IMP-158 vg+/c Ricky Sings Again Imperial IMP-160 vg-/g \$8, or wobc vg-/vg4	15
PLATTERS ELVIS PRESLEY	(same) Mercury EP-1-3344 part two vg+/vg+ Elvis RCA EPA-992 vol.1 vg-/vg- \$8, or vg+/nice vg	40
ELVIS PRESLEY JIMMIE RODGERS	Love Me Tender RCA EPA-4006 partial hottom sm splt vg+/vg- (same) Roulette EPR-1-303 vc+/vc+	25 20
TWIN TONES	Jim & John RCA EPA-4107 vg+/vg- S.PLECTRIC LUCIPER.etc1 Dig This Columbia AS-3 damo ep vg/weak vg-	10
V.A. (MOONDOG, SAM	SOPTONESS) New Soul Createst. Aveo VIP-10132 Jayan, V/ob: Vg + Vg -	10
FRANKIE AVALON BEACH BOYS	******Section 111 - 456***** MMy/Swingin On a Rainkow Charcellor C-1045 v/p.s. vg+/vg Help Me Rhonda/Kus Me Bahy Capitol 5395 w/p.s. vg+/vg Honey Boy/Takir Care of Rusiness Atlantic 2075 w1p vg Ambuah/My Lii Hould Mercuny 71698 m	10
RUTH BROWN GRADY CHAPMAN	Honey Boy/Takir Care of Business Atlantic 2075 wlp vg Ambush/My Lii Would Mercury 71698 m-	10
CHUBBY CHECKER COOKLES	Limbo Rock/Pupage the Hitchhiker Parkway P849 w/p.s. vg++/vg+ In Paradise/Passin Time Atlantic 2079 wlp m-	10 15
LARRY DARNELL DING DONGS	I'll Get Along Somehow/With Tears Argo 5372 m- Ding Dong/Sweet Thing Eldo 109 vg+	10
DION DUNES	Ruby Baby/He'll Only Hurt You Columbia 42662 pict slv only vg+/ Sloppy Jalopy/Lonely Sands Nadison M156 nice vg+	10
EXCELS Jul FABULONS Sec	it You and I Together/My Foolish Heart Gone 5094 nice vg+ ke for a Cigarette/Give Ne Back My Ring Ember 1069 wlp vg++	10 20
FENDERMEN FUCITIVES S	Mule Skinner Blues/Torture Soma 11)7 vg+ he Believes in Ne/Your Girl is a Woman Mala 533 coh m-	10 10
GALLAHADG HARBOR LIGHTS	Lonely Guy/Jo Jo the Big Wheel Del Fi 4137 blue dj label vg++ Angel of Love/Tick-A-Tick-A-Tock Mala 422 early Jay & Americans vg+	12 20
ROBBY HENDRICKS HIGHLIGHTS	Itchy Twitchy Felling/A Thousand Dreams Sue 706 vg- City of Angels/Listen Wy Love Bally 1016 vg-	10 10
DON JULIAN 6 MEADO	<pre>Main the information of the second seco</pre>	10 15
JANIS MARTIN MELLORINGS	Oury-Dooby/One More Year to Go RCA 47-6560 company sleeve m- Kid Stuff/I Promise Herald 554 vg++	20 15
METROS	Cuty-boduy/nerrore tear to up RLA 47~550 company sleeve m- Kid Stuff/I Promise Herald 554 vg++ Let's Groove/The Replacer RCA 47~9331 wlp vg+ Get It Now/It's Not Unusual Dee Dee 45-812 vg++ I'm a Relater/Firshot Unusual Dee Dee 45-812 vg++	10 20
NONKEES RICK NELSON	Young World/Summertime Imperial 5805 w/p.s. vg/vg+	12
RICK NELSON J	Lonesome Town/I Got a Feeling Imperial 5545 w/p.s. tobc vg+/vg hast a Little TooMuch/Sweeter Than You Imperial 5595 w/p.s. tobc vg+/vg	12
ORBITS GARY PAXTON W	Jingle Rock/Rudolph's Cha-Cha Gaiety GA-182 nice vg kay I See It/You're Ruinin My Gladness Lute 5801 vg+	12
ELVIS PRESLEY ELVIS PRESLEY J	Can't Help Falling/Rock-A-Hula RCA 47-7968 w/p.s. vg+/weak vg- silhouse Rock/Treat Me Nice RCA 47-7035 w/p.s. Fol	15
ELVIS PRESLEY ELVIS PRESLEY	Jingle Rock/Radolph's Chardon Not sherches 3373 Wijnan cube "oldy" wij wij I See It/Out're Runnin WG Cladeda Luiz 5800 Can't Heip Falling/Rock-Arkue RCA 12-7035 Wijna. vgr-Jacak vgr- can't Heip Falling/Rock-Arkue RCA 12-7035 Wijna. to vgr-Jacak vgr- can't Heip Falling/Rock-Arkue RCA 12-7035 Wijna. to vgr-Jacak vgr- solthouse Rock-Virrate Ne Nich (Chard Rock 12-7035 Wijna. to vgr-Jacak vgr- Good Luck Chard Maything That's RCA 47-7047 Wijna. takk vgr- Good Luck Chard Maything That's RCA 47-7982 Wijna. takk vgr- Wijn Comr.Long Long Highway Rock 47-8005 Wijna. takk vgr- it "R Yourn-Long Long Highway Rock 47-8005 Wijna. takk vgr- Net To Stander/Where Do You RCA 47-8105 Wijna. takk vgr- Net the Stander/Where Do You RCA 47-1910 Wijna. takk vgr- Wijl Com MrW. Ninda Kade Up	10
ELVIS PRESLEY ELVIS PRESLEY	Good Luck Chars/Anything That's RCA 47-7992 w/p.s. vg/vg+ I'm Yours/Long Lonely Hidsway RCA 47-8657 w/p.s. vg/vg-	20 20 20
ELVIS PRESLEY FLVIS PRESLEY	It Poels So Right/Easy Question RCA 47-8585 w/p.s. stkr oc vg+/vg+ Return to Sender/Where Do You RCA 47-8100 w/p.s. unr 1 side	15
RAVENS RENONNS	Into the Shadows/Mising Sun Top Rank RA 2003 vg+ Wild One/My Minds Made Up Everest 19396 weak vg+	10
BOBBY RYDELL BOBBY RYDELL	Return to Sander/Marce Do Tou RCA 47-805 wp.s. act to work of wg/vg Into the Shadowi/Nasing Sum. Top Rank RA 2003 wg/ Mild Ome/Ny Minds Made Up Everest 1936 weak vge Old Black Megic/Don't Be Afraid Cameo 190 w/p.s. vg-/vg- Sws/Croovy Tonight Cameo 182 w/p.s. vg-/vg- Too Hoc Too Handie/1/11 Never Find Love Acto 611 vg-/vg-/vg-/vg-/vg-/vg-/vg-/vg-/vg-/vg-/	10
JINNY SINNAS TICO & THE TRIUMPH	Too Hot Too Handle/I'll Never Find Love Atco 6113 vg+ S Motorcycle/I Don't Believe Them Arco 815 David Gimen	10 12 20
TRASHNE2/ TRASHNEN	Bird Dance Beat/A-Bone Garrett GA-4003 vg+ Peppermint Nan/New Generation Garrett GA-4010	15 12
UNIQUES BOBBY VEE	I'm So Unhappy/It's Cot to Come Pride 5 red label, dj? (m- Stayin' In/More Than I Can Say Liberty 55296 w/o.s. www/www	60 12
BILL VELLINE VENTURES	Old Black Megic/Don't De Afraid Cameo 130 w/p.s. wg/vgy Sway/Croovy Tonish Cameo 132 w/p.s. wg/vgy Too Hot Too Handle/1'll Never Find Love Atoo 6113 wg/vgy Bitd Dance Beat/A-Bone Auv 435 Paul Stron nice vg Bitd Dance Beat/A-Bone Garrett CA-4003 wg/vgy Pappermint Han/Hev Generation Garrett CA-4003 vg/vgy Vis So UnAppy/Ic's Cot to Come Fride 5 red Label, dj7 wg Perfidiation Tin/Hore Than I Can Say Ves 1001 vg/vgy Wat:11 to D/Lawe He Alone Ves 1001 vg/vgy Ditzy Miss Lizzy/Siloe Doen Specials 5600 w/p.s. vg/vgy Diton No. 28 w/p.s. vg/vgi vg/vgi	200
LARRY WILLIAMS STEVIE WONDER	PerfidLa No Treeseasing Dolton No. 28 w/p.s. vg/weak vg- Dizzy Miss Lizzy/Slow Down Spscialty 626 w/p.s. ring wear vg/vg- Fingertips Part 14 2	25 15

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Here we have Letter "L" of our continuing list of cool rock, prog, folk and more' Keep checking out future issues of GOLDMINE for more! If you have old assues look back for previous letters' If you want a catalog A-L send a \$1 00 & we'll mail you one, or ask for a free one with your order! If you are online look in the winy! dept. of http://www.lastwastige.com for the list as seen in Goldmine! As alweys... your satifaction is guaranteed! We take pride in our grading, and consider it to be TRUE!

Listed as: ARTIST/Title/Label-date/info/Jacket grade/Vinvl grade/price

Listed as: ARTIST/Title/Label-date/info/Jacket grade/Vinyl grade/price
L.A. BULLETS/samcAVI '80/bzzare' to on Ed Cobbs label-they do Standells covers-which I beleve Ed owns the
nghts to'w o c & lears on cvr/GV6+%37
LA. GETAWAV/same/Ato: 71 Mvft bit promofesturing JOEL SCOTT HILL from CANNED HEAT JOHNNY
BARATA from The TURTLES & CHRIS ETHRIDGE from FLVING BURRTO Bras. Insert/promo
stars/VG+/VG+/7315
LAMBA Sign Of Change#Telmore 70/Finsco hspee folk rock group/promo stmp. vry sl jkt mg/VG+/VG+/315
LAMB/BCross Between/Vamer Bros 71 /Nvft JERRY GARC/L4/jnc: naser/VG+VG+/7312
LAMB/BCross Between/Vamer Bros 71 /Nvft JERRY GARC/L4/jnc: naser/VG+VG+/7312
LAMB/BCross Between/Vamer Bros 71 /Nvft JERRY GARC/L4/jnc: naser/VG+VG+/7312
LAMB/Brit/Messamic 74 /Jewsh folk-rock Duo/hytic mner til/VG+VG+/315
LAMB/B-Bit_VRift Rock//Wamer Bros 71 /Nvft JeRRY GARC/L4/jnc: naser/VG+VG+/315
LAMB/B-Bit_VRift Rock//Wamer Bros 71 /Nvft JeRRY GARC/L4/jnc: naser/VG+VG+/315
LAMB/B-Bit_VRift Rock//Wamer Bros 71 /Nvft I belgromo/solb twange filk rock/promo stkrs.
sl jst rg/VG+VG+/315
LAMB/B-Bit_Volf Rock//Wamer Bros 71 /Nvft I belgrom/solb / PV/VG+/315
LAMB/B-Bit_Volf Rock//VG+/36
LAMB/B-Bit_Volf Rock//VG+/36
LAMB/B-Bit_Volf Rock//VG+/36
LAMB/B-Bit_Volf Rock//VG+/36
LAMCASTER, JACK- RICK VAN DET LINDEN/Wild Connectons/Acrobal 79/UX i importiprog rock/VG+//5/320
LANCE_BR/Golin/ MarvAstanto: 72 grity rocker/gft/gforomo stkrs on cvr/VG+/VG+/310
LANCE/LANZ/Adam/Adamto 72 grity rocker/gft/gforomo stkrs on cvr/VG+/VG+/310
LANCE/AdaD/Adamto 72 grity rocker/gft/gforomo stkrs on cvr/VG+/VG+/310
LANCE/AdaD/Adamto 72 grity rocker/gft/gforomo stkrs on cvr/VG+/VG+/310
LANCE/Back/Mind of a Bound/hync inservisi/kit mg, promo stkrs on cvr/VG+/NG+/310
LANCE/Back/Mind of a Bound/hync inservisi/kit mg, promo stkrs on cvr/VG+/NG+/NS10
LANCE/BARD/Adamto/Lause/L2Mahil 72/WrK1kis asound/hync inservisi/kit mg, promo stkrs on cvr/VG+/NG+/NS10
LANCE/BARD/Adamto/Lause/L2Mahil 72/WrK1kis0

LAZARUS/same/Bearsville '71/Christeen folk rock tho produced by PETER YARROW/whill bill promolgifid All (it: mg/UG/V/G-Y812)
 LAZARUS/same/Amazon '70/Whit bill promol/Heavy southerm rock ranty/unpac/silledge wear/UG+NM/530
 LEAVES, THE/HY JoeMire Recordsul (all momol/Heavy southerm rock ranty/unpac/silledge wear/UG+NM/530
 LEAVES, THE/HY JoeMire Recordsul (all momol/Heavy southerm rock ranty/unpac/silledge wear/UG+NM/530
 LEAVES, THE/HY JoeMire Recordsul (all momol/Heavy southerm rock ranty/unpac/silledge wear/silledge wear

LELAMAD Intel 5 my Honter-Control Ruddah 87 orig (great psych/VG++/NH-/r820)
 LEMON PIPERS, THE/Jungle Marmalade/Buddah 52 orig (great psych/VG++/NE20)
 LEMON PIPERS, THE/Jungle Marmalade/Buddah 52 orig (great psych/VG++/NE20)
 LEMO, SAMUOMIAN MANA/Ancher Records 75/Unhown singer-songwrite with Eton-McCarthey sound/promo sitrs on cr///G++/820
 LEON & Multi-Mainami Mainami S9-70 Hawsaan folk ministrati rock duolync insert/edge wear & jitt wear/ vG-//QH20
 LEONABD, DEKER/Lemitaze/United Arbsts 74/MAN solo (psythidh/VG+/VG+/7510)
 LEONARD, DEKER/Lemitaze/United Arbsts 74/MAN solo (psythidh/VG+/VG+/7510)
 LEONUX SaMi-same/Merkaze/United Arbsts 74/MAN 40
 Dester Statistic PlaceRCVII 73/06 frock acoustic guital & beck-up, (accoplanhed picket/131 sm splt, sm sitr on cwi/VG-/RM4781
 LEONUX Keep The Fire Burmin/Captol-EMI 76/Nn Leecords 38/RA/CHAR-/YS10
 LeROUX/Legatol-EMI 80/U S: rockarudh/VG++/MK+/7310
 LeROUX/Keep The Fire Burmin/Captol-EMI 76/Nn His/7710
 LeROUX/Keep The Fire Burmin/Captol-EMI 76/Nn His/7710
 LeROUX/Keep The Trais 76/U K: guitar rocker- grity turnes/promo sitr., edge wear/VG+/NM /57
 LeVINE, MarkPrigmar Proceed Teint/MHM-Higutar rocker/VG+/NM488
 LESLEY, MIKE/Leming/Big Thee 76U K: geords 38/RA/CK+/VG+/NK37
 LGVINE, MarkPrigmar Proceed theat/MHM/Higutar rocker/VG+/NM4787
 LGVINE, MarkPrigmar Proceed theat/MHM/MK-250
 LIRRAKHVeignar MEROBarutie 720K
 LEVDEN ZARAsame/AMA 7516
 LIRRAKHVeignar Theatearutie 720K</l

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 LIGHTHOUSE/One Fine Manning/Evolution 71/07/04/W1/910
 LIGHTHOUSE/One Fine Manning/Evolution 72/gthd/dh/MA-VG-920
 LIGHTHOUSE/Som JD bay/Evolution 72/gthd/dh/MA-VG-920
 LIGHTHOUSE/Som JD bay/Evolution 72/gthd/dh/MA-VG-920
 LIGHTHOUSE/Som JD bay/Evolution 72/gthd/dh/MA/VG-910
 LIGHTHOUSE/Som JD bay/Evolution 72/gthd/dh/MA/VG-910
 LIGHTHOUSE/Som JD bay/Evolution 72/gthd/dh/MA/VG-910
 LIGHTHOUSE/Som JD bay/Evolution 72/gthd/dg/Gmma voluti agression-vary transendenta/gthd/VG++/NM/320
 LIMBUS 4M/addess/OF 70/grom satur/GG/MR/312
 LIMBUS 4M/addess/OF 70/grom satur/GG/MR/313
 LIMOUSINE/same/SF Records 72/scares hard rock gutafrymon satur/VG/MN/325
 LIMOUSINE/same/SF 27/Dutch bgh rock Ms Sweed/CU/G++/NW-730
 LIMDENBERG, UDOXA Dama Colling/Hard/Linker 76 German Introlog satur/VG/MN/325
 LIMOUSINE/same/SF Records 94/Botton Mass rockers with JOE PERRY on 11 hume/MM/MM/38
 LIMDENBERG, UDOXA Dama Colling/Hard/Linker 76 German Introlog satur/VG+M/M-730
 LIMDENBERG, UDOXA Dama Colling/Hard/Linker 94 Bi/Botton Mass rockers with JOE PERRY on 11 hume/MM/MM/38
 LIMDENBERG, UDOXA Dama Colling/Hard/Linker 91 bates young satur/Wo-MM/38
 LIMDENBERG

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 State
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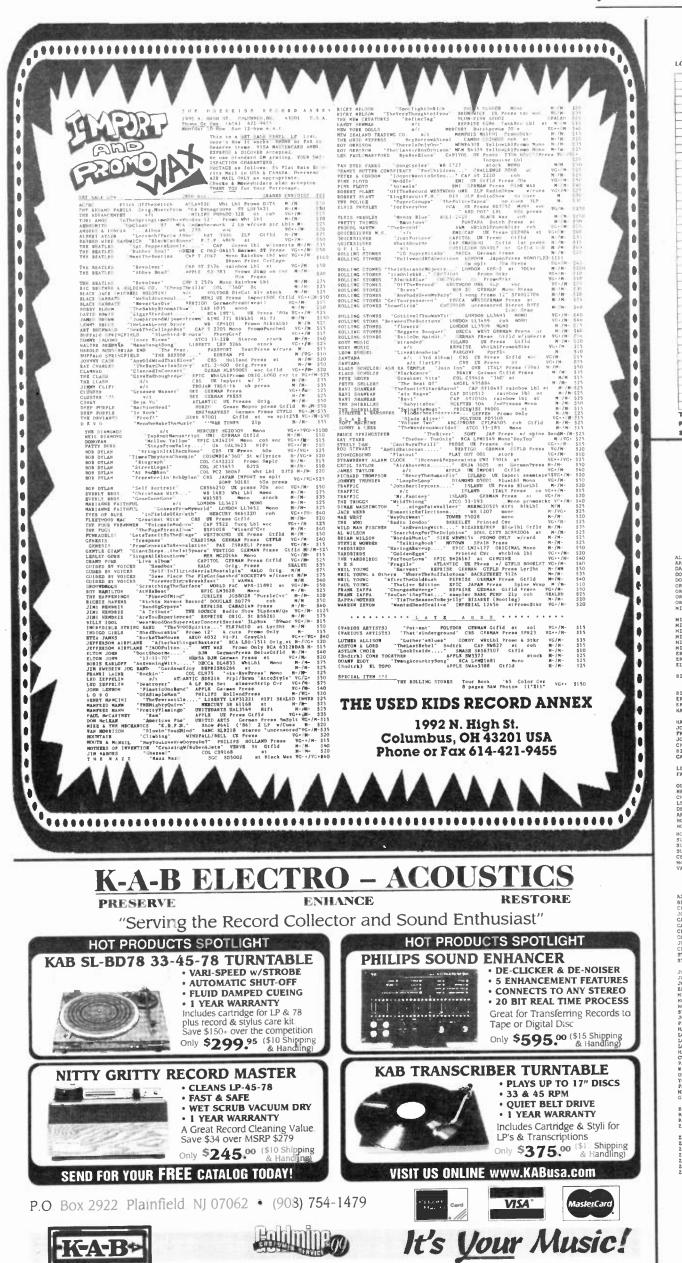


 KORT N RECORDS

 KARANA AND NAMES AND N

ROCK N RECORDS, PO BOX 3669, RAPID CITY, SD 57709-3669

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LOWEST NUP		OLLECTORS ALERT: EALED (SS) COLLECTORS	POSCES	
LAREL MPSL SS	ARTIST	TITLE BROTHERS & SISTERS	ED. #	009
MFSL SS	AVBRAGE WHITE BAND	AWB	131	45
MESL SS	BEACH BOYS	DIAMONDS & RUST SURFER GIRL	NA	75
MFBL SS MFBL SS	BEATLES BEATLES	SGT PEPPER'S LONELY REVOLVER	NA NA	100
MESL SS	BEATLES	HARD DAYS NIGHT	NA NA	100
MFSL SS	BEATLES	LET IT BE	NA	100
MFSL S3 MFSI 3S	BEATLES	HELP FOR SALE	NA I	100
MIPSL SS MIPSL 85	M Bloomfield, Cooper, Stills BRIC CLAPTON	SUPER SESSION ERIC CLAPTON	NA 51.5	50
MIPSL 95	JOE COCKER	SHEPPIELD STEEL	167	- 60 50
MESL SS MPSL SS	ALBERT COLLENS Collins, Cray, Copeland	SHOWDOWN	96 431	45
MPSL SS MESL SS	HANK CRAWPORD	SOUL OF THE BALLAD	75 NA	45
MIPSIL SS	Emerican, Lake and Petram	TREOGY	445	40
MESL SS	Baserson, Lake & Palmer PINK FLOYD	TARKUS ATOM HEART MOTHER	232	40
MPSLSS	BRINARD HERMAN BELLIE HOLIDAY	FANTASY FILM WORLD BODY AND SOUL	220	40
MPSL SS	JEPPERSON ADDILANE	CROWN OF CREATION	3,5%	- 48
MPSL SS	BB KDVG	Goodbye Yellow Brick Rd	171	45
MPSL SS MPSL SS	KOHIN LENINON Massbattan Transfor	EXTENSIONS	NA 156	75
MIFSL SS	DOB MARLEY WALLERS	EXODUS	244	41
MPSL 55 MPSL 55	JOHN MAYALL	THE BLUES ALONE	119 198	- 48
MIFSIL 6S	Modern Jazz Quartel Medern Jazz Q/Sorey Rol	BLUES/CARNEGIE HALL MUSIC INN	457	44
MESL PO	MOODY BLUES	Days of Future Passed	NA	75
MPSL SS	MUODY BLUES Gurry Mulligav/Taul Denn.	Every Good Boy Deserves . BLUES IN TIME	218	51
MIPEL SS	Somey Terry/Brownie McG TRAPPIC	SONNY & BROWNIE	10	3
MFSL SS	VAJUOUS	Low Sperk of High Heeled The Blues- real summit mit	HA COB	5
MFSL SS	RICK WAKEMAN MUDDY WATERS	Journey to the Center Earth FOLK SINGER	699	4
THE VINYL	VAULT- 120 STATE	AVE NB-#119-OLYMPI	, WA 96	1301
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ASH	ER MILLER 25 LINE	AEAN ST., CAMBRIDGE, FAX (617)492-9084	, MA 021	18
	E-mall:	ashermill@aol.com 2 weeks after cover Date		
0	AUCTION. ENDS	TIFIED SHIPPING & HANDI	NDICATED. .ING EXTRA	
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ALBERT AYLER, ART BLAKEY	ETC. NEW YORK EYE & I FREEDON RIDER MONO NY	JALZ EAR CONTROL ORIG ESP 101: (, USA 101 BN 415	6 NM 6 VG+4	VG+N
		EAR CONTROL ORIG ESP 101 (JUSA 1b1) BN 415 BN 415 50 1b1 COL 212' DN 422 D NY USA 1b1 BN 422 SN 422		VG+N N- N NH N /G++H
DON CHERRY O	COMPLETE COMMUNION MORE MPHONY FOR IMPROVISER: UN THIS IS OUR MUSIC)	LAR CONTROL ORIG ESP 101 r, USA 1b1 BN 415. 50 1b1 COL 212. 50 1b1 SU 415. 50 1b1 SU 422. 5 1b1 BN 422. 5 Liberty 1b1. PROMO 80. 60HO. White Fan ATL 135.	62.67 H V 3 NPH V 8 NPH V	VG+M M- M MM M /G++M /G++M /M M
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DON CHERRY (DON CHERRY 5: ORNETTE COLEM ORNETTE COLEM ORNETTE COLEM NILES DAVIS , MILES DAVIS	CAPPLETE COMPUNION HORE IMPHONY FOR IMPROVISER. UN THIS IS OUR NUSIC I UN GOLDEN CIRCLE VOL. UN GOLDEN CIRCLE VOL. AT CARNEGIE HALL 6-9YE JACK JOUNSON 0816	LAR CONTROL ORIG ESP 101 (JSA 16) BN 415 50 161 BN 415 50 161 CON 222 51 164 CON 200 164 CON	5 VG+4 42.47 M 3 3 NM 1 8 NM 1 5 NM 1 5 NM 1 5 NM	VG+N N- N NH N /G++H /G++H /G++H /H H NH H NH H
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15 BEATLES 16 BEATLES	CAN'T BUY ME LOVE/YOU CAN'T FROM ME TO YOU	M-	RP 5114 RP 5015	10	UK 7" UK 7"
17 BEATLES 18 BEATLES	GET BACK/DON'T LET ME DOWN	M-	RP 5777	10	UK 7"
19 BEATLES	HELLO GOODBYEA AM WALRUS HELPA'M DOWN	M- M-	RP 5655 RP 5305	10	UK 7" UK 7"
20 BEATLES 21 BEATLES	HEY JUDE/REVOLUTION I FEEL FINE/SHE'S A WOMAN	M	RP 5722 RP 5200	10	UK 7" UK 7"
22 BEATLES	I WANT TO HOLD YOUR HAND	M	RP 5084 RP 5675	10	UK 7"
23 BEATLES 24 BEATLES	LADY MADONNA/INNER LIGHT LET IT BE/YOU KNOW MY NAME	M- M-	RP 5675 RP 5833	10	UK 7" UK 7"
25 BEATLES	LOVE ME DO/P.\$ 1 LOVE YOU	M-	RP 4949	10	UK 7"
26 BEATLES 27 BEATLES	PAPERBACK WRITER/RAIN PLEASE PLEASE ME	M- M-	RP 5452 RP 4983		UK 7" UK 7"
28 BEATLES 29 BEATLES	SGT PEPPER'S LONELY SHE LOVES YOU/YLL GET YOU	M-/M-	SEAX-11840 RP 5055		US LP UK 7"
30 BEATLES	SOMETHING/COME TOGETHER	M- M	RP 5814		UK 7
31 BEATLES 32 BEATLES	SOUVENIR OF THEIR visit to america STRAWBERRY FIELDS/PENNY lane	M	VJEP 1-803 RP 5570	20	US 7" UK 7"
33 BEATLES	WE CAN WORK IT OUT	M.	DD 5160	10	UK 7"
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36 BEATLES	YESTERDAY AND TODAY	64	NO #	35	CHICAGO CONVENTION LP
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42 BOWIE, DAVID 43 CAPTAIN SENSIBLE	LOVING THE ALIEN STOP THE WORLD	M-	EAP 195	15	UK SHAPED DISC UK 12" SINGLE
44 CARS	MY BEST FRIEND'S GIRL	M-	CAPP 4 K 12301	10	UK 7
45 CLASH, THE 46 CROSBY BING	ROCK THE CASBAH WHITE CHRISTMAS	м.	A11 2479 BINGP 1		UK 7" UK 7"
47 CULTURE CLUB	OO YOU REALLY WANT TO hurl me	м.	V8Y 518	15	UK 7"
48 DURAN DURAN 49 FARNER, MARK	THE REFLEX MONUMENTAL FUNK	M- \$8	SEAX-12352 LE-7401	15	US 12" SINGLE US LP, QUADICO, STKR
50 FOX, SAMANTHA	DO YA DO YA	M-	LE-7401 FOXY S 2 FOXY S 7	15	UK 12" SINGLE UK 12" SINGLE
51 FOX, SAMANTHA 52 FOX, SAMANTHA	I PROMISE YOU NAUGHTY GIRLS	M- M-	FOXY 8 7 FOXY 8 9		UK 12" SINGLE UK 12" SINGLE
53 GO GO'S 54 HARRISON, GEORGE	WE GOT THE BEAT WHEN WE WAS FAB	M- M-	IR 8001 W 8131 TP	10	US 7", #03263
55 HOLLY, BUDDY	BUDDY HOLLY	M	AR-30008	10	UK 12" SINGLE DENMARK LP, IN COLOR
56 HOLLY BUDDY 57 IRON MAIDEN	GREATEST HITS THE CLARVOYANT	M- M-	AR-30017 EMP 79	10	DENMARK LP UK SHAPED DISC
\$8 JACKSON, JOE	REAL MEN	M-	AMS 8231	10	UK 7°
59 JACKSON, MICHAEL	THRILLER	M-M-	28-3P-455	50	JAPANESE LP WIOBINSER
60 JACKSON/McCARTNEY 61 JACKSONS	WALK RIGHT NOW	M-	EPCA 11-2729 EPCA 11 1294	15	UK 7"
63 JETHRO TULL	GOLD BROADSWORD & THE BEAST		CYL1-3383 CH6P 2619	10	US LP UK 7"
ON JEIT, JOAN	I LOVE ROCK N ROLL	M-	EPC 11-86686	20	UKLP
65 JOHN, ELTON 66 JOHN, ELTON	EMPTY GARDEN SAD SONGS	M-	XPPIC77 PHPIC 7	15	UK 7" UK HAT SHAPED DISC
67 JOURNEY	DON'T STOP BELIEVIN	M-	CBS 11 1728	15	UK 12" SINGLE
68 LAUPER, CYNDI 89 LAUPER, CYNDI	CHANGE OF HEART TIME AFTER TIME	M- M-	CYNDIP1 WA 4290	10 25	UK 7" UK 7"
70 LAUPER, CYNDI 71 LENNON, JOHN	WHAT'S GOING ON MILK AND HONEY	M- M-	CYN P 1	10	UK 7*
72 LONDON, JULIE	CRY ME A RIVER	М-	POLH P5 PE 5004		UK LP UK 7"
73 MANIC STREET PREA 74 MATHISAWILLIAMS	THE HOLY BIBLE THAT'S WHAT FRIENDS ARE FOR	M- 88	477421	15	UK LP US PROMO LP,W/STICKER
75 McCARTNEY, P AVINGS	BAND ON THE RUN	M-M-	JC 35435 SEAX-11901	25	USLP
78 MEAT LOAF 77 MOODY BLUES	DEAD RINGER FOR LOVE TALKING OUT OF TURN	M M-	EPCA 11-1097 THPD 29	10	UK 7" UK 7"
77 MOODY BLUES 78 MOTLEY CRUE 79 MOTLEY CRUE	HELTER SKELTER SMOKIN IN THE BOYS ROOM	M-	60385-1	50	US 12" W/POSTER
OU MURPHIT, EDURE	COMEDIAN	M- M-	EKR16TP 9C9-39151	18 15	UK SHAPED DISC US LP, CBS
81 NEWTON-JOHN, OLIVIA 82 NEWTON-JOHN, OLIVIA	DEEPER THAN THE NIGHT	M-	PIC845-1810	35	US PROMO 7" W/INBERT
83 NUMAN, GARY	THE PLAN	M-M-	JAT P 195 BEGA 55	15	UKLP
84 PARTON, DOLLY 85 PARTON, DOLLY	GREAT BALLS OF FIRE GREAT BALLS OF FIRE	M-/M- 85	CPL1-3413 CPL1-3413	15	US LP, RCA PROMO STAMPED, US RCA
85 PARTON, DOLLY 86 PERKINS, CARL 87 PETTY, TOM	CARL PERKINS REFUGEE	M- M-	AR-30016 MCAP 778	10	DENMARK LP
88 POLICE	EVERY BREATH YOU TAKE	M-	ANX 117 AMP 127	10	UK 7- UK 7-
89 POLICE 90 PRESLEY, ELVIS	WRAPPED AROUND YOUR FINGER LEGENDARY PERFORMER VOL 3	M-	AMP 127 CPL1-3078	15	UK 7" UK 7", STING PHOTO RCA LP
91 PREBLEY, ELVIS	THE ELVIS MEDLEY	M-	RCAP 1028	10	UK 7=
12 PRINCE 93 RICHIE, LIONEL	LITTLE RED CORVETTE HELLO	M-	WB 20129 PR139		US 7" US PROMO 12"
94 ROLLING STONES 95 ROXY MUSIC	BROWN SUGAR MANIFESTO	M-	SUGAR P18	25	UK PANTS SHAPED
98 RUSH	HEMISPHERES	68	BRP-1300	25	UK LP ÇC, US LP
97 SCORPIONS 98 SEGER, BOB	BIG CITY NIGHTS STRANGER IN TOWN		HARP 5231 SEAX-11904	10	ÚK 12° SINGLE US LP
99 SLADE	INTERVIEW	M-	SLADE 1	10	UK 7°
100 SOUNDTRACK 101 SPRINGSTEEN, BRUCE	FLASHDANCE DANCING IN THE DARK	M-/M-	308-168 WA 4436	40	JAPANEBE LP W/OB/BOOK UK CAR SHAPED DISC
102 STRANGLERS	DREAMTIME	M-	EPC 11 28648	15	UK LP W/8TICKER
103 strawberry shortcake 104 STREISAND, BARBRA	AND HER FRIENDS EMOTION	85 M-	KPD 6002 9C9-39909	15	US LP, KID STUFF RECORDS
105 STREISAND, BARBRA 106 SURVIVOR	THE WAY HE MAKES ME FELL EYE OF THE TIGER		A369-1791	35	US PROMO 12"
107 SYLVESTER	STARS	M-/M-	8CFA11-2411 F.P. 59470	30	FRENCH LP
108 THOMPSON TWINS 109 THOMPSON TWINS	HOLD ME NOW SISTER OF MERCY	M- M-	TWIPD 2 TWISD 5	10	UK 7" UK SHAPED DIBC
110 TIFFANY	RADIO ROMANCE	M-	THE TP 5	10	UK 12" SINGLE
111 TOTO 112 TOTO	AFRICA HOLD THE LINE	M-	NO NUMBER 288-165008		US SHAPED DISC
113 TOTO	ROSANNA/AFRICA	M-	OC8-38585	18	US SHAPED DISC
114 TOTO 115 WALT DISNEY	TOTO MUSICAL SOUV OF MAGIC KING	M-	36317 W-2		US LP VS LP
116 WELCH, BOB	FRENCH KISS WHO ARE YOU	M-/M-	ST-11063	15	US LP
118 WILLIAMS, DENIECE	NECY	M-/M-	A889-1432	20	CC, US LP US PROMO LP
119 WILLIAMS, JOHN 120 WILLIAMS, JOHN	E.T SUPERMAN R	M- M-	MCAP 800 K17778		UK 7* UK 7*
121 YELLO	I LOVE YOU				UK 7" WITH 3D GLASSES
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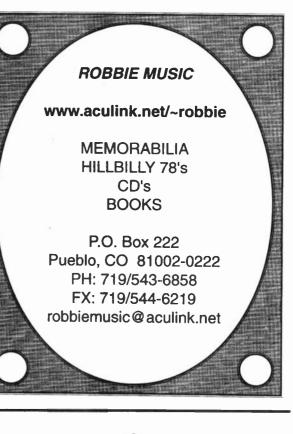
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PINK FLOYD	SYD BARRETT "CRAZY DIAMOND" PINK VINYL EP WIPIC BLV	US UK	\$15.00 \$20 90
QUEEN	FIRST EP-BIONED BY ALL 4 EXTREMELY RAREHUMI	UK	\$450.00 \$10.00
QUEEN SPECTOR PHIL	FLASH/FOOTBALL FIGHT W/PIC SLEEVE	UK	\$12.00 \$35.00
SPRINGSTEEN,BRU	FRE(WITH&WITHOUT SPOKEN INTRO) WHITE LABEL PROMO FADE AWAY STERED WHITE LABEL PROMO	PROMO	\$20.00 \$20.00
SPRINGSTEEN,BRU	WAR(WITH&WITHOUT SPOKEN INTRO) WHITE LABEL PROMO COVER ME STERED WHITE LABEL PROMO	PROMO	\$20.00
SPRINGSTEEN, BRU	BRILLANT DISGUSE STEREO WHITE LABEL PROMO BADLANDS MONOS STEREO WHITE LABEL PROMO	PROMO	\$20.00
SPRINGSTEEN.BRU	TUNNEL OF LOVE STEREO WHITE LABEL PROMO TUNNEL OF LOVE STEREO WHITE LABEL PROMO TUNNEL OF LOVE STEREO WHITE LABEL PROMO W/P/C SLEEVE	PROMO	\$20.00
SPRINGSTEEN, BRU	CLARENCE CLEMONS YOU'RE A FRIEND OF MINE WHITE LABEL MOTHER MONO/STERED WHITE LABEL PROMO	PROMO	\$15.00
STREIBAND,BARBR	LEFT IN THE DARK (WITHS WITHOUT SPOKEN INTRO)WHITE LAS WOMAN IN LOVE STEREO WHITE LABEL PROMO		\$20.00
STREISAND.BARBR	THE WAY HE MAKES ME FEEL STEREO WHITE LABEL PROMO W/NEI, DIAMOND YOU DON'T BRING ME FLOWERS MONO/STERE	PROMO	\$20.00 \$20.00
STREISAND, BARBR	W/BARRY GIBB GUILTY STEREO WHITE LABEL PROMO	PROMO	\$20.00 PRICE
SPECIAL OFFER OF ABBA ABBA	SUMMER NIGHT CITY SHEET MUSIC WABBA ON THE COVER DANCING QUEEN SHEET MUSIC WABBA ON THE COVER	US US	\$10.00 \$10.00
AC/DC BEACHBOYS	LET'S GET IT UP SHEET MUSIC W. AC/DC ON THE COVER DEATH OF DENNIS WILSON PEOPLE MAGAZINE JAN.16,1984	US	\$10.00
BEATLES	REAL LOVE SHEET MUSIC WIBEATLES ON COVER FREE AS A BIRD SHEET MUSIC	UK	\$12.00 \$10.00
BLUES BROTHERS	RUBBER BISCUT SHEET MUSIC WIBELUSHIAAKYROD ON COVE ROLLING STONE MAGAZINE 2/22/79	US	\$10.00
BOX TOPS	THE LETTER SHEET MUSIC WITHE GROUP ON THE COVER WELCOME ME LOVE - SHEET MUSIC FROM 1969	U8 U8	\$10.00
CARPENTERS	YOU SHEET MUSIC WITH THE CARPENTERS ON THE COVER I NEED TO BE IN LOVE SHEET MUSIC WAICH&KAREN ON COVER	US US	\$10.00
	THEME FROM DR KILDARE-3 STARS WILL SHINE -SHEET MUSIC WAIT SHEET MUSIC WURMINY ON THE COVER	US	\$10.00
COBAIN,KURT DARIN,BOBBY	HIS LAST DAYS PEOPLE MAGAZINE 4/25/94 (SMALL TEAR CVR) THE GIRL WHO STOOD BESIDE ME SHEET MUSIC W/BOBBY ON C	US	\$15.00
DARIN,BOBBY DEEP PURPLE	THE LADY CAME FROM BALT SHEET MUSIC WISOBBY ON CVR A COLLECTION OF SONGS FROM THEIR ALBUMS-MUSIC FOLIO	US	\$10.00 \$15.00
DENVER,JOHN	CASHBOX MAGAZINE SEPT.37,1976 SANCTUARY SHEET MUSIC W/DION & HIS WIFE ON COVER	US	\$15.00
DYLAN,BOB	RAINY DAY WOMEN #12 & 35 SHEET MUSIC WDYLAN ON COVER ONE OF US MUST KNOW SHEET MUSIC WDYLAN ON THE COVER	US	\$10.00 \$10.00
DYLAN,BOB DYLAN,BOB	JUST LIKE A WOMAN SHEET MUSIC W/DYLAN ON THE COVER	US	\$10.00
DYLAN,808 DYLAN,808	LAY, LADY, LAY SHEET MUSIC W/DYLAN ON THE COVER LEOPARD-SKIN PILL-BOX HAT SHEET MUSIC W/DYLAN ON COVE		\$10.00
DYLAN,BOB DYLAN,BOB	TONIGHT I'LL BE STAYING HERE WITH YOU SHEET MUSIC W/PS EUROPE 7/7/94 W/SANTANA PROGRAM, TICKET STUB & POSTER	UK	\$206.00
EDMUND8,DAVE ELO	I HEAR YOU KNOCKING-SHEET MUSIC W/PICTURE COVER CASHBOX MAGAZINE FEB.21,1976	US US	\$10.00 \$10.00 \$10.00
ELO FLEETWOODS	TELEPHONE LINE SHEET MUSIC W/PIC COVER MR BLUE SHEET MUSIC (SMALL TAPE ON CVR IN SPINE)	US	\$10.00 \$10.00 \$15.00
FREDDY & DREAME FRIENDS	YOU WERE MADE FOR ME - SHEET MUSIC SLIGHT TARE AT TOP PEOPLE MAGAZINE ALL ABOUT FRIENDS 4/17/85	US US US	\$10.00
FRIEND8 FRIEND8	PEOPLE MAGAZINE MATTHEW PERRY \$/25/95 PEOPLE MAGAZINE COURTNEY COX 1//27/96	US US	\$10.00
GARLAND, JUDY GARLAND, JUDY	BE A CLOWN SHEET MUSIC W/JUDY & GENE KELLY ON COVER WAIT AND SEE SHEET MUSIC	US PROMO	\$10.00
	PROMO CARD 8.5"X11" FOR GYPSYS ALBUM ON CAPITOL 3 THERE'S A KIND OF HUSH SHEET MUSIC W/PIC COVER	US	\$10.00 \$10.00
AN,JANIS JAMES,TOMMY	CASHBOX MAGAZINE SEPT.20,1975 SWEET CHERRY WINE SHEET MUSIC W/PIC COVER CAPTURE THE MOMENT SHEET MUSIC W/OROUP ON THE COVER	UB	\$10.00
JAY & AMERICANS JAY & AMERICANS	THIS MAGIC MOMENT SHEET MUSIC	U8 U8	\$10.00
JOEL,BILLY JOPLIN, JANIS	NEW YORK STATE OF MIND SHEET MUSIC WIBILLY ON COVER GET IT WHILE YOU CAN SHEET MUSIC WIJANIS ON COVER DOWN ON ME SHEET MUSIC WIJANIS ON THE COVER	US US	\$10.00
JOPLIN, JANIS JUDOS	DOWN ON ME SHEET WUSIC WJANKS ON THE COVER PEOPLE MAGAZINE \$22/98 SHE IS STILL A MYSTERY TO ME SHEET MUSIC WGROUP COVER	US	\$10.00 \$10.00
LOVIN' SPOONFUL LOVIN' SPOONFUL	RAIN ON THE ROOF SHEET MUSIC WIPHOTO OF GROUP ON COV		\$10.00
LOVIN' SPOONFUL MANFRED MANN	SUMMER IN THE CITY SHEET MUSIC WPHOTO OF GROUP BUNDED BY THE LIGHT SHEET MUSIC WIGROUP ON THE COVER	t US	\$10.00 \$10.00
MANFRED MANN	MIGHTY QUINN(THE ESKIMO)SHEET MUSIC WIGROUP ON COVER MY NAME IS JACK SHEET MUSIC WIGROUP ON COVER CASHBOX MAGAZINE AUG.9.1975	US	\$10.00
MARLEY,808 MARLEY,ZIGGY	JAHMEKYA PROMO FLAG	PROMO	\$7.50
MASH McCARTNEY,PAUL	PEOPLE MAGAZINE HOT LIPS LORETTA SWIT 3/12/79 FLAMING PIE PROMO PIN STANDING STONE PROGRAM 14 OCTOBER 1997	PROMO	\$16.00 \$30.00
McCARTNEY, PAUL McCARTNEY, PAUL	STANDING STONE PROGRAM IS OF TOBER 1997 LINDA MCCARTNEY 1998 CALENDAR SPECIAL LTD ED #189 FRAMED LITHO PROMO GIFT FROM	UK	\$20.00 \$450.00
NCCARTNEY, PAUL	PAUL & LINDA TO CAPITOL EXECUTIVES	PROMO	\$75.00
McCARTNEY, PAUL McLEAN, DON	FLAMING PIE PRESS KIT W3 PHOTOS, DISCOGRAPHY&MORE CASTLES IN THE AIR BREET MUSIC WOON ON THE COVER	UB	\$10.00 \$12.00
MIDLER, BETTE	E LIVING ON MY OWN SHEET MUSIC W/FREDDIE ON COVER ROLLING STONE MAGAZINE 12/13/79 RUDE ,Y SEE-SAW SHEET MUSIC W/GROUP ON COVER	US	\$10.00 \$10.00
MOODY BLUES NELSON,RICKY	TRAVELIN' MAN SHEET MUSIC WIPHOTO OF RICKY ON COVER TELL IT LIKE IT IS SHEET MUSIC WIPHOTO OF RICKY ON COVER	US US	\$10.00 \$10.00
NEVILLE, AARON ONO, YOKO	VALKING ON A MINICE - FOR JOHN SHEET MUSIC V LEAVING ON A JET PLANE SHEET MUSIC WIGROUP ON COVER	US US	\$10.00
PREBLEY,ELVIB	GIVE ME THE RIGHT SHEET MUSIC WELVIS ON COVER		
PRESLEY, ELVIS PRESLEY, ELVIS	ANNARA TAMOS REVERAAS CARD UNION DEDI BARENIN	US	\$10.00 \$10.00
PRESLEY,ELVIS	SAHARA TAHOE BEVERAGE CARD (UNFOLDED) RAREHIII I FEEL THAT I'VE KNOWN YOU FOREVER SHEET MUSIC W/ELVIS	PROMO US	\$10.00 \$19.00 \$20.00 \$10.00
	SAMARA TAMOE BEVERAGE CARD (UMFOLDED) RAREITS I FEEL THAT TYE KNOWN YOU FOREVER SHEET MUSIC WELVIS ISLAND OF LOVE SHEET MUSIC WELVIS ON COVER I GOT LUCKY SHEET MUSIC WELVIS ON COVER	PROMO US US	\$10.00 \$10.00 \$20.00 \$10.00 \$10.00 \$10.00
PRESLEY,ELVIS	SAHARA TANCE BEVERADE CARD (UNIFOLDED) RARRITID I FELE THAT TVE KNOWN YOU FOREVER SHEET MUSIC WELVIS BLAND OF LOVE SHEET MUSIC WELVIS ON COVER I GOT LUCKY SHEET MUSIC WELVIS ON COVER IN YOUR ARIES SHEET MUSIC WELVIS ON COVER I WANT YOU WITH ME SHEET MUSIC WELVIS ON COVER	PROMO US US US US	\$10.00 \$10.00 \$20.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00
PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY,ELVIS	AAAARA TANOE BEVERADE CARD (UNIFOLDED) RARRITID I FEEL TNATOVE KNOWN YOU FOREVER SHEET MUBIC WELVIS BLAND OF LOVE SHEET MUBIC WELVIS ON COVER I GOT LUCKY SHEET MUBIC WELVIS ON COVER IN YOUR ARMS SHEET MUBIC WELVIS ON COVER IQMAT YOU WITH ME SHEET MUBIC WELVIS ON COVER GOOD LUCK CHARMS SHEET MUBIC WELVIS ON COVER I GOT A FELLING IN MY SOOY SHEET MUBIC WELVIS ON COVER I GOT A FELLING IN MY SOOY SHEET MUBIC WELVIS ON COVER	PROMO US US US US US US	\$10.00 \$10.00 \$20.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00
PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY,ELVIS	AAAARA TANOE BEVERADE CARD (UNIFOLDED) RARREITI I FEEL THAT TVE KNOWN YOU FOREVER BHEET MUBIC WELVIG BLAND OF LOVE BHEET MUBIC WELVIG ON COVER I GOT LUCKY SHEET MUBIC WELVIG ON COVER I WOUR ARRES BHEET MUBIC WELVIG ON COVER I WANT YOU WITH MIE BHEET MUBIC WELVIG ON COVER GOOD LUCK CHARM SHEET MUBIC WELVIG ON COVER I GOT A FEELMONG IN Y BOO'S BHEET MUBIC WELVIG ON COVER ONAL Y BLUEVE SHEET MUBIC WELVIG ON COVER ONG LOUG ULOES SHEET MUBIC WELVIG ON COVER ONG CAN YOU LOES SHEET MUBIC WELVIG ON COVER	PROMO US US US US US US US	\$10.00 \$10.00 \$20.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00
PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY,ELVIS	AAAARA TANOE BEVERADE CARD (UNIFOLDED) RARBEITI I FEEL TNAT TVE KNOWN YOU FOREVER BHEET MUSIC WELVIS BLAND OF LOVE BHEET MUSIC WELVIS ON COVER I GOT LUCKY SHIET MUSIC WELVIS ON COVER I WOUR ARIES BHEET MUSIC WELVIS ON COVER I WAAT YOU WITH ME HIET MUSIC WELVIS ON COVER I GOT A FEELING IN MY GODY SHEET MUSIC WELVIS ON COVER ONG Y BELIEVE SHEET MUSIC WELVIS ON COVER ONG Y BELIEVE SHEET MUSIC WELVIS ON COVER PATCH IT UP SHEET MUSIC WELVIS ON COVER PATCH IT UP SHEET MUSIC WELVIS ON COVER I GA MATTER OF TIME SHEET MUSIC WELVIS ON COVER	PROMO US US US US US US US US US	\$10.00 \$10.00 \$20.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00
PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY,ELVIS	BALARA TANOE BEVERADE CARD (UNFOLDED) RARRIND I FEEL TAIT TVE KNOWN VOU FOREVER BAUET MUSIC WELVIS ISLAND OF LOVE SHEET MUSIC WELVIS ON COVER IN YOUR ARMS SHEET MUSIC WELVIS ON COVER IN YOUR ARMS SHEET MUSIC WELVIS ON COVER IN YOUR ARMS SHEET MUSIC WELVIS ON COVER I GOT LUCKY SHEET MUSIC WELVIS ON COVER I GOT A FEELING IM IN SOO'S SHEET MUSIC WELVIS ON COVER I GOT A FEELING IM IN SOO'S SHEET MUSIC WELVIS ON COVER I GOT A FEELING IM IN SOO'S SHEET MUSIC WELVIS ON COVER I GOT A FEELING IM SOO'S SHEET MUSIC WELVIS ON COVER I GOT A FEELING IM SOO'S SHEET MUSIC WELVIS ON COVER I GOT A FEELING IM SOO'S SHEET MUSIC WELVIS ON COVER I GOT A SHEET MUSIC WELVIS ON COVER STRANGER IN THE CROWD SHEET MUSIC WELVIS ON COVER STRANGER IN THE CROWD SHEET MUSIC WELVIS ON COVER STRANGER IN THE CROWD SHEET MUSIC WELVIS ON COVER I GOT HOES ON CHRISTIANS DAY SHEET MUSIC	PROMO US US US US US US US US US US	\$10.00 \$10.00 \$20.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00
PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY,ELVIS PRESLEY,ELVIS	AAAARA TANOE BEVERADE CARD (UNIFOLDED) RARREITI I FEEL TAN TVIE KNOWN VUD FOREVER BHEET MUSIC WELVIS ISLAND OF LOVE SHEET MUSIC WELVIS ON COVER I GOT LUCKY SHEET MUSIC WELVIS ON COVER II VOUR ARIES SHEET MUSIC WELVIS ON COVER II WANT YOU WITH ME SHEET MUSIC WELVIS ON COVER I GOT A FEELING IN MY SOOP SHEET MUSIC WELVIS ON COVER I GOT A FEELING IN MY SOOP SHEET MUSIC WELVIS ON COVER HOW CAN YOU LOSE SHEET MUSIC WELVIS ON COVER HOW CAN YOU LOSE SHEET MUSIC WELVIS ON COVER PATCH IT UP SHEET MUSIC WELVIS ON COVER PATCH IT UP SHEET MUSIC WELVIS ON COVER WHERE DID THEY GOLOND SHEET MUSIC WELVIS ON COVER WHERE DID THEY GOLOND SHEET MUSIC WELVIS ON COVER IF GET HOME ON CHRISTMAS DAY SHEET MUSIC FI CIT HOME ON CHRISTMAS DAY SHEET MUSIC HOLLY LEAVES AND CHRISTMAS THEES MUSIC	PROMO US US US US US US US US US US US US US	\$10.00 \$10.00
PRESLEY, EL VIS PRESLEY, EL VIS	BALARA TANOE BEVERADE CARD (UNFOLDED) RARREND I FEEL TAIT VIE KNOWN VOU DOREVER RAHEET MURIC WELVIS ISLAND OF LOVE SHEET MURIC WELVIS ON COVER IN YOUR ARUS SHEET MURIC WELVIS ON COVER IN YOUR ARUS SHEET MURIC WELVIS ON COVER OGOO LUCK CANNE SHEET MURIC WELVIS ON COVER I GOT A FELLING IM IN SOO'S SHEET MURIC WELVIS ON COVER I GOT A FEELING IM IN SOO'S SHEET MURIC WELVIS ON COVER ONLY SELEVES BHEET MURIC WELVIS ON COVER TASA MATTER OF TIME SHEET MURIC WELVIS ON COVER I GOT A FEELING IM IN SOO'S SHEET MURIC WELVIS ON COVER TASA MATTER OF TIME SHEET MURIC WELVIS ON COVER STRANGER IN THE CROWD SHEET MURIC WELVIS ON COVER STRANGER IN THE CROWD SHEET MURIC WELVIS ON COVER I GET HORE ON CHRISTING STRANS THEES SHEET MURIC TOLLING STRANS DAY SHEET MURIC CLL BE HOBEC ON CHRISTING STRANS THEES MURIC MURIC TO WONT SEEL MURIC WRANG DAY SHEET MURIC TU WONT SEEL MURIC CHRISTING STRANS THEET MURIC TU NOONT SEEL MURIC WRANG NY TOUR SHEET MURIC TU NOOT SEEL MURIC CHRISTING STRANS THEES MURIC TURGE TO MURIC DI CORRENTING STRANS THEES MURIC TOURS TO WONT SEEL MURIC WRANG DAY SHEET MURIC TU NOOT SEEL MURIC WRANG WAY TOUR SHEET MURIC TU NOOT SEEL MURIC CHRISTING STRAS THEES MURIC TURGE TO NOT SEEL MURIC CHRISTING STRAS THEES MURIC TU NOOT SEEL MURIC WAS DAY SHEET MURIC TU NOOT SEEL MURIC WAS DAY SHEET MURIC	PROMO US US US US US US US US US US US US US	\$10.00 \$10.00 \$20.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00 \$10.00
PRESLEY, EL VIS PRESLEY, EL VIS	AALARA TANOE BEVERADE CARD (UNIFOLDED) RARREITI I FEEL TAAT TVE KNOWN VOU DOREVER BANET MUSIC WELVIS ISLAND OF LOVE SHEET MUSIC WELVIS ON COVER IN YOUR ARIES SHEET MUSIC WELVIS ON COVER IN YOUR ARIES SHEET MUSIC WELVIS ON COVER IN YOUR ARIES SHEET MUSIC WELVIS ON COVER OCO LUCK CHARM SHEET MUSIC WELVIS ON COVER I GOT LICKY E HEET MUSIC WELVIS ON COVER I GOT A FEELING IM IT SOOT SHEET MUSIC WELVIS ON COVER I GOT A FEELING IM IT SOOT SHEET MUSIC WELVIS ON COVER I GOT A FEELING IM IT SOOT SHEET MUSIC WELVIS ON COVER I GOT A FEELING IM IT SOOT SHEET MUSIC WELVIS ON COVER I GOT I GUT KORK SHEET MUSIC WELVIS ON COVER I GOT I GUT KORK SHEET MUSIC WELVIS ON COVER I GET HOSE CON CHIEST MUSIC WELVIS ON COVER I GET HOSE ON CHIEST MUSIC WELVIS ON COVER I GET HOSE ON CHIESTING IN WELVIS ON COVER I WONT ZEEM LIKE CHRISTING WITHOUT VOUS SHEET MUSIC I'WONT ZEEM LIKE CHRISTING WITHOUT VOUS SHEET MUSIC I'WONT ZEEM LIKE CHRISTING WITHOUT VOUS SHEET MUSIC I'WONT ZEEM LIKE CHRISTING WITHOUT VOUS SHEET MUSIC I'L BE HOSE ON CHRISTING WITHOUT VOUS SHEET MUSIC I'WONT ZEEM LIKE CHRISTING WITHOUT VOUS SHEET MUSIC I'NOUT ZEEM LIKE CHRISTING WITHOUT VOUS SHEET MUSIC I'L BHOSE ON CHRISTING WITHOUT VOUS WUZER MUSIC I'NOUT ZEEM LIKE CHRISTING WITHOUT VOUS SHEET MUSIC I'NOUT ZEEM LIKE CHRISTING WITHOUT VOUS SHEET MUSIC I'NOUT ZEEM LIKE CHRISTING WITHOUT VOUS SHEET MUSIC I'L BHOSE ON CHRISTING VIELVES ANDET MUSIC I'NOUT ZEEM LIKE CHRISTING WITHOUT VOUS SHEET MUSIC I'NOUT ZEEM LIKE CHRISTET MUSIC WOULEN ON THE COVER I'NOUT ZEEM LIKE CHRISTET MUSIC WOULEN ON THE COVER I'NOUT ZEEM LIKE CHRISTET MUSIC WOULEN ON I'NOUT ZEEM ONT COVER ON THE COVER I'NOUT ZEEM LIKE CHRISTET MUSIC WELVEN ON COVER ON THE COVER I'NOUT ZEEM LIKE CHRISTET MUSIC WELVEN ON COVER ON THE COVER I'NOUT ZEEM LIKE CHRISTET MUSIC WELVEN ON COVER ON THE COVER I'NOUT ZEEM LIKE CHRISTET MUSIC	PROMO US US US US US US US US US US US US US	510.00 511.00 520.00 510.00 50
PRESLEY, ELVIS PRESLEY, ELVIS PRESLE	AAARA, TANOE BEVERADE CARD (UNIFOLDED) RARREITI I FEEL TAI, TVE KNOWN VOU DOREVER BAUET MUSIC WELVIS ISLAND OF LOVE SHEET MUSIC WELVIS ON COVER IN YOUR ARISS SHEET MUSIC WELVIS ON COVER IN YOUR ARISS SHEET MUSIC WELVIS ON COVER IN YOUR ARISS SHEET MUSIC WELVIS ON COVER OOCO LUCK CANNE SHEET MUSIC WELVIS ON COVER I GOT LICKY BHEET MUSIC WELVIS ON COVER I GOT A FELLIND IN IN SOO'S INGET MUSIC WELVIS ON COVER I GOT A FELLIND IN IN SOO'S INGET MUSIC WELVIS ON COVER I GOT A FEELIND IN IN SOO'S INGET MUSIC WELVIS ON COVER I GOT A FEELIND IN IN SOO'S INGET MUSIC WELVIS ON COVER I GOT A FEELIND IN IN SOO'S INGET MUSIC WELVIS ON COVER I GOT HOLEVE BHEET MUSIC WELVIS ON COVER I GOT HOLEVE SHIET MUSIC WELVIS ON COVER STRANDER IN THE CROWD SHEET MUSIC WELVIS ON COVER I GOT HOLEVE OL CHINSTINAS THEES BHEET MUSIC I'L BE HOME ON CHINSTINAS ON'S INEET MUSIC I'L BE HOME ON CHINSTINAS ON'S MHEET MUSIC I'L BE HOME ON CHINSTINAS ON ON ON CHINSTING D'L BE HOME ON CHINSTING WICHOUSEN ON THE COVER SOMESOON 'I L LOVE BHEET MUSIC WOLLEN ON THE COVER I'L O JORNATTE BHEET MUSIC WOLLEN ON THE COVER	PROMO US US US US US US US US US US US US US	510.00 510.00 520.00 510.00 50
	AAAARA TANOE BEVERADE CARD (UNIFOLDED) RARREITI IFEEL TAIT VE KNOWN VOU DOREVER BAILET MUSIC WELVIS ISLAND OF LOVE SHEET MUSIC WELVIS ON COVER ISLAND OF LOVE SHEET MUSIC WELVIS ON COVER IN YOUR ARIES SHEET MUSIC WELVIS ON COVER I WANT YOU WITH ME SHEET MUSIC WELVIS ON COVER I GOOT LUCK: CHARM SHEET MUSIC WELVIS ON COVER I GOOT A FEELING IM IT SOOT SHEET MUSIC WELVIS ON COVER I GOOT A FEELING IM IT SOOT SHEET MUSIC WELVIS ON COVER I GOOT A FEELING IM IT SOOT SHEET MUSIC WELVIS ON COVER I GOOT A FEELING IM IT SOOT SHEET MUSIC WELVIS ON COVER I GOOT A FEELING IM IT SOOT SHEET MUSIC WELVIS ON COVER I GOOT I OLING SHEET MUSIC WELVIS ON COVER I GOOT I OLING SHEET MUSIC WELVIS ON COVER I TA A MATTER OF TIME SHEET MUSIC WELVIS ON COVER I GET HOME ON CHINE TIMAS CHIELVIS ON COVER I GET HOME ON CHINE TIMAS CHIELVIS ON COVER I WONT BEEN LIKE CHREIT MUSIC WELVIS ON COVER I WONT BEEN LIKE CHREIT MUSIC WELVIS ON COVER I WONT BEEN LIKE CHREIT MUSIC WOLLEN ON THE COVER SOMEBOOT TO LOVE SHEET MUSIC WOULEN ON THE COVER SOMEBOOT TO LOVE SHEET MUSIC WOULEN ON THE COVER I TEO TORRITTE SHEET MUSIC WOULEN ON THE COVER I TEO TORRITTE SHEET MUSIC WOULEN ON THE COVER I TEO TORTITE SHET MUSIC WOULEN ON THE COVER I TEO TORTITE SHET MUSIC WOULEN ON THE COVER I TEO TORTITE SHET MUSIC WOULEN ON THE COVER I TONOT T BELEN ON THE COVER ON THE COVER I T TONOT T BELEN ON TH	PROMO US US US US US US US US US US US US US	510.00 510.00 520.00 510.00 500.00 500.00 500.00 500.00 500.00 500.00 50
PRESLEY, ELVIS PRESLEY, ELVIS	AAARA TANOE BEVERADE CARD (UNIFOLDED) RARREITI IFEEL TAIT VE KNOWN VOU DOREVER BANET MUSIC WELVIS ISLAND OF LOVE SHEET MUSIC WELVIS ON COVER ISLAND OF LOVE SHEET MUSIC WELVIS ON COVER IN YOUR ARIES SHEET MUSIC WELVIS ON COVER IN YOUR ARIES SHEET MUSIC WELVIS ON COVER IN YOUR ARIES SHEET MUSIC WELVIS ON COVER I GOCI LUCK CHARM SHEET MUSIC WELVIS ON COVER I GOCI AFELINO IN IT SOOT SHEET MUSIC WELVIS ON COVER I GOCI AFELINO IN IT SOOT SHEET MUSIC WELVIS ON COVER I GOCI AFELINO IN IT SOOT SHEET MUSIC WELVIS ON COVER I GOCI AFELINO IN IT SOOT SHEET MUSIC WELVIS ON COVER I GOCI OLUC CHARM SHEET MUSIC WELVIS ON COVER I GOCI OLUC CHARM SHEET MUSIC WELVIS ON COVER I GOCI OLUC CHARMS SHEET MUSIC WELVIS ON COVER I GOCI OLUC CHARMS AND SHEET MUSIC WELVIS ON COVER I GOCI OLUC CHARMS AND SHEET MUSIC WELVIS ON COVER I GOCI OLUC CHARMS TANS DAY SHEET MUSIC I WONT BEEN LIKE CHRISTINAS (WITCHUT VOUS SHEET MUSIC I WONT BEEN LIKE CHRISTINAS (WITCHUT VOUS SHEET MUSIC I WONT BEEN LIKE CHRISTINAS (WICHUS ON THE COVER SOMESOON I OLOVER BOCI SHEET MUSIC WOULEN ON THE COVER I WONT BEEN LIKE CHRISTI MUSIC WOULEN ON THE COVER I WONT BEEN LIKE CHRISTI MUSIC WOULEN ON THE COVER I EO TORRITTE SHEET MUSIC WOULEN ON THE COVER I EO TORRITTE SHEET MUSIC WOULEN ON THE COVER I EN ONTHER DOWN SHEET MUSIC WOULEN ON THE COVER I EO TORRITTE SHEET MUSIC WOULEN ON THE COVER I E OTOR AND THE RACES MUSIC ON THE COVER I E OTOR I	PROMO US US US US US US US US US US US US US	510.00 510.00 520.00 510.00 50
PRESLEY, ELVIS PRESLEY, ELVIS	BALARA TANOE BEVERADE CARD (UNFOLDED) RARREND IFEEL TAITVE KNOWN VOU FOREVER BAILET MUSIC WELVB BLAND OF LOVE SHEET MUSIC WELVB ON COVER ISLAND OF LOVE SHEET MUSIC WELVB ON COVER I WANT YOU WITH ME SHEET MUSIC WELVB ON COVER I WANT YOU WITH ME SHEET MUSIC WELVB ON COVER OGOO LUCK CHANNS SHEET MUSIC WELVB ON COVER I GOT A FEELING IN MY BOO'S INGE TMUSIC WELVB ON COVER I GOT A FEELING IN MY BOO'S INGE TMUSIC WELVB ON COVER I GOT A FEELING IN MY BOO'S INGE TMUSIC WELVB ON COVER I GOT HOLEVE SHEET MUSIC WELVB ON COVER STRANGER IN THE COVEN SHEET MUSIC WELVB ON COVER I GOT HOLEVE SHEET MUSIC WELVB ON COVER I GOT HOLEVE OL CONSIDERET MUSIC WELVB ON COVER I GOT HOLE ON CHARTINAS DAY BHEET MUSIC I WONT BEEL MUSIC ON CHARTINAS THEET MUSIC I WONT BEEL MUSIC WOLLEN ON THE COVER SOMEBOOY TO LOVE BHEET MUSIC WOLLEN ON THE COVER TEN JORNEMALT BHEET MUSIC WOLLEN ON THE COVER I TEO TORRITTE HEET MUSIC WOLLEN ON THE COVER I TEO TORTITE HEACES MUSIC COULDEN ON THE COVER I TEO TORTITE HEET MUSIC WOLLEN ON THE COVER I TEO TORTACULT BHEET MUSIC WOLLEN ON THE COVER I THE BACES MUSIC COULD ON THE COVER I THE COVER MACADACE LIDEC WOLE	PROMO US US US US US US US US US US US US US	510.00 510.00 520.00 510.00
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PRESLEY, ELVIS PRESLEY, ELVIS PRESLE	AAAARA TANOE BEVERADE CARD (UNIFOLDED) RARREND IFEEL TAT. TVE KNOWN VOU FOREVER BALET MUSIC WELVIS ISLAND OF LOVE SHEET MUSIC WELVIS ON COVER IN YOUR ARINS SHEET MUSIC WELVIS ON COVER IGOT LUCKY SHEET MUSIC WELVIS ON COVER IGOT LUCKY SHEET MUSIC WELVIS ON COVER IGOT A FEELING IM IN SOO'S SHEET MUSIC WELVIS ON COVER IGOT A FEELING IM IN SOO'S SHEET MUSIC WELVIS ON COVER TATA IT UP SHEET MUSIC WELVIS ON COVER IGOT A FEELING IM IN SOO'S SHEET MUSIC WELVIS ON COVER IT SA MATTER OF TIME SHEET MUSIC WELVIS ON COVER STRANDER IN THE CROWD SHEET MUSIC WELVIS ON COVER IT ON THE OL OLD SHEET MUSIC WELVIS ON COVER STRANDER IN THE CROWD SHEET MUSIC WELVIS ON COVER IT OR MATTER OF TIME SHEET MUSIC WELVIS ON COVER STRANDER IN THE CROWD SHEET MUSIC WELVIS ON COVER IT OR MATTER OL OLIVIESTIMAS THEES SHEET MUSIC CLL BE HOSE ON CHRISTIMAS THEES MUSIC WELVIS ON COVER IN WORT SEEL MUSIC WORL WALVIS ON TO COVER DOME MAARDED LOVER BOY SHEET MUSIC CLL BE HOSE ON CHRISTIMAS THEET MUSIC THE YOUR MEADED LOVER BOY SHEET MUSIC COLLING STRANDED ON THE COVER THE YOUR MADEET MUSIC WOULEN ON THE COVER THE YOUR MADEET MUSIC WOULEN ON THE COVER THE YOUR MADEET MUSIC WOULEN ON THE COVER THE YOUR MADTHER DOWN SHEET MUSIC WOULEN ON THE COVER THE YOUR MADTHER DOWN SHEET MUSIC WOULEN ON THE COVER A DAY AT THE RACED WINGCEN ON THE COVER SEE SHEET MUSIC WINGCEN ON THE COVER SEE SHEET MUSIC WINGCEN ON THE COVER SEE SHEET MUSIC WINGCEN ON THE COVER A BEALTIFUL MORENNIC SHEET MUSIC WINGCEN ON THE COVER A BEALTIFUL MORENNIC SHEET MUSIC WINGCEN ON THE COVER SEE SHEET MUSIC WINGCEN ON THE COVER A BEALTIFUL MORENNIC SHEET MUSIC WINGCEN. ON THE COVER A BEALTIFUL MORENNIC SHEET MUSIC WINGCEN ON THE COVER A BEALTIFUL MORENNIC SHEET MUSIC WINGCEN. ON THE COVER A BEALTIFUL MORENNIC SHEET MUSIC WINGCEN ON THE COVER A BEALTIFUL MORENNIC SHEET MUSIC WINGCEN ON THE COVER A BEALTIFUL MORENNIC SHEET MUSIC WINGCEN ON THE COVER A BEALTIFUL MORENNIC	PROMO USB USB USB USB USB USB USB USB USB USB	510.00 51
PRESLEY, ELVIS PRESLEY, ELVIS PRESLE	BALARA TANCE BEVERACE CARD (UNFOLDED) RARREND IFEEL TAT. TVE KNOWN VOU FOREVER BALET MUSICE WELVIS ISLAND OF LOVE SHEET MUSIC WELVIS ON COVER ISLAND OF LOVE SHEET MUSIC WELVIS ON COVER IN YOUR ARUS SHEET MUSIC WELVIS ON COVER IN YOUR ARUS SHEET MUSIC WELVIS ON COVER IN YOUR ARUS SHEET MUSIC WELVIS ON COVER IGOT LUCKY SHEET MUSIC WELVIS ON COVER IGOT LUCKY SHEET MUSIC WELVIS ON COVER IGOT A FEELINO IN IT SOO'S INTEET MUSIC WELVIS ON COVER IGOT A FEELINO IN IT SOO'S INTEET MUSIC WELVIS ON COVER IGOT A FEELINO IN IT SOO'S INTEET MUSIC WELVIS ON COVER IGOT A FEELINO IN IT SOO'S INTEET MUSIC WELVIS ON COVER IGOT A FEELINO IN IT SOO'S INTEET MUSIC WELVIS ON COVER IT SA MATTER OF TIME SHEET MUSIC WELVIS ON COVER STRANDER IN THE CROWD SHEET MUSIC WELVIS ON COVER STRANDER IN THE CROWD SHEET MUSIC WELVIS ON COVER IT OR THEY OOLCOME SHEET MUSIC WELVIS ON COVER IT OR THEY OOLCOME SHEET MUSIC WELVIS ON COVER STRANDER IN THE CROWD SHEET MUSIC WELVIS ON COVER IT OF THEY OOLCOME SHEET MUSIC WELVIS ON COVER IT WONT BEET MUSIC WORLING ON THE COVER IN WORT DEED COVER BOY SHEET MUSIC CLL BE HOME ON CHRISTIANS THEET MUSIC COLOD OLD-FABIONED LOVER BOY SHEET MUSIC IT WONT BEET MUSIC WOULEN ON THE COVER IS ON COME MAADED IS WILL WOULEN ON THE COVER IS ON COME MAADED LOVER BOY SHEET MUSIC WOUTER ON COME MAADENE WAR DONMING AND THE ROOM SHEET MUSIC WOULEN ON THE COVER IS ON COME MAADENE LINKING WOULEN ON THE COVER IS ON COME MAADENE LINKING WOULEN ON THE COVER IS ON COME MAADENE MUSIC WOULEN ON THE COVER IS ON COME AND THE MUSIC WOULEN ON THE COVER IS ON COME AND THE MUSIC WOULEN ON THE COVER IS ON COME BALET MUSIC WOULEN ON THE COVER IS ON COME BALET MUSIC WOULEN ON THE COVER IS ON CAME THE MUSIC WARACALS ON COVER A BALITIEN LONG MAADENE MUSIC WOULEN ON THE COVER IS ON CAME THE MUSIC WARACALS ON COVER A BALITIEN MUSIC WARACALS ON COVER A BALITIEN LONG MAADEN HEET MUSIC WARACALS ON COVER A AREL MUSIC WARACALS MUSIC WARACALS ON COVER I PROVER MUSICARENT MUSIC WULNON ON THE COVER IS ON THE TO WAS THE LOVER HEET MUSIC WARACALS ON COVER A A	PROMO UID 3 UID 3 UID 3 UID 4 UID 4	
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PRESLEY, ELVIS PRESLEY, ELVIS PRESLE	AAAARA TANOE BEVERADE CARD (UNIFOLDED) RARREND IFEEL TAT. TVE KNOWN VOU FOREVER BHEET MUSICE WELVB ISLAND OF LOVE SHEET MUSIC WELVS ON COVER IN YOUR ARISS SHEET MUSIC WELVS ON COVER I GOT LOCK CANNE SHEET MUSIC WELVS ON COVER I GOT OL CANNE SHEET MUSIC WELVS ON COVER I GOT LOCK SHEET MUSIC WELVS ON COVER I GOT LOCK SHEET MUSIC WELVS ON COVER I GOT DECK SHEET MUSIC WELVS ON COVER I GOT LOCK SHEET MUSIC WELVS ON COVER I GOT DECK SHEET MUSIC WELVS ON COVER I GOT DECK SHEET MUSIC WELVS ON COVER I GOT DOCK SHEET MUSIC WELVS ON COVER STRANDER IN THE CROWD SHEET MUSIC WELVS ON COVER I GOT DOCK CON CHRISTIANS THEET MUSIC I GOT DOCK ON CHRISTIANS THEET MUSIC I LID HARE ON CHRISTIANS THEET MUSIC I LID HARE ON CHRISTIANS THEET MUSIC I LID HARE ON CHRISTIANS ON SHEET MUSIC I WONT BEEL MUSIC CHRISTIANS (WTOUCH I VOUS SHEET MUSIC I CLI DI SHEET MUSIC WOLLEN ON THE COVER I GOT DOCH MACADED LOVER BOY SHEET MUSIC I LID HARE ON CHRISTIANS THEET MUSIC I COVER ANATORE MUSIC WOLLEN ON THE COVER BOMESOOY TO LOVE SHEET MUSIC WOLLEN ON THE COVER I TEO TORRITISE HEET MUSIC WOLLEN ON THE COVER I TEO TORRATTE HEET MUSIC WOLLEN ON THE COVER I TEO TORRATCH SHEET MUSIC WOLLEN ON THE COVER I TEO TORRATCH SHEET MUSIC WOLLEN ON THE COVER I TEO TORRATCH SHEET MUSIC WOLLEN ON THE COVER I DONMBE ANATTE HEET MUSIC WILLING ON THE COVER I DONMBE ANATTE HEET MUSIC WILLING ON THE COVER I DONMBE ANATTE HEET MUSIC WILLING ON THE COVER I PROFIL MUSIC WARACADE ALS ON COVER I PROFIL MUSIC WARACADE ALS ON COVER I PROFIL M	PROMO UIS UIS UIS UIS UIS UIS UIS UIS UIS UIS	110.00 110.00 120.00 110.00
PRESLEY, ELVIS PRESLEY, ELVIS PRESLE	AAAARA TANOE BEVERADE CARD (UNIFOLDED) RARREND IFEEL TAT. TVE KNOWN YOU FOREVER BHEET MURIET WILLIK WELVIS ISLAND OF LOVE SHEET MURIC WELVIS ON COVER IN YOUR ARIUS SHEET MURIC WELVIS ON COVER IGOT LOCK CARIES SHEET MURIC WELVIS ON COVER IGOT OL CARIES SHEET MURIC WELVIS ON COVER IGOT A FEELING IN IT SOOT SHEET MURIC WELVIS ON COVER IGOT A FEELING IN IT SOOT SHEET MURIC WELVIS ON COVER IT SA MATTER OF TIME SHEET MURIC WELVIS ON COVER IT SA MATTER OF TIME SHEET MURIC WELVIS ON COVER STRANDER IN THE CROWD SHEET MURIC WELVIS ON COVER IT ANATTER OF TIME SHEET MURIC WELVIS ON COVER STRANDER IN THE CROWD SHEET MURIC WELVIS ON COVER STRANDER IN THE CROWD SHEET MURIC WELVIS ON COVER IT OR THEY OOLCOME SHEET MURIC WELVIS ON COVER STRANDER IN THE CROWD SHEET MURIC WELVIS ON COVER STRANDER IN THE CROWD SHEET MURIC WELVIS ON COVER IT OR THEY OLCOME THAN STREET MURIC CILLS SHEET MURIC WOLLEN ON THE COVER IN WORT SEEL MURIC WIRLING ON THE COVER IN WORT SEEL MURIC WIRLING ON THE COVER IN WORT WELVIS ON CONDER SATS OCOOD OLD-FARHONDE LOVER BOY SHEET MURIC TIE O TORRITE BLEET MURIC WIGUES ON THE COVER IN ONTHER DOWN SHEET MURIC WIGUES ON THE COVER IN COVER MALTS SHEET MURIC WIGUES ON THE COVER IN LIDANARE MALTS MURIC MURICEN ON THE COVER IN LIDANARE MALTS MURIC MURICEN ON THE COVER IN LIDANARE MALTS MURIC MURICEN ON THE COVER IN COVER BACES MURIC FOLD OF PAGES THE BEST OF OURSIN MURIC FOLD OF PAGES THE BEST OF OURSIN MURIC FOLD OF PAGES THE BEST OF OURSIN MURIC MURICE ON THE COVER IN COVER MURIC MURICE AND ON THE COVER IN COVER MURIC MURICE AND ON THE COVER IN COVER MURIC MURICE ALS ON COVER IS PROTEIN MURIC WIRAGEALS ON COVER IS PROTEIN MURIC WIRAGEALS ON COVER IS PROTEIN MURIC MURICE AND ON THE COVER IS PROTEIN AND SHEET MURICE WURDAD ON THE COVER IS PROTEIN MURIC WIRAGEALS ON COVER IS PROTEIN MURICE MURICE AND ON THE COVER IS PROTEIN MURICE MURICE AND ON THE COVER IS PROTEIN ANALANE HET MURICE WURDAD O	BUILDING BUILDING BUILDING BUILDING<	110.00 110.00 120.00 110.00
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BUDDY HOLLY AUCTION

BUDDY HOLLY & RELATED ETC. - 45'S/ LP'S/ CD'S AUCTION AUCTION CLOSES MARCH 31, 1999 PAYMENTS CAN BE MADE BY CHECK, MONEY ORDER, CODE, CREDIT CARD POSTAGE & INSURANCE EXTRA VISAC/MASTERCARD/DISCOVER

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CRICKETS J. K GILMER R. VALENS BUDDY KOLLY-	WALLY HILL PEGUY SUE REMINISCING B.H. ROCKS SHOWCASE STORY "-VOL. 2 THAT'LL BE DAY IN STYLE EUDDY'S BUDDY R. VALENS GREATEST HITS OH BOY BEBT 20 BUDDY KOLLY-LY	S- " 57463 AR 30027 CORAL 57426 - 757427 CHARLEY CDX 8 CORAL 57450 - 757450 - 757450 - 757450 - 75726 P - 5726 P - 5726 P - 5726 P - 5726 P - 5726 P - 5726 P - 1225 E MCA DWCAT 1366 MCA DWCAT 1366 MCA NYOM 3012	BLACK/PNBW 378 BLACK TS/T& 7/BL PIC DISC MAROON ENG/2 REC BLACK TS MAROON/RED-BLK JACK MAROON BE JACK MAROON BE JACK MAROON BLACK/RAINBOW JACA MARON LACK ST PRESS/GAL SI MOD PRESS MIND PRESS JAPAN CD JAPAN CD JAPAN CD	"VG PLUS,"M- 4.0 M-/M- 20 M-/M- 50 M-/M- 100 M-/M- 100 M-/M- 100 M-/M- 55 M/M 100 M-/M- 55 M/M- 55 M/M 35

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Lustorama	: dark side ep	ES738 with estrus club card	\$10	
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invisible men	thunt you down	ES778	\$10	\$10
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surgery	little debbie	am-rep45 white wax	\$10	20
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BILL SHONK

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 4575 Ernestine Anderson, Mercury 4G-20354 "Hot Cargo" E-/E
 1958

 4576 Al Beliotto Sexteel, Capitol T-751 turg, "Isaif Mailing" E/E
 1956

 4577 "ROCK THAT BEAT", Groove LG-1000, Boots Brown and His Blockbusters 1956

 4578 Al Beliotto Sexteel, Capitol T-751 turg, "Isaif Mailing" E/E
 1956

 4577 "ROCK THAT BEAT", Groove LG-1000, Boots Brown and His Blockbusters 1955

 4578 Benny Carter, United Artists UAL 4017 red, "Aspects" E-/E+ promo
 1959

 4530 Tadd Daeeron, Jazziand JLP-66 "The Tadi Dameron Bandi 1948" E/vg vd
 1962

 4581 Kroll Garner, Emarcy VG-36026 drumaer, "Garnering" &-/E=
 1955

 4582 " Savoy MG 12003 Serenade To "Laura" E-/E
 1955

 4584 Chico Namilton, Pacific Jazz PJ-1220 "The Chico Mamilton Trio" E+-/E
 1956

 4586 Ghica Lowe Quintet, Jazzland JLP-8 "Low-Down Guitar" B-/ye lew
 1960

 4586 Kundell Lowe Quintet, Jazzland JLP-8 "Low-Down Guitar" Be//ge lew
 1960

 Hord Child Hamilton, Pacific Jazz PJ-1220 "The Chico Hamilton Trio" E+/F 1956
Köss Mundell Love Quintet, Jazzimal JLP-8 "Low-Down Guitar" E-/vg+ lew 1960
Köss Mundell Love Quintet, Jazzid Autor, "Sultry Serenade" E/E1957
Köss Mundell Kong Quintet, Jazzid White, "Sultry Serenade" E/E1957
1958 Herbie Mann, Riverside RLP 12-234 white, "Sultry Serenade" E/E1957
1958 Herbie Mann, Bobby Jaspar, Prestige PRLP 1124 (W. Soth St.)
1957 "File Plight" K-/E+
1957
1958 Herbie Mann / Bobby Jaspar, Prestige PRLP 1124 (W. Soth St.)
1957
1958 Herbie Mann / Bobby Jaspar, Prestige PRLP 1124 (W. Soth St.)
1957
1958 The Mastersounds, World Pacific DJ4-403 "Jairs Shoucase" E+/E
1957
1958 The Mastersounds, World Pacific DJ4-403 "Jairs Shoucase" E+/E
1957
1958 Pace Manter, Elektra EKL-118 "..., Goes Native" E-/E1957
1959 The Mitchells (Red, whitey & Blue), Metrojarz Sztol 257, "Get Those Elephants Out" a Herci" a-/Z+
1958
1959 Red Norvo, Rave RLP-101 "Red Norvo...Naturally!" E-/vg (front & back Cover damage due to sticker removall 1956
1959 Carl Perkins, Dootone DL-211 red vinyl. "Introducing ..." vg./vg ta 1956
1954 Bud Powell, Norgran MCN-1017 "Bud Powell' Jazz Original" vg+/vg+ demo 1955
1956 The Three Sounds, Blue Note BLP 4088 Mey Yack USA, "Here We Cowe" E/E 1966
1959 Charlie Ventura, GNP 1, "Charlie Ventura In Concert" a-/E Gene Norman 1954
1959 George Mallington/Phil Woods, Prestige PREs-16- (M. Soth St.). This is 12"-16 2/3 RPM record. "Modern Jazz" Survey 1 / New York Jazz" Mazin Vg+/vg+
1958
4600 Mary Lou Milliams/Barbara Carroll, Atlantic 1271 black "Ladies Of Jazz" E/E/E
1954
1954

E+/E+ 4601 "Alto Sax", Norgran 4GN-1035, Carter, Parker, Hodges, Smith, K+/E-195 4602 "Opus De Jazz", Savoy MG 12036, Milt Jackson, Wess, Hank Jones, E-/E-195 4603 "Jazz Mest Coast" Vol. 5, World Pacific JMC-511, Pepper, Zoot, E/E 195 turg = turquoise Label; wd = slight moisture damage; lew = light edge wen; STweteroo; ts = taped seams; demo = rubber stamped "demonstration only" on label and jacket. E-/E- 1955

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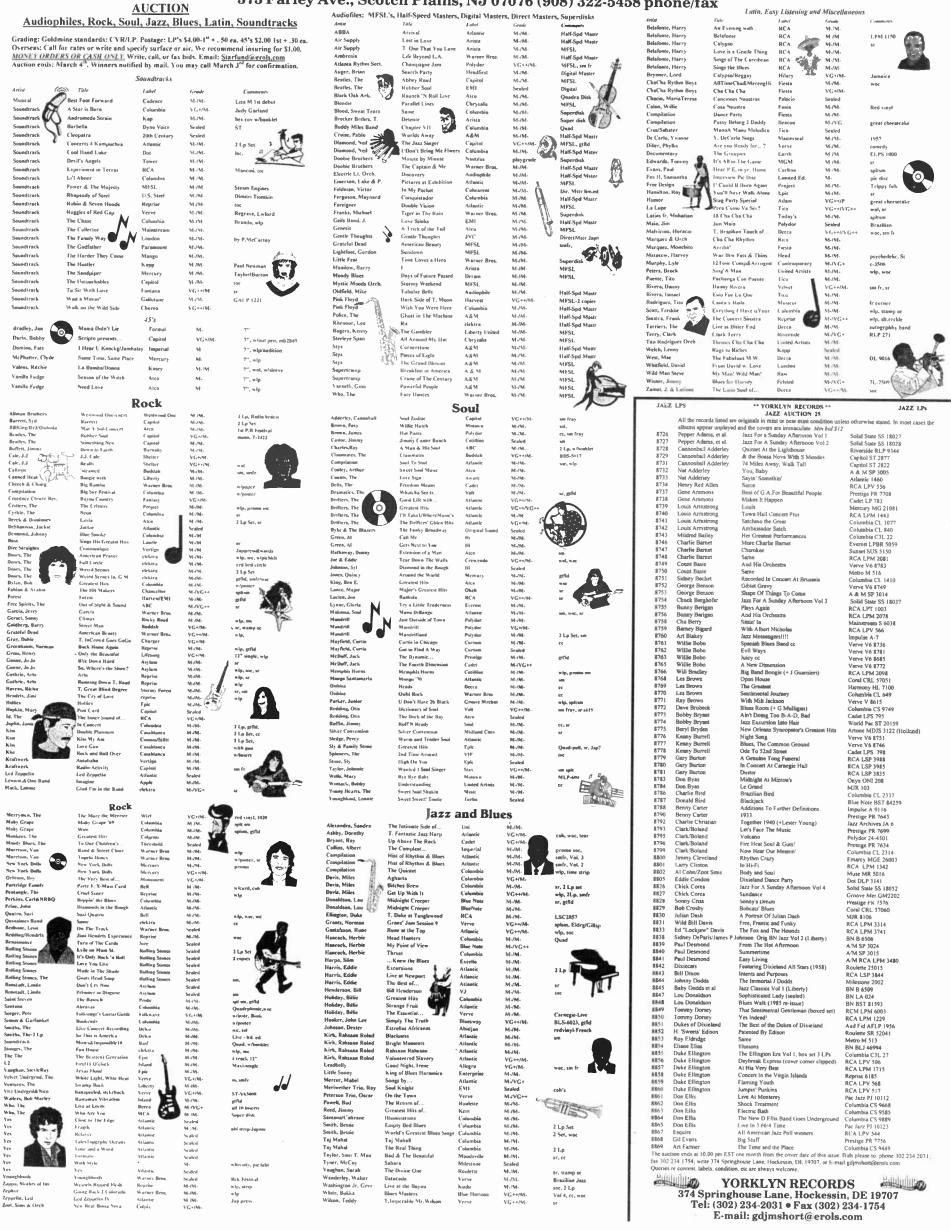
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Dunhill 50089(S)	Bangor Flying Circus	Bangor Flying Circus	tos, slight ning	VG+/M-
Capitol 2442(M)	Beatles The	Rubber Soul	tos, angre reng	VG+/VG++
King 1004/MD		25 Years of Rhythm and Blues Hits	sm tos	M-/VG++
Super K 6004(S)	Buckwheat	Pure Buckwheat Honey	bb	VG+/VG++
Swan 5029(M)	Cannon, Freddie	The Explosive!	sm los	VG++/VG+
Columbia 678(M)	Captein Kangaroo	Captain Kangaroo's Treasure House	2611 EU3	VG++/M-
Laune 2036(S)	Chiffons. The	Sweet Tallun' Guv	Record Club	VG++/M-
Jubliee 1022(M)	Della Rhythm Boys The	In Sweden	Reddid Clab	VG++/VG++
King 910(M)	Deimore Brothers, The	In Memory, Volume 1	105	VG+/M-
Impenal 9195(M)	Domino, Fats	Million Sellers by Fats	105	VG++/VG++
Dynamo 7000(M)	Foxut, Inez and Charlie	Come by Here	5% water damage	VG+/VG++
Astro 101(M)	Gilley, Mickey	Lonely Wine	10% water damage	VG/VG
RCA 4327(8)	Green Lyte Sunday	Green Lyte Sunday	to a water carriege	VG/VG VG++/M-
Philips 303(S)	Group Therapy	37 Minutes of Group Therapy	bb	VG++/M- VG+/M-
U A 6300(S)	Jey and the Americans	Live from the Cafe Wha?	00	VG++/VG++
Mercury 12(M)	Jones, George/Others	Galaxy of Country & Western Golden H	ite	M-/M-
Riverside 819(M)	Jones, Inez/Oscar Moore	Have You Met Inez Jones	10.2	VG++/M-
U A 3081(M)	Johnson, Mary	Mervelous Merv Johnson	tos, wobc	VG++/W-
Tribute 1202(M)	Knockouts, The	Go Ape with the Knockouts	TUB, WODC	VG+/VG+
Feisted 7513(M)	Kokomo	Asia Minor		M-/M-
Liberty 9002(M)	London, Julie	Calendar Girl	biack label	VG++/VG++
Epic 30026(S)	Louie and the Lovers	Rise	CC, S/T) WOC	VG+/VG++
Camden 330(S)	March, Peggy	Die Grossen Erfolge	German	VG+/M- VG++/VG++
Epic 3405(M)	Mineo, Sal	Sal	Constitution	M-/VG++
Tamia 241 (M)	Meacles. The	Recorded Live on Stepe	vellow/brown label	VG++/VG++
impenal 12444(S)	Moon, The	The Moon	OC	
Prophesy 6051(S)	Pollution	Pollution	cc promo sucker on back	VG+/M-
RCA 3758(M)	Presiev, Elvis	How Great Thou Art	Stereo Dynagroove	M-/VG++
RCA 4(S)	Presiey, Elvis	H's Only Love (single)	12°, 45 RPM, British	VG+/M-
Michelob 1(S)	Presley, Ehrs	Highlights of Elvis: Memories	12, 45 KPW, Dridin	M-/M-
Cameo 2008(M)	Question Mark/Mysterians	Aduan		M-/W- M-/VG++
Capitol 80120(S)	Quicksilver Messenger Serv			M-/M-
Alco 333(S)	Redding, Otis		veliow label	M-/M-
Bomp 3384(S)	Scott, Esther Mee	Mama Am't Nobody's Fool	autographed	VG+/M-
Capitol 894(M)	Sinatra, Frank	A Jolly Christmas from		M-/VG++
W B 1208(M)	Stevens, Connie			VG++/VG++
Stax 706(M)	Thomas, Carla	Comfort Me		VG++/VG++
Hickory 107(M)	Thompson, Sue			VG++/VG++
Teen Town 102(M)	Tony's Typers	Little by Little		M-/M-
RCA 1767(M)	Tousian, A	The Wild Sound of New Orleans		W-/M- VG++/VG++
Kama Sutra 8057(S)		-		VG++/VG++ VG++/M-
Decca 74397(S)	Tubb, Ernest	The Family Bible		VG++/M- M-/M-
Capitol 793/4/5/6(M)		The History of Jazz (four separate LP's)		
RCA 3784(M)	West, Dotte	Sings Sacred Ballads.		VG++/M-
Blues Classics 4(M)		with Kokomo Amold		M-/VG++ VG++/M-
Decca 74950(S)	Who, The	The Wha		VG++/M- VG+/M-
	Young, Faron			VG+/W- VG++/W-
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Contraction on

1.1 415	cavar/desc
4. BUFFALO SPRINGFIELD "Bluebird-Roots" (JIMOQ) pig. blue woyf, cump of, Buffalo, Nail Young, Poco d	
CSNV, brean insert.covec	np-/vg+*
2. ALICE COOPER "Parviculal-Shumbars" (TAIDL 1982) with TMOQ label, searagelit, soliad insert cover	ABV-81
5. DEEP PURPLE "Fireball" (WB) white label prome	vg++/ax
4, SOB DYLAN "Goldon Grand Priz 30" (Sony/Japan) 2 (p, u/obi, gold embosted cover, bosy/trful, w/inver	
book and insert	m-Am-/m-
5. BOB DYLAN "G W W. Let Me Dig In My Feetsteps" (TMOQ) pig, blue veryl, blue steeped green cover	vg=/vg=
6. BOE DYLAN "6.W.W, BBC Broadcast" (TRIOCI) pig. parple vinyl, stemped whife cover	vg=/vg=
7 808 DYLAN*Talkin Beer Messerry Blues (TMOQ) pig. blue insert	m-/e#
8. BOB DYLAN "Melbourns, Australia" (S-118) stout laser's power TMOQ?	ugne/ugn
9. SOB DYLAN *Blad Boy Grupt* (S-111) yallow intert TMQQ intert, labe?	6×/vg++
10. BOE DYLAN "Isle Of Wight" (Beaver-In Traf Of) TROQ grain inpart cover	vg+/yg-+
11, BOB DYLAN "Passed Over And Rolling Thurder" (TAIRE, 2982) 2 lp, 2 insert cover	m-/vg+/vg+
12. BOB DYLAN "Bridgett's Album" (TAIRL 1999) yellow insert, glund	vgre/vgr+
13. BOB DYLAN "Are You Now Or Have You Fuer Sean" (TAKEL 1952) blue glued inter?	vg++/vg++
14. 808 DYLAN "Ode For Barbans Allen" (TAIGEL 1912) brown insert cover	m-/vg+
15. BOB DYLAN "Rolling Thundar Revue, The Night The Revue Ceme To Souton" (ZAP 7856) blue teped insert	vg+/vg++
16. BOB DYLAN "The Dame Tepes" (Blank Label) TMQ 71055 on grann maters	vg+/vg+
17 BOB DYLAN "Held The Fert For What XI's Worth" (Wicked Massenger) 2 ip, bdar printed cover	ex/ex/vg++
18. BOB DYLAN "Help" (IOng Kong 3587) blue instert cover, glund	uge/uges
19 BOB DYLAN "Manchester Prayer" (Impossible Imp 2-21) 2 lp, printed cover	vg++/vg++/vg++
20 BOB DYLAN "Lat Me Die In My Foststeps" (Berteley) bdm printed cover	ax/vg+
21 BOB DYLAN "Memphys Blues" (Exitable Recordworks 4500.1) bdw printed cover	ex/ex
22. 808 DYLAN *Paris. All Reads Load To Dylan* (Reasphil) blue and white printed cover	ex/ex
23. GRAND FUNK "Get Funked" (Dittoline) five, stemped white cover	vq++/m-
24 JIMI HENDRIX "Incident At Reinbox Bridge" (13107) yellow vinyi, stemped cover, comes with 2 photos	
4.56/72	ve-/ve++
25 HUMBLE PTE "Get 31" (AGM) 2 lp white lgbet promp, cop	axfax/m
26 LED ZEPPELIN "Plying High" (White Knight WK 21) 2 b, printed cover	ax/ax/ax
27 LED ZEMPELIN 'Live At The Lycaum In London' (Grunt) 2 lp, top, sugar apit	velaxlex
28. KING CRIMSON "Larks Tourge In Aspic" (Atlantic) test press, toped slicks for cover	vg=/vg==
29 KING CRIMSON "Heretic" (TADL 1968) blue meert centr	4.4/97-
30 JEFFERSON AIRPLANE "Almost Sturghlp Shape" (Zap 7855) yollow insert cover	vg++/4x
31 NEW YORK DOLLS "Too Much Tee Soon" (Mercury) original m/inner, m/9-page bio and 2 page sales sheet	m-/we-
32 NEW YORK DOLLS 'Best Of' (Marcury/Japan) with OBI (U/4' tagr) + intert	42/100-1
33 PINK FLOYD "Atom Heart Mather" (Harvest/MQ Qued	ax/ax
34 PINK FLOYD "Wish You Were Here" (CBS/Sony/Jepan) blue shrink urup, w/2 stickers (wearing thru	414 41
slightly) and pastoard and poster	30 **/6.4
35 PINK FLOYD "Steinsteps To Abandon" (Zap 7874) yellow intert cover	m-/wg+
36 PINK FLOYD "Take Linds Surfin" (Wiserdo) purips/white gluad intert	wg+#/vg++
37 ROLLING STONES "Sticky Fingare" (Rolling Stoma/Spain) rare original alternate cover of jolly can Por	.A.0.4.
Hispavox) - meant, lansingted, slightly smaller caver	an/an
38. SWEET "Smoot For A.O.R. Radio Cely" (Capital) promo only, su/promo foldor, 9 bio streets and 3 different	EAVEN
8" x 10" globay promo photos, white stamped cover (stained)	uge/uger
39 YES 'Los At Long Basch Arana, Calif." (Page Eys) 1974 ins., tattered white insert, 2 ip	vg+/vg++/ex
40. YES "Sercerer's Apprentice" (Bythiese Rivines) green toped incert	vga/vg+
41. YES "Live In London" (KAS 035) 2 (p. printed bder cover	ex/ex/ex
42. YES "Pariphat" (Impossible Recordworks Imp-2.17) 2 lp, printed bdar cover-	ve++/ex/ex
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23 LER, DICKEY	SHA_SH	1822	I go lonely/Ten million faces	VG++ d-hole/m
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25 HINBO, SAL	EPIC	9227	You shouldn't do that/lasting love	V0++ -wo1-
26 NELSON, RICK	IMPERIAL	5864	Teen age idol	VC+
27		5901	It's up to you/I need you	VO+ minor sc
28 PAUL and PAULA	PHILIPS	40084	Hey Paula/Bobby is the one	VC++
29 PAUL & PAULA		40158	Holiday for teens strong VO to	VO+ whPROHD/
30 RATE 0.025	JUBI LET	5455	The kind of hoy you can't forget " " " "	mart/8 o
31 BANDA220, TEDDY -	ABC PARA		Teenage senorita/U.S. mil -w/DAZZLERS-	H- slight r
32 RAY, DIANE		72195	Hy summer love/Mere is the boy strong	
33		72723	Just so Bobby can ave/Snow man -x01/vol-	VG++ white PR
	MCI	1024	A teenager feels it too	VG++ Julos r-w
	H CENT-FO		Kiss me sailor/Soft-spotsm guy	VG+ slt rw/s
	SCA CENT-PU	7697	High school play/But 1 love you	M- 810 1978
37 ROBINSON, FLOYD -	RCA	7529	Hy girl/Makin' love	VG++
38 SCOTT, LINDA	CANADIAN	123	I've told every little star/Three guesses -	
39	AMERICAN		I don't know why/It's all because	*U*
40		132	Christens day -flip by Santo & Johnny-	
41		134	Lonely for you/Bermuda -alight surface note	s- ared AC A
42	CONGRESS	103	Never in a million years/Through the summer -	VG mrk ol/
43		108	The ioneliest girl in town -label dirty/rw	
44		204	Hy heart/Mho's been sleeping in my bed	N-
45 SEDAKA, NELL	RCA	7408	The diary/No vacancy	11-
46		7595	Oh Carol/One way ticket	VG+
47		8637	The world through a tear/High on a mountain-	-VG- since sc
48 SHALL, KARDI	VENUS	1066	Boys are made to Love/To get you hack again-	VG- unsil sc
49 SHITH, JENNIE	CAN -AMER .	135	It's mirder for Roberts/Your first broken ha	ert-N- vhPRO
50 STREES, JOANLE -	WARN BROS		Be my love/Mny don't you do right -pop-	M-
51	HINGS BRAD	5350	A little hit of everything/Henny Penny - strg	
52		5374	Little girl had/Wishing well	ol, sol or inte
53 STEVENS, CONNIE	WAIN SIGS			N-
54 OPPUENC TOPTE	INPERIAL		Lost in wonderland/Now that you've gone	VG+ slt r-we
54 STEVENS, DODIE	RPC	5908	Daddy couldn't get me one of those	VG++ mol 1 mi
55 STEVENS, TERRI		506	The boy next door/Unsuspecting heart	
56 SUMMERS, SUSAN	DIAMOND	105	Hy little Johnny/Hommy & Deddy were twistin'	
57 THOMAS, JEAN	CADENCE	1438	He's so near/Boy that I want doewn't want me	
58 THOMPSON, SUE	HICKORY	1159	Norma/Never love again -red label-	VG++
	CADENCE	1434	Out of my mind/Hmpty feelin'	VG+ alt r-we
	BIGTOP	3054	Day dreems/Pocahontas	VG+ mol/41t
60 TRAVIS & BOB			Teenage vision/Little bitty Johnny	VG r-wear/e
60 TRAVIS & BOB 61	SANDY	1019		
61	SANUY			With and I at
61 62 LAINE, LINDA	SANDY	108	Grades and high fever/After today	VG++ wol 1 si
61 62 LAINE, LINDA 63 LAINER, BOD	SAMOY TOMER RCA	108 7645	Grades and high fever/After today If I had a girl/No wonder -plays better-	VG r-wear/e
61 62 LAINE, LINDA	SANDY	108	Grades and high fever/After today	VG r-wear/e VQ+ toi l si
61 62 LAINE, LINDA 63 LAURER, BOD	SAMOY TOMER RCA	108 7645	Grades and high fever/After today If I had a girl/No wonder - <u>plays better-</u> Here's to the hoy/Slave girl	VG r-wear/e VQ+ toi l si
61 62 LAINE, LINDA 63 LAURER, BOD	SAMOY TOMER RCA	108 7645	Grades and high fever/After today If I had a girl/No wonder -plays better-	VG r-wear/e

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The Cars Charlie	Door to Door Self-titled	"You Are The Girl" German, 9-track, 1983
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Cher	Half Breed	2 albums on 2 CDs, "Dark Lady"
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Cher Cherie & Marie (Chicago Cinema Face Cinema Face City Bey City Bey City Bey	Half Breed Currie Messin' With The Boys Twenty 1 Self-titled Face Card The Day The Earth Caught Fire Heads Are Rolling City Boy/Dinner At The Ritz	"Dark Lady" w/long-box, cutout Out-of-Print. Out-of-Print. w/ "Have A Cigar" German, 7-track, 1979 German, 11-track, 1980 2 albums on 2 CDs
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AC/DC AC/DC AEROSMITH	FLICE OF THE SWITCH BD SAME	ATLANTIC	SS 1 SS 1	(B.7 (B.7	BEATLES Ask for m	y extensive list of over 200 Beatles and solo items. Man Hush Japan Polydor DP 1600 amazing Japan only uniqu
AEROSHITH ARTHUR ALEXANDER	GET YOUR WINGS SAME	COLUMBIA WARNER BROS.	SS P	4B.7 4B.12	DEEP PURPLE 7"	Hush Denmark Parlophone R 5708, mega rare picture s
BRIAN AUGER BADFINGER	REINFORCEMENTS bb AIRWAVES sm	RCA ELEKTRA	SS P	4B.10 4B.7 4B.7	DEEP PURPLE Ask f	n rock Japan Warner P 8020W 1 ^e pressing with green la or my extensive list of over 200 Deep Purple items Mar
JOAN BAEZ BEACH BOYS	COME FROME THE SHADOWS SURFIN USA bb re	A&M CAPITOL CAPITOL	SS I	4B.7 4B.7	DOORS EP Hello I	love you +3 Japan Elektra SJET 516 wonderful japan on Japan '71 WLP Pye LL 2424Y fantasic colourful band
BEACH BOYS BEE GEES	SURFER GIRL bb re GOLD VOL.ONE	RSO HI	SS I	чв.7 чв.10	JETHRO TULL This	was France Island ILPS 9085 Very rare France gatefold
BILL BLACKS COMBO BILL BLACKS COMBO	NOVIN (MONO) PLAYS ALL-TIMERS(MONO) re GETTING TO THIS	BI AAM	\$\$ I	MB.10 MB.10	KISS* LP Salvat - 30 a	Love story France Fontana 280 199 very rare France eas anos de musica rock. Mexican only "best of", fantastic h
BLODWYN PIG BLONDIE BLONDIE	PARALLEL LINES EAT TO THE BEAT	CHRYSALIS CHRYSALIS		MB.7 MB.7	KISS Star trax A	a '81 Mexico v a LP, incredible Kiss as "revolucionaries ustralian Casabianca 6200 027 Australian onlyu EP, gra
BLONDIE DAVID BLUE	BEST OF(W/sticker) NICE BABY AND THE ANGEL(W/sticker	CHRYSALIS ASYLUM	8S SS	МВ.7 МВ.8	GENESIS* 7" H	appy the man Philips Classic and beautiful Italian only PS ipples Charisma 6073 378 Fantastic Italian only 1976 PS
BLUES BROS. GRAHAM BOND	BRIEFCASE FULL OF BLUES WE PUT OUR MAGICK ON YOU dh	ATLANTIC	SS	мв.7 мв.8	GENESIS LP Selling	England by the pound. Portugal Pergola totally unique (
DAVID BOWIE	HUNKY DORY(W/sticker) SPACE ODDITY (promo stamp)	RCA	SS	MB.12 MB.12	GRAND FUNK RA GRAND FUNK	ILROAD EP TK 495 Thailand unique 4 tracks EP, gre 7" People let's stop or Gimme abelter Japan red was e
DAVID BOWIE DAVID BOWIE	RISE AND FALL OF LIGGY STARDUST DIAMOND DOGS (gatefold)	RCA RCA	SS	MB.12 MB.12 MB.12	GRAND FUNK	EP Sin's a goodman brother Japan Capitol CP 4602 res D 7" China cat sunflower Japan red was White Label P
DAVID BONIE DAVID BONIE	YOUNG AMERICANS(W/sticker)(promo LOW (promo stamp)	RCA RCA	SS	MB.12 MB.20	LED ZEPTELIN* bo	ok The song remains the same. Japan 1975 24 pages film
DAVID BOWIE DAVID BOWIE	PETER AND THE WOLF(green vinyl) LIVE(2 lps.) HOLD OUT sm	RYKO	55	MB.12 MB.7	LED ZEPPELIN 7	D'yer maker France Atlantic 10377 superb colourful li Dancing days Yugoslavian fantastic unique Page/Plan
JACKSON BROWNE BROWNSVILLE STATIC		BIG TREE EPIC	85	НВ.7 НВ.7	PENK FLOYD [®] EP	Money Thailand M 154 amazing Pink Floyd & rainbow Time Thailand FT 111 amazing Roger Waters on druma
JACK BRUCE ROY BUCHANAN BYRDS	IN THE BEGINNING CC TURNITURNITURN! RE	POLYDOR COLUMBIA	55 55	МВ.8 МВ.8	PINK FLOYD LP Sa	urceful of secrets Japan Odeon OP80282 red wax, + rai
CACTUS J.J.CALE	ONE WAY OR ANOTHER REALLY	ATCO SHELTER	65	MB.12 MB.7	PINK FLOYD 7" Po	P The wall Venezuela 2 split LP's called "Volumen I & int me at th sky France Columbia CF 182 great "aviator
CARS LOU CHRISTIE	GREATEST HITS(W/sticker) LIGHTNIN STRIKES	ELEKTRA NGM	SS	MB.7 MB.15 MB.10	PINK FLOYD Ask	for my extensive list of over 200 Pink Floyd items. Man S* 7" Time is on my side Japan RS ESS 17287 red wax
LOU CHRISTIE ERIC CLAPTON	JUST ONE NIGHT(2 lps.W/sticker)	THB CC RSO WARNER BROS.	SS	MB.10 MB.7	ROLLING STON	ES LP Best of Decca DEC 3 Hong Kong only release! IES EP Tell me +3 Japan London SAC 15 great Picture
PETULA CLARK CLASH	GREATEST HITS, VOL. 1 LONDON CALLING(2 1ps.)	EPIC ELEKTRA	SS	MB.12 MB.7	ROLLING STONE	S EP Carol + 3 France Decca 457.036 fantastic picture
JUDY COLLINS JUDY COLLINS	WHALES & NIGHTINGALES LIVING PACE VALUE	ELEKTRA	SS	MB.7 MB.7	OUEEN Same B	Classic Queen Vol 1 & 2 Estonian double LP set, very Julgarian only 1981 LP's, BTA 11253 & 11254 original
PHIL COLLINS PHIL COLLINS	HELLO, I MUST BE GOINGI(W/sticker BOOMERS STORY) SE ATLANTIC WARNER BROS.		MB.7 MB.12	OUEEN 7" Seven M	nas of Rhye German super rare PS, absolutely minor cut in Rio) Brazilian Som Livre 404 7224 very rare Brazil
RY COODER SAM COONE'	HAN AND HIS MUSIC(2 lps.)	RCA WARNER BROS.	88	MB.10 MB.7	Alessandro P	omponi, VIA Donatello, 33,001
ALICE COOPER ALICE COOPER	SPECIAL FORCES GREATEST HITS THIS YEARS MODEL	WARNER BROS. WARNER BROS. COLUMBIA	85	мв.7 мв.7 мв.7	Tel. **39/063224	1771 Fax. "39/063232612 E-Mail
ELVIS COSTELLO ELVIS COSTELLO ELVIS COSTELLO	THIS YEARS MODEL TRUST(W/sticker) DUNCH THE CLOCK	COLUMBIA COLUMBIA	55 55	Na.7		SAME dh IMME
ELVIS COSTELLO COUNTING CROWS COUNTRY JOE & THE I	PUNCH THE CLOCK RECOVERING THE SATELLITES(2 lps. FISH ELECTRIC MUSIC FOR NIND & BO) GEFFEN	88 88	MB.8 MB.15	RICK NELSON HARRY NILSSON	PLAYING TO WIN bb CJ A LITTLE TOUCH OF SCHMILSSON FO TWATE THE WAY IT IS SH
CROSBY, STILLS, NAS CROSBY, STILLS, NAS	(, & YOUNG 4 WAY STREET(2 1ps)	ATLANTIC	88 88	MB.12 MB.7	NERVANA	THATS THE WAY IT IS SET PROM THE MUDDY BANKS OF WISHKAH(2 lps) ELI & THE 13th CONFESSION(ORIG.W/lyrig)
SONNY CURTIS DAVE DAVIES	LOVE IS ALL AROUND SH GLAMOUR BB	ELEKTRA RCA	35 85	МВ.7 МВ.7	LAURA NYRO	NEW YORK TENDABERRY (ORIG. W/lyrics) (L AINT MARCHING ANY MORE re
DEEP PURPLE SANDY DENNY	WHO DO WE THINK WE ARE	WARNER BROS	SS	MB.8 MB.7		GREATEST HITS IS GIRL WATCHER dh
DEVO NEIL DIAMOND	NEW TRADITIONALISTS(W/single 4 p BEAUTIFUL NOISE(PRO.ROBBIE ROBER	TSON)COLUMBIA	85	MB,9 MB.7	OSMONDS JIMMY PAGE	THE PLAN (W/sticker) SPECIAL EARLY WORKS(FEAT.SONNY BOY WIL
DION DILLARDS	SAME(ABRAHAM,MARTIN & JOHN)bb(}s wheatstraw suite	ELEXTRA	\$S 55	MB.10 MB.12	GRAHAN PARKER & THE GRAM PARSONS	RUMOUR LIVE SPARKS(PROMO ONLY) CC
DOORS DOORS	BEST OF(2 lps.)(18 songs) OTHER VOICES	elektra Elektra	55 55	MB.12 MB.8 MB.7	GRAM PARSONS PAUPERS	GRIEVOUS ANGEL W.
DREAMS BOB DYLAN	SAME(W/BILLY COBHAM) DOWN IN THE GROOVE(W/sticker)	COLUMBIA COLUMBIA COLUMBIA	88 88 88	MB.8 MB.8	PETER & GORDON FETER & GORDON	BEST OF (MONO)(PROMO"drilled in corner I GO TO PIECES(MONO) dh
BOB DYLAN & THE D	EAD SAME (W/sticker) INDIVIDUALLY & COLLECTIVELY SAME(PRC.JOHN &YONO)	BELL	55 55	MB.7 MB.15	FETER, PAUL & MARY FILOT	GREATEST HITS(W/BOOK & sticker) W SAME(MAGIC) bb
ELEPHANTS MEMORY ENO ENO	TAKING TIGER MOUNTAIN ANOTHER GREEN WORLD	ISLAND	SS SS	MB.10 MB.10	POLICE	ZENYATTA MONDATTA SYNCHRONICITY A CANADIAN TRIBUTE(GOLD VINYL) BR
ENO PHIL EVERLY	MUSIC FOR AIRPORTS PHILS DINER	EGS PYE	\$8 \$\$	MB.10 MB.7	CLVIS PRESLEY SLVIS PRESLEY	NUMBER ONE HITS(W/POSTER)(W/sticker)
MARIANKE FAITHFUL		ISLAND	55 55	MB.7 MB.7	PRETENDERS PRETTY THINGS	II (W/sticker) FREEWAY MADNESS(W/bio promo sheet) N PURPLE RAIN(W/poster)(W/sticker) N
MATTHEW FISHER FLEETWOOD MAC	JOURNEYS END (EX PROCOL HARUM) JUMPING AT SHADOWS(LIVE IN BOSTO	RCA VARRICK	5\$ 5\$	MB.7 MB.8	PRINCE PRINCE PROCOL HARUM	AROUND THE WORLD IN A DAY W LIVE(W/EDMONTON SYMP. ORCH.)
FLEPTWOOD MAC PETER FRAMPTON	RUMOURS FRAMPTON COMES ALIVE(2 LPs.W/sti	WARNER BROS. cker) A&M	SS	MB.7 MB.10	PROCOL HARUM PUBLIC INAGE LTD.	BEST OF(ORIG.gatefold) bb FLOWERS OF ROMANCE(W/sticker)
FRANKII GOES TO H FREE	OLLYWOOD WELCOME TO THE PLEASUREDO SAME sm	MAA	SS	MB.10 MB.7	PUBLIC IMAGE LTD.	HAPPY? 5# IF YOU ENEW SUZI CC
ROBERT FRIPP ROBERT FRIPP & EN		EGS	\$\$ \$\$ \$\$	M18.7 M18.7 M18.7	QUICKSILVER MESSENG	ER SERVICE SOLID SILVER(W/sticker)DD TAKIN MY TIME
PETER GABRIEL GENESIS	SAME NURSERY CRYME	GEFFEN CHARISMA buddab	55 55	MB.7 MB.10	LEON REDBONE R.E.M.	FROM BRANCH TO BRANCH NEW ADVENTURES IN HI-FI(2 lps.)
GENESIS GENESIS	BEST OF(2 lps.)cc SELLING ENGLAND BY THE POUND SECONDS OUT(2 lps.) bb	ATLANTIC	55 55	MB.7 MB.10	RENAISSANCE RENAISSANCE	SCHEHERAZADE bb NOVELLA 5m L.A.REGGAE bb
GENESIS GENESIS GO GOB	SPOT THE PIGEON(F.P.BLUE VINYL) VACATION	MPORT ATLANTIC	SS	MB.15 MB.7	JOHNNY RIVERS LINDA RONSTADT	SIMPLF DREAMS(W/sticker)
GRAND FUNK RAILRO GRATEFUL DEAD	AD GOOD SINGIN GOOD PLAYIN(PRO.F.Z) WORKINGMANS DEAD	APPA)CC MCA WARNER BROS.		МВ.7 МВ.7	DIANA ROSS RUTLES	GREATEST HITS SAME(W/BOOK(W/sticker) BM BALLADS OF THE GREEN BERETS(MONO)
GRATEFUL DEAD DOBIE GRAY	SKELETONS FROM THE CLOSET(BEST (DRIFT AWAY CC	DF) WARNER BROS. DECCA	SS	MB. MB.7	SSGT BARRY SADLER SATURDAY NIGHT FEVE BOB SEGER	ER ORIG.SOUNDTRACK(W/sticker)(2 lps.) BEAUTIFUL LOSER bb
GREASE	SOUNDTRACK(2 lps.)(W/sticker) co INK WRAY PRESH FISH SPECIAL	PRIVATE STOC	88 (SS	mb.10 MB. 0	BOB SEGER BOB SEGER BOB SEGER	STRANGER IN TOWN bb NINE TONIGHT(2 1ps.)(W/sticker)
ARLO CUTHRIE ARLO GUTHRIE	ALICES RESTAURANT ALICES RESTAURANT(SOUNDTRACK)	UA	SS SS	MB.8 MB.8	SIMON & GARFUNKEL SIMON & GARFUNKEL	WED.MORNING, 3am Te PARSLEY, SAGE Ye
LEVON HELM HELLO PEOPLE	SAME(PICTURE DISC) BRICKS (PRO.TODD RUNDGREN)	ABC ABC	SS SS	MB, (0 MB, / MB, 7	SIMON & GARFUNKEL SIMON & GARFUNKEL	BYOKENDS re GREATEST HITS re
CHRIS HILLMAN ROBYN HITCHCOCK	CLEAR SAILIN(EX BYRDS) QUEEN ELVIS(W/st.cker)	ASYLUM A&M	55 55	M19.7	PAUL SIMON FRANK SINATRA	GRACELAND **
HOLY MODAL ROUNDE HOOKFOOT	GOOD TIMES A COMIN	ESP A&M	55 55	MB.18 MB.8	FRANK SINATRA NANCY SINATRA	GREAT SONGE FROM GREAT BRITAIN (GERMAN COUNTRY, WY WAY
MARY HOPKIN IAN & SYLVIA	POST CARD (PRO.PAUL MCCARTNEY) FOUR STRONG WINDS(MONO)	APPLE VANGUARD	55 55	MB.15 MB.7	GRACE SLICK P.F.SLOAN	DREAMS(promo stamp)({ open) MEASURE OF PLEASURE({ sealed) sm
IAN &::YLVIA ILLINGIS SPEED PR	SO MUCH FOR DREAMING(MONO) ESS SAME	VANGUARD COLUMBIA	5 <i>5</i> 55	МВ.7 МВ.10	PATTI SMITH JOE SOUTH	HORSES bb A GAMES PEOPLE PLAY bb C
IRON BUTTERFLY JANET JACKSON	IN-A-GADDA-DA-VIJA re SAME sm	ATCO A&M	SS	MB.7 MB.7	SPIRIT DUSTY SPRINGFIELD	SPIRIT OF 84(W/mticker) P A BRAND NEW ME sm A
JACKSON 5 RICK JAMES	LOOKIN THROUGH THE WINDOWS(orig) STREET SONGS(SUPER FREAK)	MOTOWN	55 55 55	MB.12 MB.8 MB.7	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN	BORN TO RUN BORN IN THE U.S.A.
JAPAN JEFFERSON AIRPLAN	OBSCURE ALTERNATAIVES cc E CROWN OF CREATION(promo stamp) 1	HANSA re RCA GRUNT	55 55	MB.10 MB.10	BRUCE SPRINGSTEEN STAMPEDERS	NEBRASKA C SWEET CITY WOMAN bb E
JEFFERSON AIRPLAN JETHRJ TULL JETHRO TULL	STAND UP(W/stand up) WAR CHILD	REPRISE	SS SS	MB.10 MB.8	STEELY DAN STEPPENWOLF STEPPENWOLF	AJA re P REST IN PEACE dh D STERRENDUS COLUTRER CUENT HITS) F
JETHRO TULL/LONDO BILLY JOEL	N SYMP.ORCH. A CLASSIC CASE(W/IAN / COLD SPRING HAREOR 10	ANDERSON)RCA COLUMBIA	SS SS	MB.8 MB.7	CAT STEVENS	STEPPENWOLF GOLD(THEIR GREAT HITS) E MONA BONE JAKON
BILLY JOEL	TURNSTILES re ONKERS) SAME(mono[COLUMBIA	55 55	MB.7 MB.20	CAT STEVENS CAT STEVENS CAT STEVENS	TEASER & THE FIRECAT(W/sticker) A CATCH BULL AT FOUR A BUDDHA & CHOCOLATE BOX(W/sticker) A
RICKIE LEE JONES CAROLE KING	SAME(W/sticker)ICHUCK E.S IN LOT TAPESTRY re	ODE	SS SS	МВ.7 МВ.7 МВ.7	STRANGLERS STRAWBS	BLACK & WHITE (BLACK & WHITE VINYL) A DEEP CUTS CC F
CAROLE KING KING CRIMSON	MUSIC re BEAT{w/sticker}	ODE WARNER BROS.	SS SS SS	MB.8 MB.8 MB.8	STRAY CATS SWEET	RANT n RAVE(W/sticker) sm E GIVE US A WINK(ORIG.)(topen) bb (
KINGPISH KINKS	SAME(W/bob weir) cc (W/sticker SLEEPWALKER bb) ROUND ARISTA CASABLANCA	SS SS	MB.7 MB.12	TALKING HEADS	STOP MAKING SENSE ST HITS 65 TV THEMES(2 lps.) 2
KISS-PAUL STANLEY KISS-PETER CRISS	SOLO(W/POSTER) tiny cc	CASABLANCA POLYGRAM	55 55	MB.12 MB.7	10cc THIN LIZŻY	LIVE AND LET LIVE(2 lps.) cc M JAILBREAK
KISS KISS	CRAZY NIGHTS(W/sticker) HOT IN THE SHADE(W/sticker) CAL(SOUNDTRACK)	POLYGRAM	SS	MB.7 MB.7	THIN LIZZY TIN MACHINE	BAD REPUTATION N SAME(W/BOWIE)(W/sticker bb I
MARK ENOPFLER LEO EOTTKE LEO EOTTKE	CREENHOUSE bb	CAPITOL	55 55	MB.7 MB.7	TOKENS	ITS A HAPPENING WORLD dh (LOW SPARK OF HIGH HEELED BOYS re)
KRAFTWERK LED ZEPPELIN	AUTOBAHN SAME(COLUMBIA HOUSE LICENSE)	VERTIGO	\$\$ 55	MB.12 MB.12	TROGGS THREE DOG NIGHT UB40	LIVE AT MAX'S MARMONY dh D
LED SEPPELIN LED SEPPELIN	PHYSICAL GRAFFITI(2 1ps.)COL.HO CODA am	SWAN SONG	SS	MB.20 MB.10	U2 U2	LITTLE BAGGARIDDIM A UNDER A BLOOD RED SKY bb 1 UNFORGETTABLE FIRE
LOVE LYNYRD SKYNYRD	POREVER CHANGES IN SECOND HELPING(SWEET HOME ALABA	ELEKTRA MA)cc MCA	\$8 \$\$	MB.12 MB.7	U2 U2 U2	JOSHUA TREE Sm J RATTLE & HUN(2 lps.) SM J
LONNIE MACK & PIE MADONNA	NO SAME TRUE BLUE	CAPITOL SIRE	SS SS SS	М.В.7 М.В.7 М.В.6	U2 BOBBY VEE	ACHTUNG BABY(W/sticker) 1 COME BACK WHEN YOU GROW UP 1
MAHAVISHNU ORCH. MAHAVISHNU ORCH.	BIRDS OF FIRE (W/sticker) LIVE	COLUMBIA COLUMBIA DUNHILL	\$\$ \$\$ \$\$	MDB.6 MDB.7 MDB.7	VENTURES TOM WAITS	FLIGHTS OF FANTASY(SEALED IN INNER PI SMALL CHANGE re am J
MAMAS & PAPAS MAMAS & PAPAS	PAPAS & MAMAS re PEOPLE LIKE US 20 GREATEST HITS(U.K.IMPORT)	DUNHILL DUNHILL MPP	55 55 55	MB.7 MB.7 MB.7	TOM WAITS WATERBOYS	HEARTATTACK & VINE bb // PAGAN PLACE bb 1
MAMAS & PAPAS Manzanera Harvey Mandri	K-SCCPE GAMES GUITARS PLAY	POLYDOR PHILIPS	88 \$\$	MB.7 MB.15	JIMMY WEBB BOB WEIR	EL MIRAGE(PRO.GEORGE MARTIN)
HARVEY MANDEL DEWEY MARTIN(EX-1 JOHN MAYALL	GAMES GUITARS PLAT SUFFALO SPRINGFIELD)4 MEDICINE BALL LOOKING BACK	(isealed) UNI LONDON	55 55	MB.8 MB.8	WHO WHO	LIVE AT LEEDS(no inserts) re P WHO ARE YOU P S OBIC SOUNDERACE
JOHN MAYALL JOHN MAYALL JOHN MCLAUGHLIN	USA UNION SE ELECTRIC DREAMS	POLYDOR COLUMBIA	58 55	МВ.7 МВ.7	WENDY O.WILLIAMS	S ORIG. SOUNDTRACK 7 W.O.W. (W/sticker) 1 SAME 8= 2
DON NCLEAN MELANIE	AMERICAN PIE TO CANDLES IN THE RAIN	LIBERTY BUDDAN	88 88	M8.7 M8.7	BRIAN WILSON EDGAR WINTER GROUP ROY WOODS WIZZARD	
JOHN MELLENCAMP JON: MITCHELL	UH-HUH(W/sticker) FOR THE ROSE5 bb	RIVA ASYLUM	55 58	MB.7 MB.7	NEIL YOUNG	RE-AC-TOR 58 V EVERYBODYs ROCKIN'
JONI MITCHELL RONTIE MONTROSE	DOG EAT DOG bb OPEN FIRE	GEFFEN WARNER BROS.	88 55	MB.7 MB.7	ZABRISKIE POINT	ORIG.SOUNDTRACK(GREEK IMPORT)
VAN MORRISON VAN MORRISON	HIS BAND & THE STREET CHOIR HARD NOSE THE HIGHWAY	WARNER BROS. WARNER BROS.	88 88	MB.10 MB.8	`` (Craind AlL.
RANDY NEWMAN NICE	GOOD OLD BOYS(jsealed) re THOUGHTS OF EMERLIST DAVJACK d	WARNER BROS.	\$\$ \$8	MB.7 MB.12 Mp.17		SEAled Albi
NICE	ARS LONGA VITA BREVIS dh	WHIDIATE	55	MB-12		

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IMM bb C CCHWILSSOM res So PWISHRAN(2 lps) ESSIGM(CRIG,W/lyrics) (CRIG,W/lyrics) MORE re te dh RCA RES OF MISERRAN(2 lps) GEFFEN WRES OF MISERRAN(2 lps) GEFFEN WRES DIG (G.W/1yrics) COLUMBIA Y (ORIC.W/1yrics) COLUMBIA T more re ALEXTRA dh ABCC T) MORE re ELEXTRA GARAGE (F) ASSOCIATION RES (FRAN. SONNY BOY MILLIANGON)SPI RKS (FRAN. SONNY BOY MILLIANGON) RKS (FRAN. SONNY BOY MILLIANGON SONNY SONNY RAMARER BROS. SI RERTS (MONO) RCA ASYLUM SONNY RER (MONO) RCA SSI REF (COLUMBIA SONNY REF (COLUMBIA SONNY REF (COLUMBIA SONNY REF (COLUMBIA SONNY REF (RONO) RCA ASYLUM SONNY REF (RONO) RCA SSI REF (RONO) RCA SS REPRISE SS REAT BRITAIN(GEFMAN IMPORT)REPRISE SS)({ open} RCA SS E(sealed) sm ATCO SS

 Al ISSANDRO'P POMPNNI VIA IDVNATELLO, 33, 00/96 R.VMA,ITALY, IAX ++ 3900632326/2 email als proprighol n "denotes long lists avaliable, set d 5 l or e-mail me" Wardists wedown
 ANTMALS EP Inade looking out +3 1966 Japan London LS 69 fantasic band PSI EXEX 5 80 ANTMALS IP The bouse of names un +3 1967 Japan Odeon OP 4022 red was EXEX 5 80 BEACH 80/95 T' Amasement park USA Japan Captol (CR 1433) red was EXEX 5 80 BEACH 80/95 T' Amasement park USA Japan Captol (CR 1433) red was EXEX 5 80 BEACH 80/95 T' Amasement park USA Japan Captol (CR 1433) red was EXEX 5 80 BEACH 80/95 T' Amasement park USA Japan Captol (CR 1433) red was EXEX 5 80 BEACH 80/95 T' Amasement park USA Japan Captol (CR 1433) red was EXEX 5 10 BEATLES 5 JgP Poper France Parlophone DC 1, vey rare 1978 blas viayl EX/EX 5 110 BEATLES 5 TO (N) Darling bla vent France Odeon OSX 220 ongrant utinge cover EX/KG 3 90 BEATLES TO (A) Darling bla vent France Odeon OSX 220 ongrant utinge cover EX/KS 3 105 BEATLES TO (A) Darling blave to 200 Beatles and solo items. Many European ratites¹¹ DEEP PURPLE T' Huah Denmark Parlophone EX 000 (AVEZ) Fantasic MINT beautiful PS 51 10 BEATLES 12 The in cok Japan Bukers P 80209V 1' presing with green label, OBI EX/M 5 90 BEEP PURPLE A kit forn y extensive list of over 200 Deep Purple items. Many European ratites¹¹ DISES T PURPLE 1D in cok Japan Elektra SETT 516 wonderful japan only EP MIX 5133 KINK 37 Apeman Japan 1' UK/P PU L2 J.2424 finatisci colourib land DFS1 EX/EX 5 95 IFER OT ULL T. List wort france Fortana 280 109 wey rare France gatefold pink Ibel EX/EX 5 90 BEEP FURPLE A MIN 1' presing blave is a treobalcionare M PS1 EX/EX 5 135 KINK 35 tur rat Autrifian Cambianca 6200 027 Australian only 1076 PS1 EX/EX 5 135 KINK 51 Tr Appenn Japan Elektra SETT 516 wonderful Jipan only EP MIX 5133 KINK 51 Tr Appenn Japan Elektra SETT 516 wonderful Jipan Disk 52 S7 KINK 510 FFILDE AD DE TY KH 92 S7 Japan Elektra SETT 160 Wonderful PS1 EX/EX 5 135 KINK 510 FFILDE AD DE TY KH 92 S7 Japan Elektra SETT 516 Won IMMEDIATE CAPITOL RCA RCA lps) GEFFEN yrics)COLUMBIA

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MB.7 MB.7 MB.12	Artrst Rundgren Todd Lennon John	(910) : Title Runt Sings Great Rock & Roll Hrts	A-10105 A-10105	Comments promo Ultra RARE withdraw	m-/m- \$1	50 .000			
MB.7 MB.7 MB.8	Rundgren Todd Flat Earth Society 13th Floor Elevators	Runt Walesco Psychedetic Sounds of	A-18105 FCLF 3027 L P 1A No 1	Sticker on Cover Imost unfindable	m-/m- \$5 vg+/vg+ \$5 m-/m \$1	600 150			
MB,7 MB,10 MB,8	Beatles Beatles Uttmate Spinach	Sgt: Peppers Lonely Hearts C Sgt: Peppers Lonely Hearts C Ultimate Spinach	BMA:5 2853 BPMC 7027 SE-4600	9/1 9/1 WUP MGM RARE	m-/m \$2 vg++/vg+ \$1	50 250 200			
MB.10 MB.10 MB.7	Leaves David Charlatans	Hey Joe Another Day Another Lifetime Charlatens	PH-5 800-309	nobc dh Sweet!	m-/m- \$1	100			
MB.7 MB.7	Question Mark & Mysterians Count Five Strangeloves	Psychetic Reaction I Went Cendy	C-2004 DSM-1001 BANG-211	Mono WLP RARE	m-/m- \$1 vg+/vg+ \$1				
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MB.10 MB.7 MB.7	Who Troll Zappe Frank	Happy Jack Animeted Music Lumpy Gravy	DL 74892 SRS-87114 V0 8741	Yellow promo	m-m- 8	50 1 00			
) MB.8 MB.8 MB.8	Blue Cheer Blue Cheer Rundgren Todd	Blue Cheer Original Human Being Special promo Interview & Mu One Blassed Mass	PHS 800-333 PHS 800 347 si PRO 587 PHE 800-350	promo only	m-m- \$	10 150			
5 MB.7 5 MB.7 5 MB.7	Blue Cheer Monkees Doors Rolling Stoppe	One Pleasant Hope Head L.A. Woman Iheir setenic majasties request	COBO-5008 EKS-75011	adirk orig die cut original 3-d cover	m-/m- 8	50			
MB.7 MB.7 MB.18	Rolling Stones Lother and the Hend People Mountain Bus Nazz		G101 SID 5001	Promo Very RARE 1st lp	m-/m- \$	100 200 40			
MB.12 MB.7 MB.7	Nezz Nezz Who / strawberry Alerm clo Yerdbirds	Nezz Nezz	80 5001 80 5002 734506 8N 26246	RARE Block wax Ultra RARE Sodiedi	m-/m- \$ \$6 \$	100 300 40			
MB.8 MB.7 MB.7	Y erobiros Yerobiros Beetles Besties	Having a Rave Up The Best of Beatles Novelty I Amazing Beatles & English gr	LN 24177 Rr RNLP 803	mone Chapmen cover 1 ap am	m-/m- \$ Seeled \$	75 150 100			
MB.7	Beetles Beetles Mach	Amazing Boaties & English gr Beatles V1 Megical Mystery Tour Back in the USA	T 2358 SMAL 2835 SID6247	original	m-/m- \$	125 75 50			

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13th Floor Elevators	Psychedelic Sounds of	L P 1A No 1	1 st lo	m-m	\$150
Beatles	Sot Peppers Lonely Hearts C E	MA:; 2853	9/1	A8+\A8	\$150
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Ultimate Spinach	Uthmase Spinach	SE-8600	WLP MGM RARE	v0++/v0+	\$100
Leaves	Hey Jos	LP6 3005	nobc	/m-	\$50
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David		VS-124	dh	m-/m-	\$100
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	Who Since My Generation	DL 74664		va+/va+	860
Who	Happy Jack	DL 74892		VQ+/VQ+	360
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Troll	Animeted Mueic	V0 8741	Yellow promo	VQ++/VQ++	\$100
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Blue Cheer	Blue Cheer	PHS 800-333		00-200-	\$40
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37 37	63. " - Rhymes & Reasons- Ode 7702 64. " - Wrap Around Joy- Ode 7702
25 24 34	66. King Crimson- Lizard- Atlantic 8278 67. " In The Wake Of Possidan-
25	4448 61. Kingfish- Live N'Kickin- Jet La-732 62. King.Carole Carole King Music- Ode 770 63. "- Tymes Reasons- Ode 770 64. "- 'Kap Around Joy- Ode 7700 65. King Biscuit Boy- 'King Biscuit Boy'- 66. King Crimson- LiArd- Atlantic 8278 67. "In the Wike Of Poseldon- 68. Klaatu- Klaatu"- Capitol 11542 69. "- Hope- Capitol 11543 70. Kooper,Al- You Mever Know Who Your Prie
20 17	70. Kooper,Al- You Never Know Who Your Frie
10 15	 The asy does It- (2 LP;s)- Colump 2. Les Variations- Moroccan Roll- Buddshill, 2004) Lighthouse- One Fine Monring- Evoluti 14. Thoughts Of Hovin On- Evoluti 17. Loadance- "Loadactone"- Barnahy 3500 Locamotiv OT- "Locamotiv OT- AEC 811 Conganore- If It Mas So Single- Rocke 78. Mahogany Ruah- Child Of Novelty- Kot'Al 79. Stange University - Kot'Al 79. Stange University - Explored 2023 (19. The The Sharkan - Dpic 3023 (19.
25 15	 " - Thc.ights Of Movin On- Evol Loadstone- "Loadstone"- Barnaby 35004
29 15 15	76. Locomotiv GT- "Locomotiv GT"- ABC 811 77. Longdancer- If It Was So Simple- Rocke
21	78. Manogany Rush- Child Of Novelty- Kot'Al 79. " - Strange Universe- 20th 80. Machaelan, "Machaelan", Sola 20235 (M
14	 Mashmakan- "Nashmakan" - Epic 30235 (Ye " - The Family- Epic 30813 (82. Mason Proffitt- Last Night I Had The St 83. Mayall.John- Back To The Roots (2 ! P's)
14 85	83. Mayall.John- Back To The Roots (2 !P's) & Wit
30 16	 B4. Not: The Hoople - "Mad Shadows" - Kilan B5. " - Not- Oclumbia KC-3 B6. Nice. The - Five Bridges - Mercury 6124 B7 Elegy-Mercury 6124 B8 Thoughts Of Emerisal Daylock B8 Elegy-Mercury 10124
16	86. Nice. The- Five Bridges- Mercury 5125 87. " - Elegy- Mercury 61324 88. " - Thoughts Of Emeriist Davjack 89. " - Keith Emerson With The Nice-
49 24 49	89. " - Keith Emerson With The Nice- 90. Nitzinger- "Nitzinger"- Capitol 11091
15	91. Norman, Neil- Not Of This Earth- GNP C 92. Outlaws, The- Bring It Back Alive- (2
9	93. Ozark Mountain Daredevils- "Ozark Mount 94. Pezband- "Pezband"- Passport 98021-
24	68. " - Thoughts of Emersis the Vasco 69. " - Keith Berrson With The Nice- 90. Nitzinger- "Nitzinger". Capitol 1091 91. Norman. Neil- Not Of This Earth - GNP C 92. Outlaws, The- Bring It Back Alive- 93. Ozat Mountain Dardevils- "Ozat Mount 94. Perband- "Perband" - Pasaport 98021- 95. Pocco- Pickin Dr He Pieces- Dic 2646 96. " - "Pocco" Bpic 26522 (Vellow Labo 96. " Detty Thinnes Theorise Management Management 97. Pock Thinnes Theories Management Management 98. Detty Thinnes Theories Management Management 98. Detty Thinnes Theories Management Management 99. Detty Thinnes Theories Management Management 99. Detty Thinnes Theories Management Management 99. Detty Thinnes Theories Management Management 90. Detty Thinnes Theories Management Management 90. Detty Thinnes Theories Management Management 90. Detty Thinnes Theories Management 90. Detty Thinnes Theories Management 91. Detty Thinnes Theories Management 92. Detty Thinnes Theories Management 93. Detty Thinnes Theories Theories Management 94. Detty Thinnes Theories Theories Management 95. Detty Thinnes Theories Theories Management 96. Detty Thinnes Theories Theories Management 96. Detty Thinnes Theories Theories Theories Management 96. Detty Thinnes Theories Theories Theories Management 96. Detty Thinnes Theories T
37 12	99. Procol Harum- A Salty Dog- A & M 4179-
12	 Public Image Limited-Happy² - Virgir 101. Queen- Queen II - Elektra 75082 102. " - Sheer Henrt Attack- Elektra 3 103. Rainbow- Rising - Oyster 1601 (Bacc 104. " - Long Live Rock N' Roll- Poly
19	101. Uneen- Uneen 11 - Elektra 2002 102. " - Sheer Heart Attack- Elektra 2 103. Rainbow- Rising - Overar 1601 (Reco
8	104. " - Long Live Rock N' Roll- Poly 105. Rare Earth- Willie Remebers- Rare Ea
14 150	106. Rascals, The- Peaceful World (2 LP's) 107. Raven- "Raven" - Columbia 9903 -bb- 109. Restaurant Contrabia 9903 -bb- 109. Restaurant Contrabia 9003 -bb-
39 29	109. Road, The- "The Road" - Kama Sutra 20 110. Rocken Horse- Rocken Roll- Frence 100
15 65	111. Rondstadt, Linda- Don't Cry Now- Asylu 112. Quatro, Suzi- "Suzi Quatro"- Bell 1302
14 39 35	113. " - Your Hama Won't Like He- 114. Savoy Brown- Boggie Brothers- London
16 10	115. " - Wire Fire- London 659 116. Smith, Patti- Radio Ethiopia- Arista 4 117. """""""""""""""""""""""""""""""""""
9	118. Stranglers, The- No More Heroes- A & 119. " - TV - TRS 70011
7	<pre>10</pre>
14 22	121. Ten Years After- Undead- Deram 18016 122. " - Cricklewood Green- E
10 44	125. " - Sasan- Deram 18029
15	 Triumvirat- Illusions On A Double Dis 128. Tuxsdo Moon- Desire- Ralph 8104 Narren,Mice, And Survival Kit- Please 129. Warren,Mice, Taba Survival Kit- Complexem
9 25	129. Narren, Mike, And Survival Kit- Please 130. Net Willie- "Net Willie"- Capricom
15 21	 Wet Willie- "Wet Wille"- Capricon 131. Wild Turkey- Turkey- Chryselis 1010 132. Williams, Duke, And The Extremes- A Mor
20 27	Honkey- 133. Edgar Winter's White Trash- Roadwork-
25 24	134. Wizzard- Introducing Eddy And The Falc 135. Various Artists- "Appetizers"- Warner
15 8	135. Various Artists- "Appetizers" Marner Morrison, Reach Boys, J 136. " - "Days Of Wine And Vir
8	130. " - Days Or Wine And Vir Beefheart, David Boa 137. " - MCA Sound Conspiracy-
5 14 16	138. " - "40 Great Artists",7 (3 LP:s)(Bob Dylan,
16 17 57	(3 LP;s)(Bob Dylan, 139. " - "Original Golden Blus (Lonnie HmcK, Wilso
20 14	JAZZ ALBUNS
12 27	140. Allen,Red- Ride, Red, Ride In Hi-Fi- 141. Bebasin,Harry, & Terry Gibbs- Pick N' 142. Devis,Miles- "Miles Devis Vol. 2"- Elk
25	
12 15 18	(1mb Dec
18	144. Perguson,Naynard- Boy With Lots Of Bre 145. Cain,Jackie, & Roy Kral- Jackie & Roy- 146. Gibbs,Terry- The Exciting Terry Gibbs

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1. Argent- Ring Of Hands- Epic 30128 (Yellow Label) 2. * - All together Now- Epic 31556 (Yellow Label) 3. * - Circum- Epic 33422 (Orange Label)	VG+/M- VC+/M-
4. Brian Auger's Oblivion Express- Closer To It- RCA APLI-0140 5. " " - Straight Absad- RCA APLI-0454	VG+/M- M-/M-
 Brian Auger & The Trinity- Befour- RCN Victor LSP-4372 Aliman Brothers Band- At Filmore East- (2 LP's) Capricorn 2-802 (Pink La 8, " - Vin. Long Or Draw- Capricorn 0156- too cover split. 	bel) M-/VG+1
9. Baker, Ginger- At His Best- Polydor 24-3504 (2 LP's) saw cut c. 10. " - Stratavarious- Atco SD-7013 (Notched Cover)	VG+/M- VG+/M-
 Allman Brothers Bund- At Fillwore East- (2 LP's) Capricorn 2-802 (Pink La Baker,Ginger At Him, Lose Dr Draw Capricorn 0156- top cover split 9. Baker,Ginger At Him Best- Polydor 24-5504 (2 LP's) Bay cut c. 0. Baldry,Long John - LA Init Easy- Marrer Encode 102 Dover) Baldry,Long John - LA Init Easy- Marrer Encode 102 Dover) Baldry,Long John - LA Init Easy- Marrer Encode 102 Dover) Baldry,Daudo - Aw Synchia Pride - Marcury SM+1-572- notched cover Ba-Rop Datuce-Aw Streep" Capitol 1139- bb- (Lou Gramm number) Bult Manuel Free For All - Marcury SM+629 	VG+/VG+ VG++/VG++
 Back Sheep- "Black Sheep" - Capitol 11869- bb- (Lou Gramm number) Black Sheep - Shack Sheep" - Capitol 11369- bb- (Lou Gramm number) Bull Angua- Free For All- Mercury SRM-629 	M-/M- VG+/VG++
 Chase- Enner- Epic 31097 (Yellow Label) Clapton, Eric- History Of Eric Clapton- (2 LP's) Atro SD-2-803 	H-/H- H-/H-
19. Climax Blues Band- Rich Man- Sire 7402	N-/VG+ VG+/VG++
	₩G++/₩-
 Commander Cody & His Lost Planet Al Immen-County Casanova- Paramount 6054 (Incl *Rave On* *Rock That Boogie*.etc) Costello.Elvis-Tatking Ulbertis- Columbia AL-36839 * Emperial Badroom- Columbia AL-36839 	₩-/₩- ₩-/₩- ₩-/VG++
	VG++/M- VG+/M-
24. Cougar.Jonn- Udm: Cougar - xiva /wol 25. Crack The Sky- "Crack The Sky"- 26. * - Safety In Numbers- Lifesong 35041 27. Crack Herse- At Crooked Lako- Epic RX-3710 (Yellow Label)	M-/N- VG+/M-
28. Crosby, Stills, Mash & Toung- Deja VD- Atlantic /200 (Photo Pasted On 1st	Pr) M-/VG+ VG++/M- M-/M-
 Detainer's Dourie voir Classical on Tour Acco Sco So, Diamond Naco – "Diamond Naco - Big Tree 05070 Dickles, Tha-Stukas Over Diameyland- PVC 6903 Zaay Street - Taay Street - Capitor (Corron 0174 notched cover 3). Fait Nattrees – "Pait Nattrees - Acco 309 notched cover 3). Fait Nattrees - Causes, Reprise 6465 (Yellow Cover 1st Prees) 	H-/H- H-/H-
33. Fat Mattress- "Pat Mattress"- Atco 309 notched cover 34. Fleetwood Mac- Puture Games- Reprise 6465 (Yellow Cover 1st Press)	M- M-
 Fleetwood Mac-Puture Gamma-Reprise 6465 (Yellow Cover 1st Press) Free-Highway- A & N 4287 Free-Highway- A & N 4287 Fumble-Poetry In Molion- RGA Victor LFL-5082- DJ Stamp-(Incl "Not Fad Away", "Ranaround Sue", etc) Gaye Bykers On Acid-Cancer Planet Mission-Nex COll (UK Press) Gentle Giant-Flaying The Pool- Capitol 11592 (2 LP's) Gilbour, Favid- Thavid G Jimour" 	VG+/VG++ e
Away", "Ramaround Sue", etc) 37. Gaye Bykers On Acid- Cancer Planet Mission- Nex OOl (UK Press) 20. Gaybla Davids The Planet Mission (UK Press)	H-/H- H-/H-
	M=/M= M=/M= VG+/M=
40. Grease Band- Amazing Grease- Coodear 2902 41. Greezy Wheels- Radio Radials- London 667 42. Grims- Rockin Duck- Antilies 7012	M-/M-
43. Hammersmith- It's For You- Mercury 1-1102	VG+/M- VG++/M
 Havens, Kichi E. Kichard F. Havens USS- verve ForeCast 3047-2 (2 LP's) Havend Justin & John Lodge Blue Jaya- Tinzehold 14 Havend Justin & John Lodge Blue Jaya- Tinzehold 14 Havend J. Justin & John Lodge Blue Jaya- Tinzehold 14 Havend J. Bayeard, Justin & John Lodge Blue Jaya- Tinzehold 14 Haven J. Bayeard, Justin & John Lodge Blue Jaya- Tinzehold 14 Haven J. Bayeard, Justin & John Lodge Blue Jaya- Tinzehold 14 Haven J. Bayeard, Justin & John Lodge Blue Jaya- Tinzehold 14 Haven J. Bayeard, Justin & John Lodge Blue Jaya- Tinzehold 14 Haven J. Bayeard, Justin & John Lodge Blue Jaya- Tinzehold 14 Haven J. Bayeard, Justin & John Lodge Blue Jaya- Tinzehold 14 Haven J. Bayeard, Justin & John Lodge Blue Jaya- Tinzehold 14 Haven Jayaerd, Justin & John Lodge Blue Jayaerd 14 Haven Jayaerd, Justin & John Lodge Blue Jayaerd 14 Haven 1	M-/M- M-/M- M-/M-
 Hooters, The- Amore- Antenna 83 (Before Columbia) saw cut c. Humble Ple- "Humble Ple"- Λ & M 4270 (Ist LP) 	VG+/VG++
 Handler Kinder Anterna of Decore Collamola) and Cut C. Handler Hengler P. Absdel 2700 (1st LP) " - Bat It- (2 LP's) A S M 3701 s/Color Photo Booklet Intact " - Rock On- A S M 4301 (Dark Grey Cover) " - Lost And Found- (2 LP's) A S M 3513 	M-/M- VG+/VG+ M-/M-
52. IOB- Impact Of Brass- Polydor 6089 53. Jagger,Mick- Primitive Cool- Columbia OC-40919 WHITE LABEL PROMO	VG+/M- M /VG++
54. James.Nicky Every Home Should have One- Threshold 10- saw cut cov	VG+/M- VG+/M
56. Jefferson Starship- Spitfire- Grunt 1557 57. Jolo Gume- Jumpin' The Gume- Asylum 5071 (Gatefold Cover) 58. " - Dite Down Hard- Asylum 5065 59. Juley Luicy- "Juley Luicy"- Ateo 325 notched cover	VG++/M= VG+/M= VG+/M=
	VG+ /M VG+ /M
4448 (Light Brown Label) v/Lyric Booki 61 Kingfish Live N/ Kigkin Jet 14-722 (Jet Label) (Peb Vois Of Cesteriul	et VG+/M- Dead) M-/VG-
 King Corole Carole King Music- Ode 77013 * - Rtymes & Resons- Ode 77013 * - Rtymes & Resons- Ode 77015 * - Krap Around Joy Ode 77024 	M=/M= M=/M=
 " - Wrap Around Joy- Ode 77024 King Biscuis Boy- "King Biscuis Boy". epic 12891 King Crimson- L/Ard- Atlantic 8278 T. The Wake Of Posseldon- Atlantic 8266 	M-/VG++ VG+/M- M-/VG+
67. " In The Wake Of Poseidon- Atlantic 8266 68. Klaatu- "Klaatu"- Capitol 11542	VG+/VG+- VG+/VG+-
 Klaatu" - Capitol 11542 " - Hope- Capitol '1633 70. Kooper.Al-You Never Know Who Your Friends Are- Columbia 9855- (360 sou 	M-/H-
saw cut comer 7' - Fasy does It- (2 LP:s)- Columbia KC-3003'- say cut corner	M-/M- VG+/M-
72. Les Varlations- Moroccan Roll- Buddah 5601 73. Lighthouse- One Fine Morning- Evolution 3007 74. " - Thoughts Of Movin On- Evolution 3010 -bb-	VG/H= VG+/VG+ M-/H-
75. Loadstone- "Loadstone"- Barnaby 35004 76. Locomotiv GT- "Locomotiv GT"- ABC 811	VC++/M- VG+/M-
77. Longdancer- If It Was So Simple- Rocket 1 (Gatefold Cover) 78. Mahogany Rush- Child Of Novelty- Kot Al 3302 (Canada Press)	M=/M= VG+/M= VG+/M=
80. Mashmakan- "Mashmakan"- Epic 30235 (Yellow Label) saw cut corner 81. " - The Family- Epic 30813 (""") ""	VG+/M- VG+/M- VG+/M-
82. Mason Proffitt- Last Night I Had The Strangest Dream- Ampex 10138 83. Mayall.John- Back To The Roots (2 !P's) Polydor 25-3002 w/Eric Clapton-	VG+/M-
5 Hith VG* Photo Book Insert- top cov 84. Mott The Hoople- "Mad Shadow"- Atlantic 8272 (First LP) 85. " - Mott- Golumbia KG-32425 86. Nice. The- Five Bridger- Mercury 61295	sp. VG+/VG+ VG+/M- VG/M-
	VG+/VG+ VG/ML
 Thoughts Of Emerilist Davjack- Columbia Special Products 11633 Thoughts Of Emerilist Davjack- Columbia Special Products 11633 Net Reih Emerson With The Nice (2 LP's) Mercury 2-6500 Nitzinger- "Nitzinger- Capitol 11091 Gateroid Cover 	VG+/M- VG+/M-
	VG+/M-
A country of the string is provide the start of the start	VG+/VG++ M-/VG++ VG+/M-
 Upark Houndain Lardowriss - Vaark Houndain Lardowriss - A S H ++11 Petband - "Petband" - Passport 9021- noticed cover Poco- Pickin Up The Pieces- Epic 26460 (Yallow Label) (ist LP) "Poco"- Epic 2652 (Yellow Label) (and Ep) 	VG+/M_ VG+/VG+
97. – From the inside- Epic 30753 (Vellow Label) 98. Pretty Things- Freeway Medness- Warner Bros 2580- (Green label)	VG/M- VG+/M-
99. Procol Harum- A Salty Dog- A & M 4179- (Brown 1st Press)	VG+/M- VG+/M-
101. Queen- Queen II - Elektra 75082	VG+/M- VG+/VG++ VG++/M-
103. Rainbow- Rising - Dyster 1601 (Record Club Issue) 104. " - Long Live Rock N' Roll- Polydor 6143	VG+/M- M-/M- N-/M-
105. Rare Earth- willie Remebers- Raro Earth 6-543 105. Rascals, The- Pesceful World (2 LP's) - Columbia 30462 107. Raven- "Ravem": Columbia 9903 -bb- (360 Sound Label)	VG++/M-
107. Raven- "Raven"- Columbia 9903 -bb- (360 Sound Label) 108. Replacements- Don't Tell A Soul- Sire 25831- notched cover 109. Road, The- "The Road" - Kama Sutra 2012	VG+/H- H-/H- VG+/H-
 Nork (New) (New	VG++/H- M-/M-
113. " - Your Hama Won't Like Me~ Arista 4035 (Incl "Fever")	M-/YG++ VG++/M-
114. Savoy brown- Boggie Brothers- London 538- saw cut c. 115. " - Wire Fire- London 659	VG+/M- VG+/M- VG+/M-
	VG+/M- M-/VG+
116. Smith,Patti- Radio Ethiopia- Arista 4097 117. " - Mave- Arista 4221 118. Stranglers, The- No More Herces- A & M 4659	VG+/M-
117. " - Mave- Arista 4221 118. Stranglers, The- No Nore Herces- A & M 4659 119. " - TV - TPS 70011	VG+/VG- M-/VG++
117. " - Wave- Arlsta 4221 118. Strangters, The-No More Wercose- A & N 4659 119. " - IV - IRS 70011 120. Status Ou-> Status Quo ~Llver. (2 LP:s) Capitol 11623 121. Stray Catas- Rant N' Rave- BMI 17102 121. Ten Yease Aftar- Undead- Daram 10016	VG+/VG+ M=/VG++ VG-/VG++ VG/VG+
117. " - Wave- Arista 4221 118. Strangters, The-No More Nercose- A & N 4659 119. " - IV - IRS 70011 120. Status Quo- Status Quo "Live". (2 LP:s) Capitol 11623 121. Stray Catas- Rant N' Rave- ENI 17102 121. Ten Yasar Attar- Undead- Darram 10016 122. " Cricklewood Greem- Deram 18038 124. " - Katt- Darram 18050	VG+/VG+ M=/VG++ VG-/VG++ VG/VG+ VG+/VG+ M=/VG++
117. " - Wave- Arista 4221 118. Strangters, The-No More Wercose- A & N 4659 119. " - IV - IRS 70011 120. Status Our- Status Quo "Liver" (2 LP:s) Capitol 11623 121. Stray Catas- Rant N' Rave- BMI 17102 121. Ten Yeaser Aftar- Undead- Deram 10016 122. " - Gricklewood Green- Deram 10039 124. " - Kutt- Deram 10050 125. " - Sasah- Deram 10059 125. " - Nin Lee & Commany- Deram 10054	VG+/VG- H-/VG++ VG-/VG++ VG+/VG+ H-/VG++ VG/VG H-/H- H-/H-
117. " - Wave- Arista 4221 118. Strangers, The-No More Nerces- A & M 4659 119. " - TV - TRS 70011 120. Status Quo- Status Quo 'Liver' (2 LP;s) Capitol 11623 121. Stray Catas- Rant M Rave- BMI 17102 121. Twn Yaacs Atter- Undead- Deram 18016 122 Cricklewood Green- Deram 18038 124 Hatt- Deram 18050 125 Ssesh- Deram 18056 125 Ssesh- Deram 18056 127. Triumeritat- Illukivo Ga A Dough Deram 18054 128. Norado Hoore- Desire- Raiph 8104 128. Norado Hoore- Desire- Raiph 8104	VG+/VG- H-/VG+ VG-/VG+ VG+/VG+ VG-/VG+ VG/VG+ VG/VG H-/N- H-/N- VG/VG+ VG/VG+
117. " - Have- Arista 4221 118. Strangters, The-No More Herces- A & N 4659 119. " - IV - IRS 70011 120. Status Quo- Status Quo 'Liver' (2 LP:s) Capitol 11623 121. Stray Cata- Rant N Rave- 2NI 17102 121. Ten Yaaca Attar: Donead- Darram 18016 122 Cricklewcod Green- Deram 18038 123 Horden- Darram 18050 125 Alvin Lee Scompany- Deram 18054 127. Triuwritat- Hluselona Gn A Double Dimple- Hervest 11311 128. Noredo Hoon- Desire- Raiph 8104 129. Marrem.Nike, And Survival Kit- Please Yourself First- Dobre 1055 130. Met Milie- Marvival Kit- Capriconn 861 (Pirst LP) (Pink Label) 131. Mild Turkey- Turkey- Chrysalis 1010	VG+/VG- H-/VG++ VG-/VG+ VG-/VG+ YG-/VG+ VG/VG+ Y-/H- H-/H- YG/VG+
117. " - Have- Arista 4221 118. Strangters, The-No More Herces- A & M 4659 119. " - IV - IRS 70011 120. Status Quo- Status Quo 'Liver' (2 LP;s) Capitol 11623 121. Stray Cata- Rant M Rave- 2MI 17102 121. Ten Yaacs Attar- Undead- Darram 18016 122 Cricklewood Green- Deram 18038 124 Hote- Daram 18050 125 Status Gooden (2 LP;s) Capitol 11623 126 Status Gooden (2 LP;s) Capitol 11623 127. Triuwriat- Daram 18050 128 Status Gooden (2 LP;s) Capitol 1131 128. Toxedo Hoon- Desire- Raigh 8104 129. Marrem, Mike, And Survival Kit- Please Yourself First- Dobre 1055 130. Met Milie- "Chrysaits 1010 132. Milliams, Dake, And The Extremes- A Monkey In A Silk suit Is Still A Mondow- Capitocn 0119- MHTE LAEEL DO	VG+/VG+ H=/VG++ VG-/VG+ VG/VG+ VG/VG+ VG/VG+ VG/VG+ VG/VG+ VG+/A+ VG++/M- VG++/M- VG+/VG+
 " - Wave- Arista 4221 Strangters, The-No More Nercose- A & N 4659 " - IV - IKS 70011 Status Quo- Status Quo 'Liver' (2 LP:s) Capitol 11623 Status Quo- Status Quo 'Liver' (2 LP:s) Capitol 11623 Stray Catas- Rant N' Rave- ENI 17102 Ten Yeass Atter - Undead- Deram 18016 " - Cricklewood Green- Deram 18038 " - Sassh- Deram 18050 " - Natt- Deram 18050 " - Sassh- Deram 18059 Triumvirat- Tilusions On A Double Dispise - Nervest 11311 Anzrem-Nike, And Survival Kit- Please Yourself First- Dobre 1055 Met Kits- "Durkey- Chrysalis 1010 Mid Murkey- Chrysalis 1010 Mid Mile- Wet Willer" Capitocom 861 (First LP) (Pink Label) Mid Jassh, Dake, And The Extremes- A Nackey In A Silk suit Is Still A Mondey- (2 LP's) El 3140 (Veilow Label) Midsard-Introducing Eddy And The Palcoom- Marner Roros 5029 (Penjand) Mid Kard-Introducing Eddy And The Palcoom- Marner Roros 5029 (Penjand) 	VG-/VG- H-/VG++ VG-/VG++ VG-/VG+ VG/VG+ VG/VG+ VG/VG+ VG-/VG+ VG+/M- VG+/M- VG+/M- VG+/M- VG+/VG+
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onnie Francia	Sings Fall SOng Favorites Greatest American Waltzes	MGMISE 3989" MGMISE 4145"		205 208 Betty Hutton/Howard Keel 207 AllosFAyeEthelMermanDonAmach	Annie Get Your Gun (O S T) Alexander's Ractome Bend(O S T)	MetralMS-548* HSIM08		398.MitreDBuckCDukeBennyGMuMgen 397.MitteMontUJJDonEfiteHawkGetz 398.RWorkmenThedJonesLWhite/2ps	RdPowelBruck FillYourHeedWithJezz"	CallG30217*2ipegeent	NAL CALL NAL
nnie Francia annie Francia	Connies Greatest Hits/	MGMIE 3793 Castil/VBO-1659/Rnbo		208 Fred Astaire&Ginger Rogers 209 Astaire, PaulatteGoddard+ArtieShar	Jerome Kem's"ROBERTA"(1935 O S T & & Band "Second Chorus"(O S T.)	HSIM04	NUTININA III	399.HawkVentulaCCorcoranG.Ammone	BenW JThomesBattle of "Tenor" Sexee. Venture Mark ConvC ++ "Sex Greets"	Evenuel/5 331('44-'48	
udy Gerland (2 LPs-gatefold) udy Garlanc	Judy at Carnegle Hell The Very Best of Judy Garlend	MGMIE4204	NAVANINAN	210.Manos Hadjidatde(C) 211.Adolph Deutsch(C)	America America (O.S.T.) The Apartment (O.S.T.)	WBIAN 1527 UAL 3105	NALIMAN) ()	400 Calify Brown Roach SVaughn Dinally 402 Hawk BT are Vic DPeeweeRT Grimes	/ GemerPJohnsonTristano+Jezz/decade FirstAnnual*Prestige*swingFeat981+++	RnigSwngvillSV4001	VG+INMNM-
dy Garlansi IDY GARLAND	Command ParlomanoseCountry&Wee ICouldGoOnSingingForever/Live	Concerts/Longmes	NW THANKING	212.Victor Young (C) 213.Kenyon Haptime(C)	AroundTheWorld inEightyDays(O.S.T.) Baby Dol(O.S.T.) Ben-Hur (gatefold) (O.S.T.)	Deccal/DL9046 Col/CL 958/6Eyee MGM/P1E1		403 Smitheonian Collection of 404 Glenn Miller (5 LP Box Set)	ARMY AIR FORCE BAND	RCARLPM-6700	10wdeeNM[2=NM-[*] boxNM-{rodeMint]
dy Gartami dy Gartanii (gatefold)	The JG Story/The /Star Years (geteloid he JG Story/TheHollowood Years.Vol 2	MGMRE4005P	NARNAANAA-)	214 Mikos Rozan(C) 216 John Burry(C) 216 ELMER BERNSTEIN(C)	Born Free The BUCCANEER	MGAME-4388 CollCL 1278/8Eyes	VG+sjNMMM	405 PaulWhiteman+Dorsey's. 406 Dean Martin(3lpBoxSet)	DeenMartin Deluxe Set	SOthAnniversaryGAR00 CeptIDTCL2016/Rebot	NMINMMI O
INTHIA GOODING Sings die Gorme	Spanish, Maxican&Turkeh Folk Songs in Dizieland	Elektral/128 ABC#343	NMINMAG. ()	217 ALEX NORTH(C) 218 Quincy Jones(C)AstrudGilberto(V)	Cleopetra-Elizabeth Taylor (O S.T.) The Deadly Affair(O S.T.)	20thCentilSXG/5008* VervelfV-8879	NM-IMM/gittoid	407 Laurindo Almeido &Chertle Byrd	Brazilian Soul	Picanted/CJP-150	NM(NMNM)
dia Gorme ("360 Sound") at Ann Gray	Don't Go To Strangers COPA GIRL	Coll/CS9276/2Eyee* Roulettel/R-25017	VGtp[NM-/NM-]	219 John Barry(C)	The Deep(O.S.T.) Brickman,banjo"Deliverance"(O.S>T.)	CasblancalINBLP7080 WBMBS2683*	NM [MM]	408 Laurindo Almeida 409 CHET ATIONS	Suance(Dreams)Putys Solo Guitar The Beet Of Chet Allons	Cap12345/Rnbo RCAILPM-2887	VG+tp(NM-/NM-)
antice Herber	Embers of Love FatsWaterRevisted-ZootSimeAlCeepy	Capil/T1337/Rnbc C.M15 calefold	VGtp(NM-/NM-) NM[[MM]	221 Meurice Jame(C) 222 Quancy Jones(C)Carl Reiner(V)	Doctor Zhivago-galafid Enter Laughing(O.S.T.)	MGMIS1E-8ST* LibertydLOM-18004 RCAILSO-1058*		410 Chel Alkina	My Favoria Gutars	LSP-3316*	NM(NMM)
alle Holiditty	10 Fabulous Songe Jamaica byHarold Arlen(Original Cast)	JokenllSm 3289	NUTENIATIA	223 Errest Gold(C) 224 NINO ROTA(C)	EXODUS-LivingStereo(O.S.T.) The GODFATHER(O.S.T.)gatefold Gone With The Wind (O.S.T.)gatefold	ParamountilPAS-1003 MGMIS1E-10ST*		411 Chel Atlans 412 Chet Atlans	Salo Flights	LSP-3922*	
ena Home & RicardoMontalban Zenta Humer+DocChesthem,Vic	Dickneon,AHall,+"RememberMyNeme	CBull225 028(import)	NM[MM] VGe(NM-NM)	225 Max Steiner(C) 228 Henry Mencini(C) 227 Melcolm Henry Amold(C)	theGreat Waldo Peopler(0.S.T. theHerces of Telemark(0.S.T.)	MCA#2085 Mainstream#56064	NM-c[M/M]	413 Chet Atline 414 Chet Atline	More of their Guiter Country Pioten' My Wey	LSP-4585*	NALINA NAT 3
lahaka Jackson Joni James	World's Greetest Gospel Singer Award Winning Album	CalifCL 644/8Eyes MGMI/E3934/Bik	VG+[[VG+VG+]	228 John Morris(C) 229 Alfred Newman(C)&DebbiaReynol	High Arctisty(MelBrooks) (O S T.) t How The West Was Won(O S T.)	Ayslum#6E-501* MGM#1SE5*-gatafold		415 Chel Atuns 416 Jerry Reed and Chel Atkins	Country Picton Me and Chot	Camden#CX* RCAILSP-470	NM[NWM]
ta Jones ana KRAL	Save Your Love for Me Where is Love	MutelMR 5214 InnrCity/ICRS1012*	NM-][M/M] NM[NM/NM/]	230 Watter Schart(C) 231 Ray Elits Orch(LivingStereo)	If It'sTuesday ItMustBe Belgium(O.S.T LeDolcsVitz*&14MotionPictureTheme) UASII5197*	NM((MM) NM/NM)	417 Julian Bream 418 George Barnes guitar demoâtent	Plays Guilani & Sor How to Play the Guitar (+booklat)Mueic	RCA#ARL1-0711* Minus 1#MMO130	NM-[NM/NM]
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eggy Lee ots Lenys/Berlin&American	Fm A Women Sonce Of Kurt Weill + Lyrice	CapIIST1857/Rnbo* ColIIMG30087	NM([NM/NM] NM-s(NM/M]	234 DIMITRI TIOMKIN 235 Nino Rota(C)(Zeffreil-Dir)	The Old Man and the See Romeo & Juliet	CoNICL1183/8Eyes Capil/ST2993/Rnbo*	HMA (MANINA)	421 Charlie Byrd	The Look of Love	HS 11410"	NM [MNM/NM-]
ulle London Norie Lynne	This Very Best of Julie London With You Love	UARLA437* Everee#5228	NM-CEMMI NMENMINMI	236 Johnny Mandel(C) 237 Bruce Broughton/C) 238 NILSSON(C)	The Sandpiper (ElixTaylor) (OST) Sevenado/OST) Studoo(OST)	Merc#SR61032* Geffen#GHS 24080E* RCARLSO1152*	NEW/SEALED	422 Manual Barrueco 423 Manual Diaz Cano	Villa-LobeGuermentChevezWorke/Guite A Spenish Guiter Recital	AF#AFSD 6208*	MATTER C
ensitely coonside/NEddy mennetr McCorlde	18 NostalgicSongs/RCA ThePeople You Never Get To Know	VintagetUPV-525 InnerCitytHC1151	NMI-a(MNMI) NM[M/M]	238.NILSSON(C) 239.Mitdos Rozen(C) 240.Ron Gramer(V&Inst)+Lulu(Vs)	Sodom ned Gomornih(OST) To Sir, With Love	RCAILOC-1076 Fontanel/SRF 67569*	NM[[NMM]]	424 Martin Denny 425 Martin Denny	A Table of Honey Quint Vitage	Liberty#LST-7237* Lbmy#LRP-3122	HAT BAT WAT
labelMercer&Bobby Short latenMercer&Bobby Short	Second Town Hell Concert/2LP's Ron Center/Thecklones.etc+	Add/SD2-605/gate/old IC#1060	NM(NM/MM)	241 Firmer Bernstein(C)	True Grit(John Wayne) (O.S.T.) at HPresnell"UnainkableMollyBrown(O.S.	CapillST-263*	NM-INMAM)	426 Peter Evana 427 Jan Hall	An American In Spein Commitment(gatefold)	RCAILSP-3308* Hortzon#SP716*	NM-[NM-NM]
IANA MOUSKOURI tatti Page	Rectal 70 (French Import) The Neemets of You	Forstand#6312-003* Merc#MG20952	NBA-THANAT	243 Mildos Rozan 244 FrantoeRandell/SandyNelson/The	The VIP 's(LizTaylor) Astronauts"/WildOnTheBaach(O.S.T.)	MGMIE41525T RCAILPM-3441	NR4-[[74/34] NR4-)(NR4/NIM]	428.Los Indios Tabajaras #29.Los Indios Tabajaras	Two Gutars In a Sentmental mood	RCAMAFL1-3241* RCAMANL1-2321*	NMC(NM-MM)
atti Page dith Plaf (3LP Box Set)	Say Wonderful Things Edith Plaf Detuce Sat-30classics	CollCL2049/2Eyee NM-{CapilST1857/Rn ApartMANC 65024	NM(M/M) bo NM-[[4M/2NM] NM-[[NM-/NM-]	745. John Berry(C)titleSonghiencySinet	A YOU ONLY UND TWOOL JATTAB Bond)	UAS 5155	NMIIMMI	430 Los Ondios Tabajaras	Cesually Classic	RCARLSP_3505*	NM-[NM-/NM]
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sontyne Frice+Tozzi/Merfil,etc ELLA REESE	AIQA (Highlights)(LivingStereo) Della on Stage Della!	RCAILSC2515/Woog RCAILPM-2568 RCAILPM-2167		248 Louis Armstrong 249 Louis Armstrong (2 LPs-gelatioid)	Ambaseador Salch TheGenius of Louis Amstrong(1923-33	CollCL840/8Eyee CollG30418		433.Barney Kessell & StphneGrappelli 434 Pat Metheny Group	I Remember Djengo OffRamp	BitLon#2480108* EC<-1-1218	NM(NM/M)
alla Resea ANCY SINATRA &Lesi azelwood	Detal Nancy & Las Politely:	ReptRS 6273* CaptRS 6273*		250 Louis Amstrong Aint Gonna 251 Louis Amstrong(2LP est)	Give Nobody None Of My Jelly Roll This is Louis Ametrong Part 1 & 2	AF#AFSD 8128" JemiBJLP 101"	NM [NM/NM-]	435 Wes Montgomery	Bumpin' (gatefold) March 6, 1925-June 15, 1988	VervedV6-8625* RvradiRS 3038*	
andy Smith & Billy May Orch Intota Station Intota Station&G.SheeringQuint	Pollely: the Late, Late Show in the Night	CapiFT875/Grean CapiFT875/Grean CapiFT1003/Grean		252 Louis Amstrong/Dukes of Obtielen 253 Louis Amstrong&DukeEllington	t Louis and the Dukes of Distelland The Great Reunion	AFBAFLP1924 EmuliPES12014*	MM[M/M]	436 Wes Montgomery (gatefold) 437 Wes Montgomery+T Flenegen &	PercyHeath*Incredible Jazz Guitar*	RynadadOJC-038*	NHI-IMM
aakota StationakG ShaaringGumi 'at Suzuki atarra Valente	Mee Pony Tall The HI-FI Nightengele	VIK#LX-1147 Decca#DL-8203	NM-ENMANNA)	254 Balaban & Cata 255 ChatBakerGMutliganButShank	Bits and Pieces ArtPepper* WestCossLizz*Vol III at the Empire Theatre.Liverpool.Englar	GFL 1015" Jazztona#1274		438 Tony Motiola 439 Joe Paes	Mr Big (gatefold) Intercontinental	Command#RS807 SD* Pauee#PR-7043*	NAM-MANANA 20
Calerina Valente	Valente and Violina Sanga/veSungOnPerryComoShow	LondilLL3363 LondilLL3355		256 Kenny Bat & his Jazzmen–Live 257 Count Basie+Hitumes, BilleH Jimm		CollG3224 (2LPegifol RoutethellSR52051*		440.Joe Pass 441.Les Paul and Ne Trio	Montreeux Jazz Featival 1975 The Guller Atletry of Lee Paul	Pablo#2310-752 VoolfVL 73849*	
Sarah Vaughn Manlana Viw Planck	Songs of the Beatles A Breath of Fresh Air	AMISD 18037* Mountad/M-108*	NWIGHING CO	258 Court Basie+WholeJacquet& Ben 259 Lee Baxter & 101 Strings 260,SIONEY BECHET and	Matter String Along with Baser Matter Seller Htts(RecritedLondon-197 public artistLJONEL HAMPTON		NM-ENMINAT	442.Bucky Ptzzarelli&Bud Freemen	Buck and Bud Play Music of Bls Beiderbecke	BDL1-1378* Evrgm#MES 7088*	NATINAMA I
Wartene Vier Planck Wergeret Whiting	New York Singler Margarist Whiting's Great Hits	AudiPh;#AP160* Dol#DLP3178	NM(MM) VG+[[VG+/VG+]	3261 Bunny Bergen (2LPs-gelefokt) 262 BUNNY BERGAN	Complete Bunny Berlgen, Vol 1-1937 BUNNY	Blubird# AXM2-5584 Camden#CAL 550	NAVENAVIAN	443 Bucky Ptzzanelil&Gultar Quinlet 444 Bucky and John Pizzaneli	2 X 7 = Pizzarelli	StandalST 207"	NARMAN 20
Nancy Wilson Nancy Wilson	How Glad I Am Walcoma To MY Love	Capil/ST2156/Rnbo* Capil/ST2844/Rnbo* Capil/ST2844/Rnbo*	NM([MM)	283. Civde Semherdt AllStars/EBarkadi	WPageBTateETC*Blowing My Top* n DocCheathernCozyC+MoreBlure6Jazz	MatchballGDR218(U.9 400W.1508VLP400		445 Django Rainhardi 446 Django Reinhardi	Swing It Lightly Djenology-Hot Club of France	Collike31479* RCAILPM-2319	
MALE YO-ALS	MALE VOCAL	MALE VOCAL P	MALE VOCAL	265.Ruby Braff+Milt HintonMNapoleon 265.Ruby Braff&His Big City Stx&JOE	ESwingin'With Ruby Braff NEWMAN&the Counts Men	JazztonelU-1210 JazztonelU 1265	NAVI(NAL-INAL)	447 George Barnee/BGalbraith/TmKay 448 Pape Romero(autographed)	Acasementi+3more Guitare of Italy Rodrigo/Guian/"Works for Guitar"	Time#52007* Philipe#9500042*	NARNANNA I
had Anka. Yad Anka	Sings His Big 15 Sings His Big 15, Vol. 2 Herio Dolly	ABC#390 Keent#KS-3384*	NM-INM-/VG+]	267 Bruff/Hawk/EBert/JoeNewman,Jin 268 Buddy Bregman	McPartiand"Jazz ala Midnight Furany Face &other Garatiwin Tunes	Jazztona#1282 Verva#MGV-2084	NBA-(7-BA7-BA) NBA-(7-BA7-BA7)	449 Angel Romano 450 Andres Segovia	Classical Virtuoso-Masterworks.	Angel#S-38093* Decce#DL79751*	NAL PARAMAN
Louis Ametrong LouisAmetrong&Bing Crosby Frant Astern (2 LP set-celeficit)	BING & BATCHMO Starring Fred Astaire	MGMIE3882 CollISG 32472	VG+[NM/NM] NN[[MMM/NM]	269.BabBrookmayer/PhilWoods 270.Dave Brubeck (*360 Sound*)	The New Jazz Sound of Show Boat Greekest Hits	CollICL1419/6Eyes CollICS9284/2Eyes* CollICS 2228*		451 Juan Serano	Popular Music of Spain &the Old Work		
Charles Aznevour Herry Balafonte	The Very Best of LovelaA Gentle Thing/LivStereo	Monument#MLP8052 LSP-1927*	NM-INMANN	271 Dave Bruback (2LPS-galaricit) 272,DAVE BRUBECK 273 Dave Bruback NewQuarted	Ap-1 mp Grasser real Grasset Hits A Cut Above(2).Peopletoki+Pic's)	Fantaey#6372* DirDiekLab#DD108		453 Frankie Carle	Frankie Carle's Fineel	RCARLPM-1153	MILINAMI O
Herry Belefonte Herry Belefonte	This is Harry Belafonia-2LPs Belafonia Sings the Blues(LivingStars:		Norganiani) Nor-producti	274 Ray Bryant	Montreux 77 to TeddyB.inConcert@Obsetand Jubiee	Publo#2308 201 DJ#503	VG+[M/NM] NMI(NM/NMI)	454 Frankle Carle 455 Carmen Cavallaro	Top of the World Hits From Hollywood	RCARLPM-2233 DeccelDL 74274*	NAL [NALINAL]
Tony Bermett (ZLP Set) Pet Boone	at Carnegie Hall (gelefold) This and That	Colli2CL 23/2Eyee DollDLP25286*	NM-II 3NM/19M-1 NM-II NM/N	276,KennyBurrel&GroverWashington,	Jr Together+RonCarter.J De.Joohnette & ar W VacheBichMiles"Play It Again, Jos"	BiuNotal/9T85108 Abl/81621-1	NM(MM) NEW/SEALED	456 LIBERACE 457. Vincent Lopez	My Most Requested Nois&Other Plano Instrumentals	DoTIIDLP 25563* CartonIIST LP12/302*	MM-S(NM-MM-)
Pat Boom- Ray Chartes	Look Aheed Rey's Moods	DollDLP25676* ABCII550		278 Billy Butterfield	TheGolden Hom y ShavanaEWamen*SemiionAlRevenside	CollCL1873/8Eyes Capit761/Green	NAME AND A DESCRIPTION OF A DESCRIPTIONO	458 Andre Previnc	Lifes Love at Basen Street East	CollICI. 1437/8Eyes DeccalIDI. 4299	
Buddy Clark	na Memorias Of Middle Aged Movie Fan Buddy's Graelast Hits	CollCS9434/2Eyee*		280 BobCantwell,FreddieMoore at al 281 Dick Cary +AI Hall, Suzzy Drootini	Stompinat the Red Blazer Too	HJIP101 Bell/LP 44	NAME AND NOT A	459 Earl Grant 460Carl Reiner & Mel Brooks	2000 Years with	WorldPacificilWP1401	HAL PRANTAN
Buddy Clark Naf King Cole	Girt of MyOreeme-vocat antietry of B.C sings Songe from CAT BALLOU.etc The Velvet Moods of Net King Cole	CapifST2340/Rnbo* CapifQBO-60038/Rn	VG+IMMMI	282. Richle Cole +Eddle Jeffenson 283. Ed Condon/PeeWeeR JackT	Hollywood Machaes BudFreeman+Chicago&alThLiszz	MusedMR 5207 VervedV8441	NEW THERE AND	461.SPIKE JONES 452.Spike Jones New Bend	Thank You Music Lovers My Man	RCARLPM-2224 LbrtydLST-7370*	
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Nel "King" Cole Nel "King"Cole/2LPs	Rambler Rose GrastestOfNetCole Vol1 & 2/Cep	CapilSt1793/Rnbo* CapSLB-6803*gtfold		288.XAVIER CUGAT 287.Eddle Denials & Bucky Pizzarell	Viva Cugati (gatefold A Ficwar For All Seasons	MercePPS 6003" Choice#CRS1002" CollCS9808"		465 Allen Shermen 465 Allen Shermen	Mt Son , the Folk Singer My Son, the Celebrity	WB#W1475	NM-EMM) NM(NMANM-)
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Peny Cemo 1 BING CROSEY(vintege series)	Perry's Oolden Hits Wrap Your Troubles in Dreamland	RCSIRLSP-1981(e) LPV-584(1927-31)	NMINAMO	290 Miles Davis (2LPsGatafold) 291.Daodato+HLaws,RBarratto,RnCar 292.DEODATO	Bitches Brew le BifWatrous, et al "Prelude"(getefold) Decritio 2	CT10002* CT10002*	NMINANNI NEW/SEALED	Album being his life on CLASSICAL	CLASSICAL COLASSICAL	CLASSICAL**** LSC-2252/ShdyDog	PLASSICAL MAL
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Vic Demone Vic Demone	The Livitest-at Basin Street East I'll Sing For You	CapilT 1944/Rnbo MrcWingilmgw12113	NM[[NM/M] ∀G+s[NM/NM]	295.Duke Ellington 295.Pee Wee Erwin&Dicieland AllStar	The Best of Ellington	CapIT 1802 StrandISL 1001	NM (MM)	472 FRITZ REINER (living Storeo) 473 Anur Rubinstein	Also Sprach Zarathuetra Beethoven/Con.No.4 (Living Stenso)	LSC-1806/15-ShDog LSC-2123/10,118 **	Gipe(NML-NML)
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PETER DEAN(V)+EdPalair0.Pijin Mike Douglas JIMMY ORIFTWOOD	ne SamPertune8HeggertCnty Time Will 1 It's Time For Miller The Wildemees Road	Epic#EN28169* PRCARLPM-1894	NAV ENDANC	299 Stan GetzäJoao Gilbarto(gatefold 300 Stan Getz +Laurindo Almeida	Getz & special guest Laurindo Almeida	Vervel/V5-8065*	NMA (NMA-INMA-)	ROCK ALBUMS ROCK SOU		: All LP's Below this 1 elburn is \$3.	line H.eech
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Edde Feher	Greatest Hits The Freathmen Year	RCAILSP-2504* CapilSt1485/Rnbo*	New Yorking	304 BGoodmen/JimmyRushing(2albur	APrevinSMennet.tc*Benny Rides Agei re BennyinBrusslesVol.1&2-\$4 50en2for8 Benny Cookings/b (cented Min)	8 CollCS8075/8076/8e CollCS802832Ever		478. WisonPickell, BillyWard&D's.etc 479. CerlPerkins, Dubs, 5Selline, etc		Liberty#LST-7572* OGR-LPS-8654*	NEW/SEALED
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GENE KELLY DEAN MARTIN	Gene Kelly Song and Dence Man DINO-Italien Love Scrige(stereo)	StateDS 15010 CapeST 1669/Robo*	NW-JINWAM	311 the Grove Street Stompers 312 the Grove STreet Stompers	Vol.2 The Oldest Gig in Town		NM(MANM)	484 Chuck Berry 485 Chuck Berry (gatefold)	Chuck Berry ROCK	ChemilCH80032" ChemilCH80020"	
DEAN WARTIN Deen Mertin	Dream with Dean DINO-Italian Love Songa(mono)	RepliRS6123/3colore CapilT1659/Rnbo	NEW THEM NEW	313.Vince Gueraidh&Bole Sete 314.Bobby Hackett+DMcKenne.	Live at El Metedor JHanne, etc'MostBeauthuiHominWorld	Fantaey#8371*	VG+s[[NMM] NM[IMM]	485 D Bowle(2 albums\$5.forBoth) 487 The Brothers Foun/BeatlesSongboo	Changes One & Changes Two RCAM Sing Lennon/McCartney("380Sound")	AOL1-1732/AFL1-4202 ColfCS8302/2Eyee* Elektral/5E-607*	in a construction of the c
Deen Martin Deen Martin	The Lush Years The Dean Martin TV Show	Tower#T5008 Rep#RS8233/3colon Rep#RS8233/3colon		315.Bobby Heckett+GlennOsser& 316.Bob Haggert,Dill Jones etc.	Johnny Seng "Dream Awhile" The Sons of BUC Princeton Jezz Festive	CollCl1802/2Eyes MIS#12	NMENMANI	485 The Cers 489 Chubby Checker et al	Candy-O(color pic sleeve) Don't Knock The Twist(Orig SndTrack) Oblease VI		
Deen Mertin Tony Martin	You Were Made For Love Mt. Song Men VThis is Control Mercure	Pictovick#SPC-3175* MarcWng#MG12203 Cap#T1050/Rnbp		117 CHICO Hemilion Outstal	ChicoHamilton Special ni åjuat jazz alatars*GNP presentsVol 15	CollP13290 GNP#185/redVinyl	VG+w[NM/M] wmS[VG/VG]	490 Chicago (gatefold) 491 Chicago (2LPs-gatefold) 492 Jim Croce	Chicago VI Chicago III BedBedLeRoyBrown&GreatestCharctr5	CollIC2 30110*	NA-MANA
GORDON MACRAE The Mile Brothers	YThis is Gordon Macrue The Best of the Mille Brothers Gradiest Hits	CapIFT 1050/Pribp DeccalIFDL 8148 CoNICL 1225/2Eves		319 Lional Hempton+Sylvia Bennett 320 Eddle Hemts &Lee McCann	Second Movement	AllISD-1983"	NUTENMAN	492 Jim Croce 493 KING CURTIS 494 Bab Dylen	BedBerlLakoyBrownsGreeteerCharders Live at Small's Paradise Bob Dylan's Greeteel Hits	ATCOUSD33-198" CoMPC 9489"	NM HANNA
GUY MITCHELL Matt Monro	Guy's Greetest Hits Walk Away Mu Kind of Girl	LbrtyRLRP3402 WarwickRV 2045	NMINMANM	321 Coleman Hawkins+EBart, ERoyal. 322. Coleman Hawkins & Bud Poweli	OsleJohnson atc"Accent on Tenor Sex Hawk in Germany	BikLion#Bi-159*	NM(NM/NM-) NM(M/M) MG+IDM/NM)	494 Bob Dyten 498 Bob Dyten (2LPs-gatefold) 498 Bob Dyten (2LPs-gatefold)	Bob Dyten's Greatest Hit, Vol. II Self-Portrait	Coll#KG31120* C8S#86250*	NA THANNA
Malt Monro Vaughn Monroe	My Kind of Girl Dance With Me SinguThe Great Italian Songe	RCACAMICAL 329 Replication	NM-(NMN)	323 TED HEATH 324 Johnny Hodges	100th London Palladium Concert Things aint What They Used To be	Lond#LL1000 Cemden#QJ-24111 Rondolette#A2		495 Sob Dylan (2019-galencic) 497.Bob Dylan 496 Bob Dylan	Infidels Pat Garrett &Billy The Kid(Orig SndTrk	CollIQC 38819" () CollIPC 32460"	VGe[MMM]
LOU MONTE LLau Monte The MILLS BROTHERS	Sings The Great Italian Songs LIVEIII IN Parson Livelat Tivoli Gardens	Replications DoteDLP-25783	NM-4[NM-/NM-] NM-[NM/NM]	325 Pee Wee Hant "Pee Wee Russel 326 Bobby Hutchston+Hubert Laws 8		RondolettelA2 CollUC35550* 20thCentelT-522*		499 The Everty Brothers 500 The Five Satins	The Very Best of the Everty Brothers Greatest Hits, Vol 3	WBIAVS1554* Reliat6024	NAL TRANK
The MILLS BROTHERS Buck Owens Nicole Paone	Liverat Tivoli Garciens Sweet Rosle Jones Down at Peone's Piece	CapilST2982/Rvbo* ABCII282	NM(SA/NA) NM-TNM-/NA-)	327 Ahmed James 328 Karth James 28 The James Consider (constant)	Intervals Arbour Zene Lichthouse 158	20thCentel1-522* ECM-1-1070* PecJazze/ST-20131*	VG+(MM) NM(MM)	501 Mervin Geye&Termin Terroll 502 Al Green	You're All I need Al Green Is Love	Temle#T5284* LondHi#SHL 32082*	NEW/SEALED
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Anthony Pentina(LN Stanto) ColeParter,MMartin,EMermenDer Louis Prime & Keely Smith	on Broadway	ColdIKS31456/gate/c CXS 110*	Id NM(NM/M+tyrics NM-TNM/MM)	331.Sammy Kaye 332 Stan Kenton 333 Stan Kenton	Artistry in Rhythm Artistry in Voices and Brass	Capil/T 187/Green Capil/T 2132/Rnbo	NME[NM/M]	505 Grateful Deed(2LPs-gatefold) 508 Buddy Holly/The Crickets	Grateful Deed 20 Golden Hits	WB#W2WS1935* MCA#3040*	NMIM/NMIghtald (/)
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Herold Rome Sings CellMeMater LANNY ROSS&Ted Date O	r, Fanny,WahYouWaraHara+++ Lanny Ross Sings	ConsidCRL57082 ManhattandMAN515	NM-[NMM] NM-[VG/VG+]	336.GeorgeLewis&LouisNelson-with 1 117 "Bird" Time Little	BarryMartynRagtmeBand(UKImport) Make Room For Tirv	77RodullLEU12/24 BrunswitdIBL54030	NM(NM/NM) NM(NM/NM) NM/NM/NM	509 Janis Jopin 510 Lad Zeppelin (2Lps-foldover cover 511 And McCentres		CollikC30322" ATLSSIRSS 2-200" CollittC 37482"	
CESAR ROMERO	Songe By a Latin Lover More Amort	Topell.1631 CapitST2859/Rnbo*	NM-a[NM-/NM-]	338 Mundel Lowe & his Alsters(TSco 339 Jimmy Lunceford	t. DuvivierBerWbatzAFarmer*Porgy/Bee Rhythm ta Our Business, Vol 1(1934-3	er Camden/ICAL-490 5 Deccal/DL79237* Deccal/DL79240*	NM-(NM/NM) NEW/SEALED NM/IM/NM	511 Paul McCartney 512 Monkees 513 Seads Nation	Tug of War More of the Monkees Drums A Go-Go	Colgernal/COS-102* Imperial/RR-LP-12287*	
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2.Frank Sinalma 3.Frank Sinalma&Count Beale 4.Sinalma 5.Sinalma &Tommy Dorsey-2LPs	Sinetra, Vol 4(Italian Import) Christmas Dreaming	Jokan#SM3633 CoMC40707		346 HUGH MASEKELA 347.Les McCann 348 Les McCann	Unimited (in Person) Sings and Plays in the Big City—Uve	Sunset/ISUS-5298*		519 ELVIS 520 ELVIS 521 ELVIS	You'll Never Walk Alone	Camden#CAS2472* AAL1-3917*	NM-IMM
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2. Frank Sinatra 3. Frank Sinatra&Count Besie 4. Sinatra 5. Sinatra & Tornny Donsey-2LPs 6. Sinatra 8. Sinatra 6. Sinatra 5. Sinatra 9. Sinatra 10. Sinatra 10. Sinatra 11. Sinatra	Sinatra and Swinger' Brass Sinatra's Sinatra(Noso) Sinatra's Sinatra(Starso)	RepliF-1010/** RepliFS-1010/***	HANTINAMAN T		and his Golden Trumbone When The Sants Go marching In	MercilMG 20221 ColICL 546/6Eyee	NAM (THE BANKER)	525,the ROLLING STORES (generoid) 528. Rolling Stores 527 The Supremes	Some Gitte Sing Rodgers & Hart	COC-39108* Motown#659	
2. Frank Sinaitra 3. Frank Sinaitraß/Count Besie 4. Sinaitra 6. Sinaitra 6. Sinaitra 8. Sinaitra 8. Sinaitra 8. Sinaitra 8. Sinaitra 9. Sinaitra 9. Sinaitra 1. Sinaitra 2. Sinaitra (2. Ps-gatefold) 3. Sinaitra 3. Sinaitra (2. Ps-gatefold)	Singtra and Swinger Brass Singtra's Singtra(Moso) Singtra's Singtra(Sterec) Round #1 New Gold Disc	ReptiFS-1010/*** CeptiR214185 CBSSonyIASP1003		353 BUDDY MORROW		BASE MC21281*	NEW/SEALED	527 The Supremes 528 Dune Ross and the Supremes	Reflections		VGINMANI
2. Frank Scheffen 3. Frank Scheffen 4. Sinder Strank Dorney-2LPs 5. Sinder & Tormany Dorney-2LPs 5. Sinder & Tormany Dorney-2LPs 5. Sinder & Tormany Dorney-2LPs 5. Sinder & Sinder & Sinder & Sinder 5. Sinder & Sinder & Sinder & Sinder 12. Sinder & Sinder & Sinder & Sinder & Sinder 13. Sinder & Sinder & Sinder & Sinder & Sinder 13. Sinder & Sinder & Sinder & Sinder & Sinder 13. Sinder & Sinder & Sinder & Sinder & Sinder & Sinder 13. Sinder &	Sinatra and Swinger Brass Sinatra's Sinatra(Moso) Sinatra's Sinatra(Stereo) Round If1 New Gold Disc Dirty Dingue Magae September of My Years	ReptiFS-1010*** CaptilR214185 CBSSonylIASP1003 MGM#1SE-24ST* ReptiF1014/3colors		353 BUDDY MORROW 354 Turk Murphy& his Jazz Band 355 Oacer Paterson+Nile Henning++	Great Connection The History of the Artist	Pablo#2625 702	NM-JIMPMMMM		Renectors	Motown#885*	-
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22. Frank Scheller 35. Frank Schell 54. Sindre 55. Sindre 16. Tormmy Donsey-2LPs 36. Sindre 16. Tormmy Donsey-2LPs 36. Sindre 16. Tormmy Donsey-2LPs 36. Sindre 16. S	Sealth's and Selection These Sealth's Sealth's Neuron Sealth's Sealth's Sealth's Neur Gaid Diac Ditry Durges Neglise September of My Years Come Try With NegRey Neg/Crich 20 Reseal His Neglise 20 Reseal His Neglise The Personant Years All The Way	ReptiFS-1010/*** CaptiFR214165 CBSSony#ASP1003 MGM#15E-24ST* ReptiF1014/3cotors CaptiW620/Rnbo B 90005 Chairmant#0011 CaptiW1530/Rnbo		353 BUDDY MORROW 364 Twit Murphyk has Jazz Band 355 Oracir Peterson/Statistical Herringre- 366 Ocacir Peterson/ZapeCatefold) 357 Preservation Hetil Jazz Band 356 Alvino Ray+The Jud Conton 356 Max Rogch+RBrooks, JChamberi 356 Max Rogch+RBrooks, JChamberi	Great Connection The Hatory of the Artist When ThSentaGoMarchinginN O. Vol Rhythmanes "My Revente" W SmithRManhila.et al "M'Boom"	III CBS#FM36650* Decc#/DL 8403 CollUC37088*	NM][M/N] NM-[[NM/NM] NM(M/M]	529 Hell Sedaka 530 Paul Simon (gatefold) 531 Bruce Springsteen (gatefold)	A Song There Gase Rhymin' Simon Born To Run Born In the U.S.A.	Elektrad/8E-102* ColdPC32280* ColdPC33795* ColdPC33795*	
32. Frank Sinden 35. Frank SindenB.Coart Besie 45. Sinders & Tormy Donsey-2LPs 45. Sinders & Torms & Tormy Donsey 45. Sinders & Torms & Torms & Tormy Donsey 45. Sinders & Torms & Torms & Torms & Torms & Tormy Donsey 45. Sinders & Torms & Torms & Torms & Tormy Donsey 45. Sinders & Torms & Torms & Torms & Torms & Tormy Donsey 45. Sinders & Torms	Seath's and Swingth' Prans Swinth's Swinth (kbmc) Swinth's Swinth (kbmc) Neurol All Neurol All Dirty Droga Magan Saptember of My Yells Dirty Droga Magan Dirty Dirty Dir	ReptiFS-1010/*** CaptiF214185 CBSSonyAASP1003 MGM#15E-24ST* ReptiF1014/3cotors CaptiV420/Rnbo ReptiV1530/Rnbo ReptiZFS-1016 EMICaptRrS0085	нактриалай • С Гранлай награнлай награнлай награнлай награнлай награнлай награнлай награнлай награнлай награнлай награнлай награнлай	353 BUDDY MORROW 364 Turk Murphyk hus Jazz Band 355 Oscar Patamon*Nis Hanning** 369 Oscar Patamon*JQroetarfold 357 Preasevation Hall Jazz Band 358 Akrino Ray* Tha Jud Conton 369 Maix Road** Ribrosta, Chambain 380 Don Secesity (Digital) 381 Gaorge Shearing	Great Connection The Hationy of the Artist When This sents Golderschingtinki O. Vol Rhythmaires "My Revente" W Smith/RMaintilla, et al "MfBoom" Moving Lines Shearing On Stapeli()	III CBS#FM36650* Decce#DL 8403 CollUC37088* DrJazz#FW40155* Cep#ST1187/Rnbo*	NMA (TARANA)	529 Meil Sedaka 530 Paul Simon (gatefold) 531 Bruce Springeteen (gatefold) 532 Bruce Springeteen 333 Bruce Springeteen	A Song There Goes Rhymin' Simon Born To Run	Elektrail@E-102* CollPC32280* CollPC33795* CollDC-330963* CollDC-35318* Stax8555-2012*	NMC(NM/NM) NM(NM/NM) NM-(NM/NM) NM-(NM/NM) NM(NM/NM) NM(NM/NM) NM(NM/NM)
32. Frank Sindhin 35. Frank Sindhill Cont Besid 44. Sindra Sindhill Cont Besid 55. Sindra & Torriny Donsey-2LPs 56. Sindra & Torriny Donsey-2LPs 56. Sindra & Torriny Donsey-2LPs 56. Sindra & Torring Sindhill 50. Sind	Sentist" and Swingtin Paraes Swinth's Swinth (Mono) Swinth's Swinth (Mono) Neurol Aff Neurol Aff Dary Dargue Magae September of My Years Zoma Fily Win Med Neuron 20 Rame Hite. Happy Biol Tan Paramount Years A Man amy A Man any A Man any A Man any Swing Rodgem and Neuro Francia A.S. Edward K. The Volon-YU.P. (Setskick)	Reptil:FS-1010/m- Captilit214185 CBSSomy4ASP1003 MCMat15E-245Tr Reptil:F1014/Octors Captilit20/Rhobo B 90008 Chairmani80011 Captilit20/Rhobo EMICaptilit20/Rhob011 EMICaptilit20/Rhob011 Reptil:F31024/Octors	нактриалай • С Гранлай награнлай награнлай награнлай награнлай награнлай награнлай награнлай награнлай награнлай награнлай награнлай	353 BUDDY MORNOW 364 Turk Muchtyk hes Jazz Bend 355 Oracer Plasmon Hes Jazz Bend 355 Oracer Plasmon Zepticisatedda 359 Preservation Hest Jazz Bend 358 Alvino Rear-The Jud Contion 356 Max Road+Recola, JChambern 360 Don Selosity (Dafter) 381 Gazge Shearing 362 Junny Smith 363 Junny Smith	Great Connection The Heatory of the Artist When ThSentraGoMarchingInNLO. Vot Rhythmanisa Twy Reventer W Smith/Shanfita, et al "M'Boom" Moving Lines Smarting On Stagelitt KBurnel+-1,SmithJamitS-NeprtriNY 24 Karat His (Zlap-galadicki)	III CBS#FM36650* DecaeIDL 8403 CollUC37089* DrJazz#FV440155* CapIIST1187/Rnbo* CST89027* VerveIIV8-652/2*	NM/[M/M] NM/[M/M] NM/[M/M] VG+][M/M] NE/W/SEALED NM/[M/M/M/]	529 Neil Sedata 530 Paul Simon (gatefold) 531 Bruce Springeteen (gatefold) 532 Bruce Springeteen	A Song There Gase Rhymin' Simon Born To Run Born In the U S A. Darkness on the Edge of Town	ElektradisE-102* CollPC32280* CollPC33785* CollICC38963* CollICC35378* StautisT5 2012* AtaliSD6144* EpicilIU: 24068	NM(INM/NM) NM(INM/NM) NM-[INM/NM] NM-[INM/NM] NM-[INM/NM] NM-[INM/NM] NM-[INM/NM] NM-[INM/NM] NM-[INM/NM]
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51 Frank Skeatha 52 Frank Skeatha 53 Skeatha 55 Skeatha 56 Skeatha 50 Skeatha 51 Skea	Sinistra and Swingtin Pranes Swinstra Sinistra (Namo) Sinistra Sinistra (Namo) Sinistra Sinistra (Namo) New Gold Diac Dirty Drogue Magnes September of My Yean's Come Fly Work Met (My MeyOrch 20 Rames Hits Heart Come Fly Work Met (My MeyOrch 20 Rames Hits Heart The View A Man and Hits Multi- Sings Roogens and Heat Francia AS Edward X The View Comerch VIII (Sanistration) What II Dor Lamar & Sanistration) What II Dor Lamar & Sanistration York Hits Mooth Heart	Reptil: S-1010/** Captilize1146 Captilize1146 Captilize1146 Captilize1146 Captilize20457 Reptilize20450 Captilize20450 Captilize20450 Captilize20450051 EMICaptilize2045005 BelCantol Ches11 EMICaptilize20450 BelCantol Ches11 Participation 2045 Captilize20450 Cap	NALTRANSI NGTANASI	353 BUDDY MORNOW 364 Turk Murphyli hrs Jazz Bend 355 Ocean Platmon His Hanning+- 365 Ocean Platmon 2005 Classifield 353 Alvino Rear-The Juli Acorelon 358 Alvino Rear-The Biooks, JChembern 360 Alvino Rear-The Biooks, JChembern 361 Ceorge Sheating (Option) 381 Ceorge Sheating (Option) 381 Ceorge Sheating 383, Jimmy Smith Cost Simul Loguet 383, Jimmy Smith 366, Klugay Spanters Ragione Bend 366, Klugay Spanters Ragione Bend 366, Klugay Spanters Ragione Bend 366, Klugay Spanters Ragione Bend 365, Klugay Spanters Rag	Great Connection The Hetborg of the Artist When ThSainteGoMarchingth N. Vell Brydtmares My Reverter W. SmithRNAmhla et al "M'Boom" Moving Lines Shaaring On Stagell I Kigumati + J. Stagell I (Sumati + J. Starbarritis F-Weptinkly 24 Karati His (Zap-gatedod) Put The Berna on Marne The Great His (Downbas) y J. Giverard Disk. Sortan Phylogosome	III CBS#FM36850* Deccell/DL 6403 Coll/JC37089* DrJazz#FV40155* CapIIST1187/Rhbo* CST89027* Verval/VS-652-2* EpicifLN3373 RCAILPM-1285 ar Abit00139-1*	NM([N/A] NA([N/A] NA([N/A] N/G)[N/A] NG([N/A] NG([N/A] NG([N/A] NG([N/A] NA([N/A] NA([N/A]) NA([N/A]) NA([N/A])	529 Neil Sedaka 530 Peul Simon (galefote) 533 Bruce Springeleen (galefote) 533 Bruce Springeleen 534 Johnny Terjot 538 John Ter 538 Bobby Virtion 539 The Virtual 539 The Virtual 539 The Virtual 539 The Virtual 539 The Virtual 539 The Virtual	A Song There Goas Rhymein Simon Born To Run Born In the U S A. Dertoness on the Edge of Town Rare Starros The Base I doo Tax Base Venel A USSO Weekend 1 Discher Chulterberthüng & Ouerent	Elektratifié - 102" ColliPC32280" ColliPC33796" ColliPC33796" ColluC 35398" Stautis T5 2012" Astis/S0144" Epistilun 24068 Dotton#83T-6034" Ubarty6L37-6054" Ubarty6L37-6054" Ubarty6L37-6054"	
22 Frank Scheller 35 Frank Schell 45 Sinder 5 45 Sinder 5 55 Sinde	Sindia's and Swingtin' Romas Sindia's Sindian's Sindian'	Reptil 5-1010/*** Captil/R214185 CBSCanylASP1002 MCM#15E-245T* Reptil 1014/doctors Captiv/S20/Photo B 90005 Chairmanit0011 EMICaptil/S30R/ho Reptil/S1024/doctor Repti	NALTRANAL VG-TVANAL NALTRANAL NALTRANAL NALTRANAL NALTRANAL NALTRANAL NALTRANAL NALTRANAL NALTRANAL NALTRANAL NALTRANAL NALTRANAL	15.5 BUDDY MORROW 36.5 Turk Murphy Res Jazz Bend 355 Olicar Platmon?extractions 365 Olicar Platmon?extractions 365 Alives Platmon?extractions 365 Alives Reprint Plat Jazz Band 368 Alives Reprint Plattons, Chambent 360 Max Repetit Plattons, Chambent 360 Caroga Shearing 361 Caroga Shearing 363 Caroga Shearing 363 Caroga Shearing 364 Constant Shearing Carolina 364 Constant Shearing Carolina 365 Samber and Taylor Band 365 Samber and Taylor Band 365 Samber and Taylor Band 365 Samber and Taylor Band 365 Samber and Taylor Shearing 365 Samber and Shearing 365 Samber and Shearing 365 Samber and Shearing 365 Samber and	Great Convector The Helitory of the Artist Whan ThSainteGoMarchington O. Vol Brythmares Wh. Reverter W. Smith Skalend, and "Britboom" Monng Lines Shearing On Stagell I (Spursler-JSmithJarnist-Hepdinkh) (Spursler-JSmithJarnist-Hepdinkh) (Spursler-JSmithJarnist-Hepdinkh) (24 Karaf-Hei (Lopa-galehold) P. K. The Barna on Marre The Great HG (Doendwall) () (CerteatingChus-Jonalon-Phily-Opalona Out Of The Usua Somewhare in the Night	III CB8FM3985/7 DecalDL 6403 CollUC37087 DLazeFFV40155* CapIIST1187/Rebo* CSTI6027* VervafIV6.652*2* EpicIII.N3373 RCAILPM-1265 extBi013737 RCAILPM-1265 extBi01373 MCAIME3350/yellow DecalDL 4573	NAU[IVA/J NAU[IVA/J NAU[VA/J] NAU[VA/J] NEW/SEALED NEW/SEALED NAU[IVA/J NAU[IVA/SEALED NAU[IVA/S	529 Neil Sedaka 530 Peul Simon (galefote) 533 Bruce Springeleen (galefote) 533 Bruce Springeleen 534 Johnny Terjot 538 John Ter 538 Bobby Virtion 539 The Virtual 539 The Virtual 539 The Virtual 539 The Virtual 539 The Virtual 539 The Virtual	A Song There Goes Rhymin' Simon Born in Run Born in the U S A Derkness on the Edge of Town Runs Starros The Beet of Joe Tax Bitue Vervel A Go-Go \$1 000,000 Weetend 200 Moreits	Elektratifié - 102" ColliPC32280" ColliPC33796" ColliPC33796" ColluC 35398" Stautis T5 2012" Astis/S0144" Epistilun 24068 Dotton#83T-6034" Ubarty6L37-6054" Ubarty6L37-6054" Ubarty6L37-6054"	
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Artist 10CC	Album Title Bloody Tourist	Label	Notes					
AC/DC AC/DC	Who Made Who	Polydor Atlantic	m-/m-\$5 cc m-/m-\$5					
Adam Ant Alan Parson s Project	Highway to Hell Strip	Atlantic Epic	m-/m- \$5 m-/m- \$5					
Alan Parsons Project Alan Parsons Project American Flyer	Tales of Mystery & Imagination I Robot	Arista	vg+/vg \$4 vg+/m- \$4					
Beck, Clapton, Page	Guitar Boogie	UA Pickwick	m-/m- \$6 vg+/vg+ \$5					
Blue Oyster Cult	X-Rated Tyranny and Mutation	MCA Columbia						
Bowie, David	Private Eyes Never Let Me Down		m-/m- \$5					
Bowie, David Bryan Adams	Heroes Into the Fire	A&M	sw m-/m- \$5 m-/m- \$5					
Bush, Kate Byrds	TheDreaming Sweetheart of the Rodeo	Columbia	vg+/vg+ \$10 vg+/vg+, ring wear \$5					
Cooper, Alice	Welcome to My Nightmare	Atlantic	m-/vg- mono \$5 m-/m- \$5					
Cooper, Alice Cooper, Alice	Goes to Hell Killer	Warner	m-/vg \$5 vg+/m- w/ calendar \$5					
Cougar John Cougar, John	John Cougar Nothin' Matters & What If It Did	Riva Riva	vg+/vg+, \$5 vg+/vg+ \$5					
	Strong Persuader	renon courry	vg/m- promo stamp \$5 vg+/m- \$4					
Crosby David	Filthy! If I Could Only Remember My	Atlantic	vg+/vg, co \$5 vg+/m- \$5					
Division of the second se	Red Rubber Ba# Who Do We Think We Are	Columbia	vg+/m- mono \$6 vg/vg+ German import \$6					
Dr John	Desitively Bonnaroo		m-/m- \$6 m-/m- sw \$5					
Earle, Steve Elvin Bishop	Exit O Hog Heaven	Capricorn						
Emerson, Lake&Palmer Ferry Bryan	The Bride Stripped Bare	Manticore Atlantic	vg+/vg+ moc \$6					
Foreigner	Bare Trees 4	Reprise	vg/vg \$4 m-/m- \$5					
Funky Kings	Frehely's Comet Funky Kings	Arista	m-/m- sw \$6 ss,co \$6					
Gallagher, Rory	So Top Priority	Chrysalis	m-/m- sw \$5 ni-/m- \$5					
Garcia, Jerry Garthwaite, Terry	Jerry Garcia Terry	Warner Arista	vg+/vg- \$4 vg+/vg+ \$5					
Grateful Dead Grateful Dead	Aoxomoxoa Terrapin Station	Warner Arista	vg+/vg+ slight rw \$6 vg/vg, ring wear \$4					
Grinderswitch Guess Who	Redwing	ATCO	m-/m- \$6 vg+/vg+ \$5					
Hagar, Sammy etc		Geffen	m-/m- \$4					
Artist Heart	Album Title Magazine	Label Mushroom	Notes					
Henley Don Hiatt, John	Building the Perfect Beast Two Bit Monsters	Getten	m-/m- \$5 vg+/m- \$5 cover vg+, promo \$5					
Hiatt John Hiatt John	All of a Sudden Warming Up to the Ice Age	Geffen	cover vg+, promo \$5 m-/m- \$5 cover vg+, promo \$5					
Hollies Hunter Ian	Sing Dylan You're Never Alone with a	Hansa Chrysalis	vg+/vg+ Ger import \$6 m-/m- \$5					
Hunter, Robert	Tiger Rose Shabooh Shoobah	Round	m-/vg+, sw, white label \$6					
INXS	Listen Like Thieves Between the Colours	Atlantix	m-/m- \$5 vg+/m- \$5					
Jackson, Joe	I'm the Man Music and Me	A&M	vg+/m- \$5 m-/m- \$5					
Jagger, Mick James, Tommy & Shone	Primitive Cool		m-Avg+ \$6 B/W label, sw \$5					
Jefferson Airplane Jeremy Spencer Band	Bless It's Pointed Little Head	RCA	vg+/vg+ \$5 vg+/vg+ sw \$6					
Jethro Tull Johansen, David	Crest of a Knave Live it Up	Chrysalis	promo \$5 m-/m- sw \$5					
John Elton John, Elton	Breaking Hearts	Blue Sky Geffen Geffen	m-/m- sw \$5					
John, Elton	Greatest Hits Volume II Empty Sky	DJM MCA	m-/m- sw \$5 m-/m- German import \$6					
Jones, Howard Joy Division	Human Lib 1977-1980 Substance	Elektra	m-/m- \$5 m-/m- \$5					
Juluka	Stand Your Ground Scatterlings	Owest Warner Warner	m-/m- \$5 m-/m- \$5					
Kanther/Stick	Sunfighter	Grunt	m-/m- \$5 vg/vg+ \$4					
Led Zeppelin	Asylum In Through the Out Door	Mercury Swan Song	vg+/vg \$5 i vg+/vg w/ br_wrapper \$4					
Loggins and Messina Manfred Mann's E Mason, Dave	Angel Station	Warner	m-/m- sw \$4 m-/m- \$5					
Mason, Dave	Alone Together Scrapbook	Island	vg+/vg+ \$7 UK import, 2 lp vg/vg \$6					
McClaren, Malcom Mighty Lemon Drops	Duck Rock Laughter	Island Sire	m-/m- \$5 m-/vg+, promo stamp \$5					
Mink Deville Morrison, Van	Sportin' Life Into the Music	Atlantic Warner	m-/m- sw,co \$4 m-/m- \$5					
New Rider Purple Sage New RidersPurple Sage	New Riders	MCA MCA	vg+/vg+ \$5 vg+/vg+ \$5					
New RidersPurple Sage	Adventures of Panama Red Oh, What a Mighty Time	Columbia Columbia	vg+/vg+ \$5 vg+/vg+ \$5					
	Juice	MCA Capitol	vg+/vg+ \$5 m-/m- \$4					
Nicks, Stevie Nilsson	The Wild Heart The Point	RCA	m-/m- sw \$5 AYL-1-3811 m-/vg+ \$5					
Nilason, Harry Nugent, Ted	Son of Schmilsson Penetrator	RCA Atlantic	cover VG+, w/poster, co \$5 m-/m- \$5					
Oingo Boingo Orbison, Roy	Album Title Nothing to Fear	Label A&M	Notas m-/m- \$5					
Palmer, Robert	Orbisongs Riptide	Island	vg/vg+ (split seam) \$6 m-/m- \$4					
Parker, Graham	Squeezing Out Sparks Another Grey Area	Arista Arista	vg+/vg+ \$5 vg+/vg+ \$5					
Pet Shop Boys Pet Shop Boys Peter Townsend	Please West End Girls (12" single)	EMI	m-/m- \$5 m-/m- \$5					
Peter Townsend Pink Floyd Protectors	Empty Glass TheWall		m-/m- \$5 vg/vg 2lps \$5					
Pretenders Prince Queen	Extended Play Parade		m-m-sw \$6 sealed \$5					
Ravan, Genya	Jazz Urban Desire		w/poster m-/m- \$5 m-/vg+ m-/m- \$5					
Rea, Chris Rea, Chris	Deltics Whatever Happened to BennyS		UK import, \$6 vg/vg+ \$4					
Renaissance Romeo's Daughter	Novella Romeo's Daughter	Sire Jive	vg+/m- \$6 m-/m- sw, co \$4					
Ronstadt, Linda Rush	What's New Moving Pictures	Asylum Mercury	m-/m- \$5 vg/vg \$3					
Ryder, Mitch & Det Whis Savatage	Sirens	Roulette Combat	vg+/m- \$5 vg+/m- \$5					
Simon, Paul Simply Red	Greatest Hits, Etc Picture Book	Elektra	m-/vg+ \$5 m-/m- sw \$5					
Sopwith Carnel Souther/Hillman/Furay		Asylum	vg+/m- \$6 m-/m- sw \$4					
Spirit Stewart, Rod	Twelve Dreams of Dr Gasoline Alley	Epic Mercury	vg+/m- \$5 vg/vg+ \$5					
Stewart, Rod Stray Cats	The Rod Stewart Album Built for Speed	Mercury EMI	vg+/m- \$5 m-/m- \$5					
Style Council Styx	My Ever-Changing Moods Pieces of Eight	Geffen A&M	m-/vg+ \$5 m-/m- \$5					
Styx Supremes	Styx Love Child	Wooden Motown	vg/vg+ \$4 vg/vg+ \$5					
Traffic UB40	John Barleycorn Must Die Geffery Morgan	UA A&M	m-/m- \$5 m-/vg+ \$5					
UB40 UB40	UB40 Rat in the Kitchen	A&M A&M	m-/vg+ \$5 m-/m- \$5					
Ventures	In Space A Pagan Place	Dolton	vg+/vg+ \$5 m-/m- sw \$5					
Whitheld Barrence Who	and the Savages	Mamou	m-/m- sw \$4 m-/m- \$5					
Willis, Bruce Wishbone Ash		Motown	m-m- \$5 m-/m- \$5 vg+/vg+ MCA23 \$8					
Yes	Yes Time and a Word	Atlantic	vg+/vg+ mcA23 \$8 m-/m- \$4 m-/m- \$4					
Yes Young Neil	The Yes Album Everybody Knows This Is No	Atlantic	m-/m- sw \$4 m-/vg+ 6349 \$4					
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Strating is as robows, If you see 2 grades for 1 record, ie. g-vg(+)/, That means there might be some at g grade but the majority is vg and better (+). DJC/DJ Collection, fh/factory hole, cc/cut corner, R/I recorded in, wd/water damage, pc/plain cardboard cover, sw/shrink wrap woc/r/=writing on cover/record nu=ring/wear, sp/split cover, s.sp=small split dis/discolored cover, ew=edge wear, cd=corner damage, cb=corner bent soc/r sticker on cover/record, REG=reggae, fc=factory cover, toc/r=tape on cover/record, d? date unknown, sts=skips to start/ns+no skip/ Checks must clear, allow 2 weeks. Postal Moneyorders preferred JIC Events 11

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			.50 100 or all \$2. (No reasonable offer refused) 40 Hour Week 1985 RCA AHL1-5339
*(1)	Alabama Archer, Steve Bruce, Edward		Off the Page, 1987 HomeSweetHome 1839-1 #w/m-/m- Tell 'em ifve gone Crazy, 1984 MCA 5511
101	The Chab		Chase the Kangaroo, 1988 Myrh 686906-7
(247)	Cosby, Bill David & Glants		Those of you, with or without children, 1986 Geffen 24104 Magnificat, 1987 Myrth 685706-9 swim-/m
(61)	Earle, Steve/D Garcia, Renee	luices	Ext 0, 1967 MCA 5998 LMing In the Vertical, 1967 Reunion 2712
(16)	Gayle, Crystal		True Love, 1982 Elektra 60200
	Gibb, Terry Gibb, Terry		Over Easy, 1983 MCA 5443 Comfort the People, 1988 Word 7019969135
(5)	Goodman, Tar	1ya	Promises, 1986 Word 633-4 Somebody's Genes Love You, 1983 MCA 5403
(61)	Greenwood, L Greenwood, L		Love Will Find its Way to You, 1986 MCA 5770
*(1) (218)	Holm, Dallas		Beyond the Curtain, 1988 Word 417101-1 sw/m-/m- Christmas with, 1986 MCA 5856
*(1)	Jay Song		Here He Comes With My Heart, 1985 Word 897610-3 sw/m-/m- Someone's Waiting, 1986 Star Song 6986-3 sw/m-/m-
*(1) (31)	Justus Mandrell, Barb	ыла	Clean Cut, 1984 MCA 5474
(16) (12)			Get to the Heart, 1985 MCA 5619 Momenta: 1986 MCA 5769
(246)	Oak Ridge Bo	ya	Deliver, 1983 MCA 6455
(249) (242)			American Made, 1983 MCA 5390 Steppin' Out, 1965 MCA 5555
(61) (61)			Heartbeat, 1987 MCA 42038 Seasons, 1986 MCA 5714
(246)	• •		Where the Fast Lane Ends, 1987 MCA 5945
	Pride, Charlie Riley, Jeannie	C.	Country Music, 1981 RCA/TimeLife STW 101 Same, 1986 MCA 39073
(60)	Robinson, Sm	okey	Yes it's You Lady, 1982 Tamia 6001 TL 5 Perfect Timing, 1984 Light/Lex. LS 5831
(60)	Schneider, Joi	NO DELIN	A Memory Like You, 1986/85 MCA 5668
(3) (3)	Smith, Paul Sonlight		No Frillis, 1987 World/Devisioning 415701-9 Outta This World, 1986 World 899610-9
1821	Spears Billy	io (Crack	Same, 1986 Dot/MCA 39071 an Up) 1987 MCA 42020 (95) (1 Have Returned) 1985 MCA 5635
(1)	Troccoll, Kally	y	Images, 1986 Reunion 7010014124 swime-me
(3)	Wariner, Steve Windows Thre		It's in Criszy World, 1987/86 MCA 5926 Let Us Adore(gospei) 1989 Tributer/Word 901010-7
(8) (61)	Various Artist Soundtrack		Safi Away Home, 1984 Word/Canaan SPCN-993013-1 Bless This House, Please, 1983 Reunion/Word 312-2
(63)	•		Onignet, 1987 MGA 8210
(61) (66)	:		Mami Vice, 1985/84 MCA 6150 Doonesbury, 1983 MCA 6129
(2)	Aerobic Glow		Vicide Hanson, 1962 Word/Day/Spring DST-4111 sw/m-/m-
(1) (59)	Christmas		A Miracie Happened at Christmas/Flo Price 1961 Ledcon/Light LS 5/15/
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Abram	a. Colonel	SAME	1985, DJC MCA 5682 vg+(+)/m- \$6
Abstra	Ants	Friend	1989, DJC Reprise 25997 vgr-(+)/m- \$5 er Fee 1862 Epic ARE 38370 vg/m- \$8 EX
Adam//	A 708-173	This is	ri the Wild Frentier 1980 Epite JE 37933 vg++/m- \$4 here it should be done/Keel DJC 1980 GR 138 Skyreiker tc/sm/vg+/m- \$6
Aller 7		Can't #	tep, DJC, 1989 Virgin 0-86470 vg++Ag++ \$6
Alpert, Alpert,	Herb 12"	Single Keep Y	Jump Street DJC , 1991 AdM 75921-2399-1 m-/m- 94 aur Evenion Me. DJC 1987 AM SP5125 vg+(+)/m 84
Alperi	Herb Brass	Going I South	Places, Nov date, SU 6112 weeking-me an
Amuze	Marc 12"	Same, If you a	DJC 1982 Minuel Massic D(3E, D(3F) 3000 1 vg+ (+)/m- 54 venns have a geed time, 1991 Mp 12800 MMC Rec. to/tev/m-/m- 54
	d Development	Tennes Hot Het	eee, 1991 Chrys. V-23787 9/vg+(+)/m-/ 54 I Hot DJC 1882 West Index Rec. 018 svv/vg-(+)/m- REGGAE 54
	Star 12"	Let the	sun in, DJC 1887 9-20917 WB lo/vg++/m-34 the Methan 1983 Atle. 80086-1 em/techare/+Vm-/35
Austin	Patt	Every	Aleggy and Matters (JGC 1985 Overall, Ho Colorad & Matching The Tentor S DAC 1884 Overall Matter One, DAC 1980 Overall 3391 1010c/hg*/nr 55 former Shwald Matter One, DAC 1980 Overall 3391 1010c/hg*/nr 55 ine Person, 1876 Allis, SS2-1002 g/sea/ox/ser/vg*/s9+ 56 ine Alegon, 1873 Januari, 44
Averag	je VVbite Band 21p je VVbite Band	Persen	16 Person, 1876 Alla, SD2-1002 gf/ss/los/sm//g+/vg++ \$6
And all			
Averag	e White Band	Cumid?	1980 Artistia AL 9523 vg/m- 84 I In Faedoon, 1982 AL 8564 rwtso/sta/vg(+ /m- 84 w- 1989 Streft Staff) 1 Trans/Add mum, 88
Averag	e White Band	Cupid's Alteral Fami No	lock, 1988 TKR 58830-1 Treck/Atl m-/m- 98 » Fret, 1979 Atl: SD 19207 g/iaw/ve+(+)/m- \$5
Averag Averag Averag Azymu	je White Band je White Band je White Band	Cupid's Attent Feel No Same, Dutubr	ook, 1983 TXR 5483.01 Track/MIT-747-34 Frei (197-44 15.01 92/07 q/sewrys)<+(*)-75.5 1974 Atta: SD 19116 upp<+(*)-75-54 D.JC: 1960 Attabateme M 9007 Oxf0Avg*/75-55
Avereg Avereg Azymu Azymu B-52's	je White Band je White Band je White Band ith ith	Cupid's Attern Feel No Same, Outubr	ock, 1983 TXR 5433-01 Track/ntm-/m-18 pred, 1974 and 50 19807 gifeways(+/ym-36 1976 Atta, SD 19118 wp-(+/ym-38 v, DUC 1980 Mittactem M 1997 or/favlger/m-35 myunicatiatin DUC 1982 Mittactem 41 1911 wr/sp/m-34
Averag Averag Azymu Azymu B-52's BT Exp BT Exp	je While Band je White Band je White Band th th sness	Cupidfu Alterati Feel No Sarme, Outubr Telece Sarme, Greate	ood; 1883 1105 5830-1 Treck/41 m-/m- 18 p-rel, 1973 48 10 1927 gi/sim/seq/+/m- 50 1974 Alex, SD 19116 wjr-(+/m- 58 p- UC: 1980 Alextens M 4007 ord/skys/m- 85 mmultication DUC: 1982 Millistens A1 8107 wirking/m- 54 1979 WH BISK 355 styr+/m- 80 at Hitz, 1980 Cabam, JJC Me23 Inc/hwilewing/m- 85 at Hitz, 1980 Cabam, JJC Me23 Inc/hwilewing/m- 85
Averag Averag Averag Azymu B-52's BT Exp B1 Exp B1 Exp B1 Exp B1 Exp B1 Exp	p White Band p White Band p White Band th th th oress press Philip	Cupid Attern Feel M Sarne, Outubr Telece Sarne, Greate Main St Inside	ood, 1883 1101 54330-1 Treak/Attm-1m-18 print, 1978 Att, 10180 grey (+)/m-30 1974 Atta, SD 19118 grey (+)/m-30 1974 Atta, SD 19118 grey (+)/m-35 mmunucation DUC 1982 Millistens At 8101 www.gr/m-54 1979 WB BSX 535 grey -1/m-30 at 1981, 1890 Calum - JOL 0823 180/www.gr/m-185 at 1981, 1890 Calum - R5 4160 gr/ww/shork.gr/m-185 Ling, 1879 Readminum EC 4328 m/w48(b)/gr/m5 14
Ausrog Ausrog Ausrog Azymu B-52's BT Exp Balloy, Balloy, Balloy, Balloy,	p: White Band p: White Band p: White Band th p: White Band th p: White Band th pross pross pross Philip Anita Anita	Cupid AReral Fool N Same, Outubr Tolece Same, Graate Nain Si Inside Centhe Raptur The Set	ock, 1983 TXID 5453-0.1 Treck/41 m-/m-18 print, 1972 Add 19 19207 gliowary(-1/m-30 1974 Add 19 1014 wyr-(1/m-30 1974 Add 19 1014 wyr-(1/m-30 1974 WS 20K3 Sob wyr-1/m-30 1979 WS 20K3 Sob wyr-1/m-30 1979 WS 20K3 Sob wyr-1/m-30 1979 WS 20K3 Sob wyr-1/m-30 1979 WS 20K3 Sob wyr-1/m-35 1970 WS 20K3 Sob wyr-1/m-35 1971 WS 20K3 Sob
Awarag Awarag Awarag Ausrag Azymu B-52% BT Exp Bafley,	pe White Band pe White Band th th th press Philip Philip Philip Philip Anita Anita sen, George sea, George	Cupid A Recent Feel N Same, Outubr Tolece Same, Greate Nein St Inside Contine Reptur The Se In Flag	ock, 1883 1707 54530-1 77642/41 m-/m-18 Friel, 1972 44: 1913 vgr(-1/m-18 1972 Alex, 50 19118 vgr(-1/m-18 1972 Alex, 50 19118 vgr(-1/m-18 mountcaling, DL), 1982 Milesteine Meg Inn. 55 mountcaling, DL), 1982 Milesteine Meg Inn. 54 1979 VB DSK, 3558 vgr(-m-18) 4: 1979 VB DSK, 3558 vgr(-m-18) a, 1978 Readinized Langeler Alex, 51 a, 1978 Readinized Langeler Alex, 51 a, 1978 Readinized Langeler Alex, 51 a, 1845 SBA, 60444 1 a golger mvd(S)/vgr(-m-18) a, 1845 SBA, 60444 1 a golger mvd(S)/vgr(-m-18) a, 1845 SBA, 60444 1 a golger mvd(S)/vgr(-m-18) a, 1847 SBA, 60444 1 a golger mvd(S)/vgr(-m-18) a, 1947 SB, 1947 SB, 1947 mvd(S)/vgr(-m-18) a,
Avereg Avereg Avereg Azymu B-52% BT Exp Belley, Balley	pe White Band pe White Band pe White Band th th ress ress ress ress Philip Phil	Cupid's Afterait Feel M Sarve, Outubr Tolece Sarve, Greate Neir St Inside Carthin Raptur The Se in Fligh Living II Gas II Gas II	eok, 1883 1705 5830-0 1716/2/18 176/2/18 1972 Alla 27 20 15207 (26/mun)(-1/m-36 1972 Alla 20 15110 apr)(-1/m-36 1972 Alla 20 15110 apr)(-1/m-36 1972 Alla 20 1520 1582 Milestens M 1910 m/s/m-54 1979 VHD ESK 3355 apr-4/m-80 ex 1871 1880 Columbris FC 03723 ischwirzing/m-55 ap, 1078 Readinium/Easpace RS 41631 (26/wirke/tgr/m-56 0.100 L 105 C 105 Columbris FC 03727 m/s/m-155 0.1881 586. Columbris FC 03727 m/s/m-153 1 0077 VHD ESK 3283 apr)(-58 - 476 - 53 1 0077 VHD ESK 3283 apr)(-58 - 476 - 53 1 0077 VHD ESK 3283 apr)(-58 - 476 - 53 1 0077 VHD ESK 3283 apr)(-58 - 476 - 53 1 0077 VHD ESK 3283 apr)(-58 - 476 - 53 1 0077 VHD ESK 3283 apr)(-58 - 476 - 53 1 0077 VHD ESK 3283 apr)(-58 - 476 - 53 1 0077 VHD ESK 3283 apr)(-58 - 476 - 53 1 0077 VHD ESK 3283 apr)(-58 - 476 - 53 1 0077 VHD ESK 3283 apr)(-58 - 476 - 53 1 0077 VHD ESK 3283 apr)(-58 - 476 - 53 1 0077 VHD ESK 3283 apr)(-58 - 476 - 53 1 0077 VHD ESK 3283 apr)(-58 - 476 - 53 1 0077 VHD ESK 3283 apr)(-58 - 476 - 53 1 0077 VHD ESK 328 - 56 - 57 1 00 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
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Ausreg Ausreg Ausreg Azymu B-52's BT Exp Balley, Balle	pe White Band pe White Band pe White Band th sress sress Philip P	Capitific Capitific Capitific Capitific Capitific Capitific Capital Feel No. Sarre, Outubr Telecos Sarre, Grante Nain Sé Inside Caritan Raptur The Se in Fligh Living I Gale m Vicela 20/20, pe The Vicela Vicela Vicela Vicela Vicela Carita Ca	eods, 1888 1705 5830-0 17164/x41 m-/m-18 print, 1972 Add 101807 gife-wing-(-1/m-30 1972 Adds, SCJ 1981 gife-(-1/m-30 1972 Adds, SCJ 1981 gife-(-1/m-30 1973 Adds, SCJ 1981 gife-(-1/m-30 1979 VHB SIX: 3.354 gif-xm-38 string, 1978 Raadshawellisagekar RB 41601 gife-wing-/m-85 say, 1983 Stak, 0044-1 a sayetig-m-76 1983 Stak, 0044-1 a sayetig-m-76 1984 Stak, 0044-1 a sayetig-m-76 1985 Stak, 0044-1 a sayetig-m-76 1985 Stak, 0044-1 a sayetig-m-76 1985 Stak, 0044-1 a sayetig-m-76 1985 Stak, 0045 Stak, 1985 Stak, 0054 millo-76 1985 Stak, 0044-1 a sayetig-m-76 1986 Stak, 0044-1 a sayetig-m-76 1987 Stak, 0044-1 a sayetig-m-76 1987 Stak, 0044-1 a sayetig-m-76 1986 Stak, 0044-1 sayetig-m-76 1986 Stak, 0044-1 1986 Stak, 0044-1 1986 Stak, 0044-1 1986 Stak, 0044-
Ausrag Ausrag Ausrag Azymu Balley, Balley, Balley, Balley, Balley, Balley, Balley, Balley, Balley, Balley, Bally,	pe White Band pe White Band th th serves Philip Philip Philip Anta Anta Anta Anta Anta Anta Anta Anta	Cappid ⁴ AReral ⁴ Feel M Sarwe, Outubr Toleces Sarwe, Greate Nein St Inside Inside Canthin Raptur The Se In Flight Gave m Visela 20/20, ple The WeGo Visid M Builden Bauden	eoch, 1888 1705 5830-0 1716c/v161/m-/m-18 print, 1872 48 (1980) 58007 (1980/mg/-1-/m-18) 1872 Alex, SCI 19118 vgr-(-1-/m-30 1872 Alex, SCI 19118 vgr-(-1-/m-30 1872 Alex, SCI 19118 vgr-(-1-/m-30 1872 Alex, SCI 19118 vgr-(-1-/m-30 1871 1880 Contemports 183 4160) (1971/m-31 1971 1880 Contemports 183 4160) (1971/m-35 1971 1872 Contemports 183 4160) (1971/m-35 1971 1873 Contemports 183 4160) (1971/m-35 1971 1873 Contemports 183 1890) (1971 1873 1971 1873 Contemports 183 1890) (1971 1873 1971 1873 Contemports 183 1890) (1973 1873 1971 1873 Contemports 183 1890) (1971 1873 1971 1873 Contemports 183 1890) (1971 1873 1971 1873 Contemports 183 1890) (1971 1873 1971 1873 Contemports 183 2019/m-113 2019) 1973 1973 1973 1973 1973 1973 1973 1973 1973 1973 1973 1973 1973 1973 1973 1973
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Ausrei Ausrei Ausrei Ausrei Boffey, Boffey, Balley, Ba	pe White Band pe White Band th th th Philip Person Philip	Conjet Alterah Alterah Sarwe, Outubr Toloca Sarwe, Outubr Toloca Sarwe, Contine Sarwe, Contine Contine Sarwe, Contine Con	code, 1888 TVDF 54830-01 Treack/M1m-/m-18 print, 1872 will be to 18607 gliowary(-r)/m-30 1874 Allas, SD 19118 will be to 50 folding in many strength 1874 Allas, SD 19118 will be to 50 folding in many strength 1874 Allas, SD 19118 will be to 50 folding in many strength 1874 Allas, SD 19118 will be to 50 folding in many strength 1874 Allas, SD 19118 will be to 50 folding in many strength 1874 Allas, SD 19118 will be to 50 folding in many strength 1871 MB D Cathoma in SD 0831 Conversioning in many strength avg. 1871 Readminum/Examples for workship/org-r/m. 55 avg. 1871 Readminum/Examples for workship/org-r/m. 56 avg. 1883 Dev. Galls Bel. 10002 will fright in 53 avgettrass, 1883 Dev. Galls Bel. 10002 will fright in 54 avgettrass, 1883 Dev. Galls Bel. 10002 will fright in 54 avgettrass, 1883 Dev. Galls Bel. 10002 will fright in 54 avgettrass, 1883 Dev. Galls Bel. 10002 will fright in 55 avgettrass, 1883 Dev. Galls Bel. 10002 will fright in 55 avgettrass, 1883 Dev. Galls Bel. 10002 will fright in 55 avgettrass, 1883 Dev. Galls Bel. 10002 will fright in 55 avgettrass, 1883 Dev. Galls Bel. 10002 will fright in 55 avgettrass, 1883 Dev. Galls Bel. 10002 will fright in 55 avgettrass, 1884 Dev. Galls Bel. 10002 will fright in 55
Auereg Auereg Auereg Azymu Boffzymu Boffzymu Balley	ne Vhite Band pe Vhite Band to Vhite Band th th ress Philip Phili	Couple Altersh Altersh Feel Ma Couple	eck, 1888 1707 5830-0 1776/c/41 m-/m-18 Friel, 1972 46 1980 (1997) (1997) (1997) (1997) 1974 Allan, SD 19118 april - (1997) 1974 Allan, SD 19118 april - (1997) 1974 Allan, SD 19118 april - (1997) 1979 VMB SIX: 3358 apr - (1997) 1979 VMB SIX: 3458 apr - (1997) 1985 VMB - (1997) 198
Auerag Aeerag Aeerag Aeyran B-52° BT Exg Balley, Balley, Balley, Balley, Balley, Balley, Bento Bento Bento Bento Bento Bento Bento Bento Bento Bento Bento Big Ma Blacker, (2)Ben Bento Big Ma Blacker, (2)Bento Big Ma Blacker, (2)Bento Botho (2)Bento (2)Bento Botho (2)Bento (2	pe White Band pe White Band th th th Philip Person Philip	Coupled AR certain Feel Mar 2014 Feel Mar 2014 Coupled Telecos Contained	look, 1883 1705 5830-0 17 reck/41 m-m-18 print, 1372 48 (1) 1807 gifeware(-i)/m-30 1874 Alas, SD 19116 wp-i-5/m-34 reck, SD 19116 wp-i-7/m-34 reck, SD 19116 wp-i-7/m-35 reck, SD 2912 wp-i-7/m-36 reck, SD 2912 wp-i-7/m-36 reck, SD 2912 wp-i-7/m-36 reck, RD 20117 wp-i-7/m-34 reck, RD 20117 wp-i-7/m-34 reck, SD 20117 wp-i-7/m-34 reck, SD 20117 wp-i-7/m-36 reck, SD 20117 wp-i-7/m-36 reck, RD 20117 wp-i-7/m-36
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Auereg Aeereg Aeereg Acyrma B-52's BT Exg Balley, Balley, Balley, Balley, Balley, Balley, Balley, Banso Benso Benso Big Ma Blig Ma Ma Blig Ma Ma Blig Ma Ma Blig Ma Ma Blig Ma Ma Blig Ma Ma Blig Ma Ma Ma Bli	In VMB Band In VMB In VMB In VMB In In VMB In VMB In VMB In In VMB IN INVITED IN VMB INVITED IN VMB IN INVITED I	Coupled Alexandree Coupled Alexa	 bodk, 1888 1707 58830-01 Treack/M1m-/m-18 privel, 1872 486 1708 (2019) (2019) (2019) (2019) 1874 Alass, SD 18114 wyrk-19/m-38 1871 Alass, SD 18115 Schum, 75 18775 m/wym-35 1881 Steil, Soldwardd 1 agwlyr m-48 1877 WB 352, Next 384, 1890 1 g/mer, 45 1877 WB 352, Next 384, 1890 1 g/mer, 45 1877 WB 352, Next 384, 1890 1 g/mer, 45 1881 Steil, Soldwardd 1 agwlyr m-45 1881 Steil, Soldwardd 1 agwlyr m-45 1893 WB 1281 Steil, Soldwardd 1 agwlyr m-45 1894 WB 1281 Steil, Stabal Steil, Soldward 1977 Steil, 474 198 1 g/mer, 45 1894 WB 1281 Steil, Stabal Steil, Soldward 1977 Steil, 474 198 1977 Steil, 474 198 198 1895 WB 1281 Steil, Stabal Steil, 5977 Steil, 474 198 198 1895 WB 1281 Steil, Stabal Steil, 1895 2977 Steil, 474 198 198 1896 WB 1281 Steil, Stabal Steil, 1897 1986 1997 Steil, 474 198 198 1897 WB 1987 WB 1281 Steil, 1898 1987 1973 Steil, 474 198 198 1897 WB 1897 1977 Steil, 1897 1981 1980 1996 100 500 100 fill, 1987 1981 1980 1897 WB 1897 1977 Steil, 1997 1995 1997 1997 1997 1997 1997 1997
Auereg Auereg Aeyrma B-522 Belley Balley Balley Balley Balley Banto Bent	In VMB Band In VMB In VMB In VMB In VMB IN In VM	Coupled The Sector Coupled The Sector	edd.; 1888 1705 54530-0; 1776cb/dt m-/m-; 18 Find, 1372 46: 10.1807 (gite-wave(-r)/m-; 18 1874 Alex, SD 19118 april - (ym-; 18 1874 Alex, SD 19118 april - (ym-; 18 Dirodication, DDC; 1882 Millestean M 8101 anvloym: 54 1979 VMB DSK 3355 apr - 0m; 80 et Hits, 1880 Catabrallis FC 43732 ischwarange/m:- 55 ap, 1878 Readinawitiasapas R5 41631 (gite/wave/s/ge/- 16 autien, DAC 1883 Catabrallis FC 33727 anvloym: 55 (yme) Tabra 1997 (yme) 53 (yme) 1997 (yme
Auereg Auereg Aeyrma B-522 Belley Balley Balley Balley Balley Banto Bent	le Vhile Band je Vhile Band to Viel Band th th th th press	Coupling All Articles All Ar	eck, 1888 1705 5830-0 171eck/d1m-/m-18 Friel, 1972 All, 1980 19807 (89-wm/er-(+)/m-36 1972 Alls, 50 19118 get-(+)/m-38 1972 Alls, 50 19118 get-(+)/m-38 1979 Alls, 50 1982 Missions M 8101 env(sm/er, 54 1979 VBD SK, 3355 get-vm-89 et Hit, 1880 Calebrahlis FC 03728 inet/weise/get-m-58 GL, JOC 1883 Calebrahlis FC 03728 env(sm/er, 54 1979 VBD SK, 3355 get-vm-89 et Hit, 1880 Calebrahlis FC 037278 env(sm/er, 54 1979 VBD SK, 3355 get-vm-89 et Hit, 1890 Calebrahlis FC 037278 env(sm/er, 54 1979 VBD SK, 3355 get-vm-89 et Hit, 1890 Calebrahlis FC 037278 env(sm/er, 54 1979 VBD SK, 3355 get-vm-89 et Hit, 1890 Calebrahlis FC 037278 env(sm/er, 54 1977 VBD SK, 3355 get-vm-89 et Hit, 1890 Calebrahlis FC 037278 env(sm/er, 54 1977 VBD SK, 3355 get-vm-89 et Hit, 1890 Calebrahlis FC 037278 env(sm/er, 54 1977 Skr), 1980 SK, 3357 env(sm/er, 54 1977 Skr), 1990 SK, 3353 env(sm-r, 52 1985 VBL Calebrahlis FC 03728 for 90 Skr), 1977 Skr), 1978 Skr),
Auereg Auereg Auereg Auereg Auereg Auereg Auereg Auereg Auereg Beffey Be	le Vhile Band je Vhile Band te Vile Band th th th th th th th th th th	Coupling All Articles	eds., 1888 1705 5450-0, 1778c/z41 m-/m-, 18 Find, 1672 at 60 19507 (6 server) (-1/m-, 18 1874 All, 18.00 19118 opt: 5/m-, 18 Diff All, 18.00 1987 (1882) Miller and 18101 environ
Auereg Auereg Arymu B-527 Bolley, Bolley, Ball	le Vhile Band je Vhile Band te Vile Band th th th th ress	Capith Alterth Feel No. Sarre, Feel No. Sarre, Gratte North Sarre, Gratte North Sarre, Gratte North Sarre, Gratte North Sarre, Gratte North Sarre, Gratte North Sarre, Gratte North Sarre, Gratte Sarre, Gratte Sarre, Gratte Sarre, Sarre, Gratte Sarre, Sare, Sare, Sarre, Sare, Sarre,	 body, 1888 TKR 54830-1 Treack/H m-/m-18 brief, 1972 46 US 19807 gi/sem/(-1/m-30) 1974 Allan, SD 19118 april - Symp - Si 1974 Allan, SD 19118 april - Symp - Si 1974 Allan, SD 19118 april - Symp - Si 1979 Allan, SD 1981 Million and H B11 anr/ymm - Si 1979 KMB SKX 3054 april - Si Stevenverger/m Si apr, 1978 Readinavelliangeke RB 44801 gi/service/apr /m Si apr, 1980 Readinavelliangeke RB 44801 gi/service/apr /m Si april - Si Si
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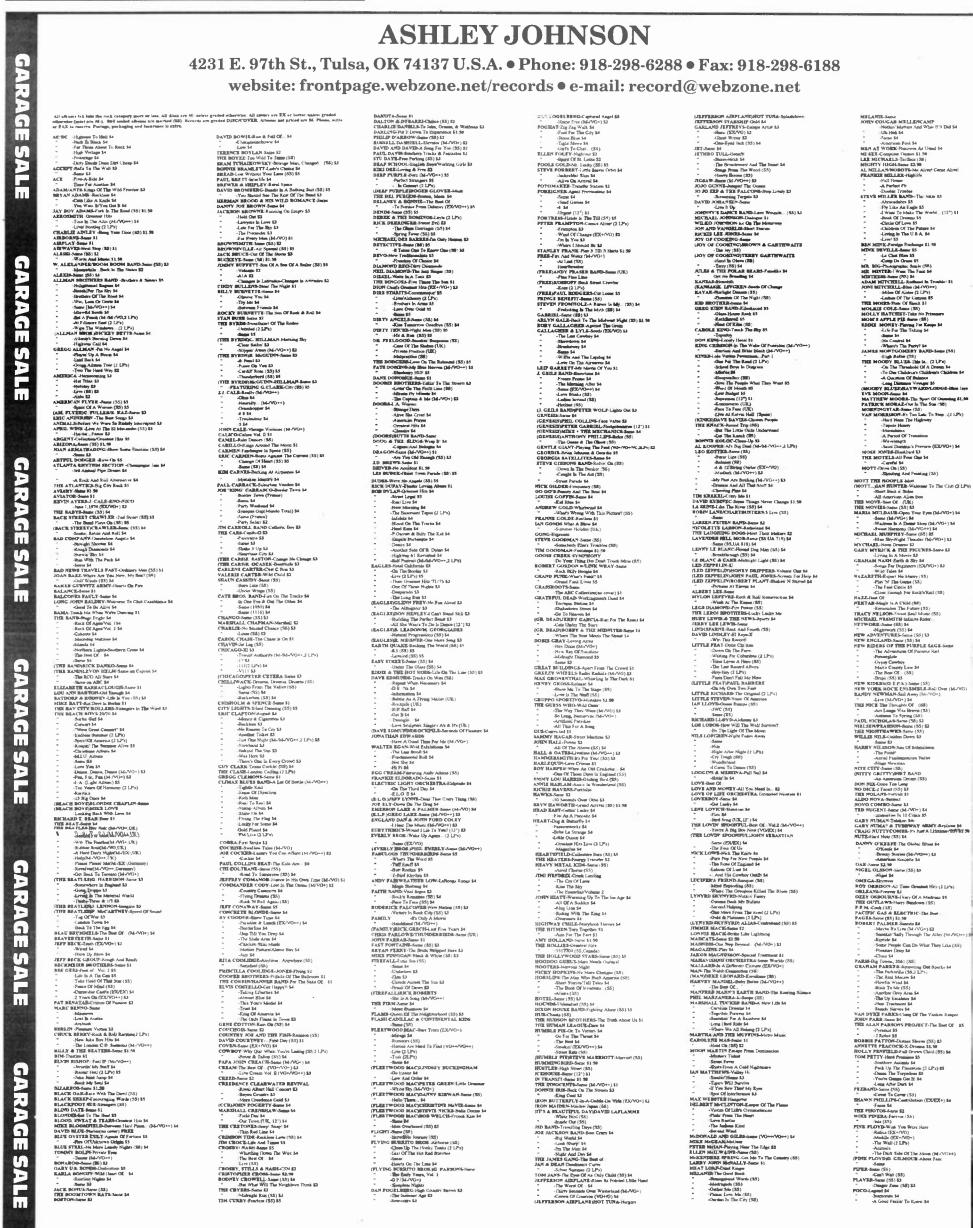
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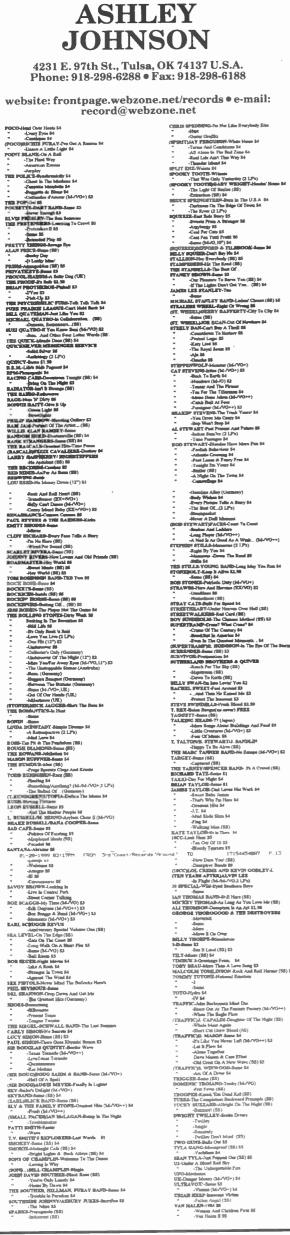
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ABBCR, RAY, JR. CHORENE STEPS ABBCR, RAY, JR. ABBCR, JR. ABBCR, JR. ABBCR, JR. ABBCR, JR. ABBCR, JR. ABBCR, JR. JR. <thj< td=""><td>*** Next record is the "PINK PAR.</td><td>NER" Extended pilly 45PRESSED IN HOT PTV1</td><td>AND AND AND AND</td><td>147704</td><td>1.00</td></thj<>	*** Next record is the "PINK PAR.	NER" Extended pilly 45PRESSED IN HOT PTV1	AND AND AND AND	147704	1.00
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WHERE DD THE'S GO LARDS FACS TO BE NTS 9900 M 1.00 VOID (Dor'T HAV LO DAY TO LOVA ML PARTA HIT HOT WILL REST, DELLA GWA 47 THE ML PARTA HIT HOT HELL YOU RELLA GWA 40 A 10 REST, DELLA GWA 47 THE ML PARTA 19 STRATOW THE LAT YOU RELLA GWA 40 A 10 NATER FARAL & S JAVINS, M KE AN YSLADOW REPRESE NO 25 C 25505 ROD WOLFE, 608 IVANHOE DDERLIS LUVENS, EMALL WHERINGBOORD THE ANT ROD WOLFE, 608 IVANHOE DDERLIS LUVENS, EMALL WHERINGBOORD THE ANT		U.S. MALE/STAY AWAY	9465		
VOL THE TIME IN LASSY COME YET, MADVILLY VOLISELLI GO 9507 M 400 REFER, DELLA GINA of THANKA & S DAVES, JR. MADVILLY VOLISELLI GO 9507 M 400 NUM 12 VOLISELI STATULA TRAVKA & S DAVES, JR. MED ANY SHARDON REPRESENT OF MOMENTAL STATULA OF MANAGEMENT OF DEPENDENCE OF DE		ERE DID THEY GO LORD/ RAGS TO RICHTS			3.00
VOLTET THE HASYT COME VET, BABYLZI 101 RSEL 760 9547 M 400 REEST, DELLA Gine of "Banden by as Agen" STRUMMETT & BELLE 460 M 10 219 SUNATRA. FRANK & S DAYS, JR. ME & MY SHADOW REPRESE 10 M 5 40 ROD WOLFE, 608 IVANHOE DRIVE, FLORENCE, SC 29505 PAVMETT: CHEK DORENGE VOREN (S TUNES, EMAIL: revelfagesethricit.ast	YOU	DON'T HAVE TO SAY YOU LOVE ME/ PATCH IT I			4.00
RESET, DELLA GUE d' Timebale ju av deger) STRMOVITTE RIVELA 440 MM 24 INATRE TRANK & S DAVIS, R. ME AN VSRADOW ROD WOLFE, 608 IVANHOE DRIVE, FLORENCE, SC 29505 PAVMETT: CERE NO RIVORY DOBERI (S UVIS). EMAIL: "Writigense threat net	YOU'RE TO	IE HASN'T COME YET, BABY/LET YOURSELF GO	9547		6.08
ROD WOLFE, 608 IVANHOE DRIVE, FLORENCE, SC 29505 PAVIET, FEEK OR MONEY ORDER US FUNDS. FMAIL: rwsHigheethrels art	REESE, DELLA (Stor of "Touched	In an Annel") SERMONETTE			2,98
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PAYMENT: CHECK OR MONEY ORDER US FUNDS, EMAIL: rwolfighouthtech.net	ROD WOLFE. 60	BIVANHOE DRIVE, FLOREN	UE, SU 2931	13	
POSTAGE: U.S SAM ANY SIZE ORDER, OVERSEAS: WRITE FIRST FOR ITEM AVAILABILITY' SHIPPING COSTS	PAYMENT: CHECK	DR MONEY ORDER US FUNDS, EMAIL: 19	rollogioouthteck.net		
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thm & Blues, Reggae, Dance, H Bother To Broke In Casua Turon 2018 Mich. 4:56 Brown, Densit Und O'The Fak²: AAKX 131 12: Sagk Mich 3:6 Brown, Tom Totolon 1: Radio Aras, 1107 Mich, 3:1 Broker, Tom Totolon 1: Radio Aras, 1107 Mich, 3:1 Broker, Lenn The Bet O'Theran 4:131 Mich, 4:5 Brown, Tom Totolon 1: Radio Aras, 1107 Mich, 3:1 Broker, Lenn The Bet O'Theran 4:131 Mich, 4:5 Brown, Tom Totolon 1: Radio Aras, 1107 Mich, 4:5 Brown, Totolon 1: Radio Aras, 1107 Mich, 4:5 Brown, Totolon 1: Radio Aras, 1107 Mich, 4:5 Brown, Totolon 1: Radio Aras, 1107 Mich, 4:5 Common The Case Charles Case 4:131 Mich, 4:5 Brown, Totolon 1: Radio Aras, 1107 Mich, 4:5 Common The Case Charles Totolon, 4:5 Control, Case 1: The Case Charles Totolon, 4:5 Control, Case 2: The Case Charles Totolon, 4:1 Control, 2: The Case Charle JAZZ

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43 Roseanna Park Drive

GEORGE ESSERIAN

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- BEATLES 4-LESS -.

ALL ITEME (\$6.92 OF UNDER! SALL ITEME (\$6.92 OF UNDER! CALL TO RESPONDE : (81) 631-6378 - WR. THYS 6-9 PULLY. MESS. WR. ENDS CAR TON WARD 23340 BYPARIA AVE. PT. CHARLONTE, P. 33954 ALL MENT IN PROCEDURY Shape, LAUSSI NOTED. SMALL ATE PAR Past. I NT. OPENAL. **GARAGE SALI** All Henry in Brothing Shape, Lause Marso, Some Are par Past, d'no, consume. Somerning Mary, ANARO Days News, BEATER JY, BEATER States, Somerning Mary, ANARO Days News, BEATER JY, BEATER ST. Somerning Mary, ANARO DAY, News, BEATER JY, BEATER ST. Somerning Mary, ANARONA MARY, THUR BEATER JY, BEATER ST. Somerning Mary, ANARONA MARY, THUR BEATER JY, BEATER ST. Somerning Mary, ANARONA MARY, THUR BEATER ST. BEATER ST. Somerning Mary, ANARONA MARY, THUR BEATER ST. JY, FRANKA, MARSON MARY, THUR BEATER, MARY, J., ANT MARTEN VE. 1, ANT MARTENS FOL 2., 1962-1962 Mary, A State Mary, ANT MARTEN Somerning Mary, J. The Beater Mary, 1970, JAN, MARTEN GOUE TRO MR, Somernen Vol 1, 1962-1962 Mary, Gou, Could 9, GOUE TRO MAR ST. GOMMAN VO/G \$6." LANG - CH. ST. GOMMAN VO/G \$6." Somer - CM. ST. GOMMAN VO/G \$6." Somer - CM. ST. GOMMAN VO/G \$6." Somer - CM. ST. GOMMAN VO/G \$6." SAME - CH. ST. GOMMAN VO/G \$6." SAME - CM. ST. COMMAND - VC/V & BC." SAME - CM. ST. COMMAND - VC/V & BC." SAME - CM. ST. COMMAND - VC/V & BC." SAME - CM. ST. COMMAND - VC/V & BC." SAME - CM. ST. COMMAND - VC/V & BC." SAME - CM. ST. COMMAND - VC/V & BC." SAME SAME MARKEN ST. GOMMAND - VC/V & BC." SAME SAME ST. COMMAND - VC/V & BC." SAME SAME ST. COMMAND - VO/M ST. SAME - VO: M. ST. SAME SAME ST. COMMAND - VO: MARKEN SAME - VO: M. ST. SAME SAME ST. COMMAND - VO: MARKEN SAME - VO: M. ST. SAME SAME ST. CAMAND - VO: MARKEN SAME - VO: M. ST. SAME SCOL. CAM. ST. GAMAND - VO: M. ST. SAME /M. SCO." SAME SCOL. CAM. ST. GAMAND - VO: MARKEN /M. SCO." SAME SCOL. CAM. ST. GAMAND - VO: MARKEN /M. SCO." SAME SCOL. CAM. ST. GAMAND - VO: MARKEN /M. SC." SAME SCOL. CAM. ST. GAMAND - VO: MARKEN /M. SC." SAME SCOL. CAM. ST. GAMAND - VO: MARKEN /M. SC." SAME SCOL ALS ST. MARKEN / VO: MARKEN /M. SC." SAME SCOL ALS ST. M **GARAGE SALE** Rul. M.S. LONDON, ANTI PLUG DN. U.K. 864 / 868. BEATLEMANIA LIVE AT THE WINTER CAMPAGE DEL. LP CO. M.M. - 8.2 FLOWERS IN THE DIAT - COMMENT M-/M- 6.2 WINDS FLY SNIT - 210 MIST KINS M-/M- 6.2 WINDS FLY SNIT - 210 MIST KERS - APPLE BS M-/M- 6.2 MYOKO ONO LPS: FLY-M/MIST WISTREED PARMO YO +/M- 6.2 MYOKO ONO LPS: FLY-M/MIST WISTREED PARMO YO +/M- 6.2 MYOKO STUFTE DIAT - COMMENT MADE SO VG +/M- 6.2 MYOKO STUFTE DIAT - COMMENT MORE SO WITH PL BS M-/M- 6.2 MYOKO STUFTE DIAT - COMMENT MISTREED PARMO YO H/M- 6.2 MYOKO STUFTE DIAT - MIST WISTREED PARMO YO +/M- 6.2 MYOKO STUFTE DIATA - MIST WISTREED PARMO YO +/M- 6.2 MYOKO STUFTE DIATA - MIST WISTREED PARMO YO H/M- 6.2 MYOKO STUFTE SPACE - APPLE - GE RANAN UG+/M- 6.2 12 MAXI-SINGKE (MECARTNEY 'SIRTUARS - MUDO FILTERS W/ MLC -COM FINISHED MISSIC VOL I - TWO VIEWS - SOLUTIONS OF THE COM GET TO STUTTE SUBST - ATC. VI. 6300 JL VACAS OF THE COM AND STUTTE SUBST - ATC. OLD, BUKK / GOU MONO M- 6. SAMME - MIT. OLD, BUKK / GOU MONO M- 6. SAMME - MIT. OLD, BUKK / GOU MONO M- 6. SAMME - MIT OF LINGUE WISCHET - VISTER COM ON MAGE. EALAD OF JOINT SUBJED TO THE WISCHET SUBST - CONSTRUCT SUBJECT - ATC. MU KUN NILD IS LOW - ORMER WIGHT - DISS TO GOM ON MAGE. EALAD OF JOINT SUBJECK - MARK JONE WOL ALL DIS (S. CONSTRUCT) SAMME - MINON NO COM MUSCHET - DISS TO GOM ON MAGE. EALAD OF JOINT SUBJECK - MARK JONE WOL ACCOM ON MORE MET RUG COM SAMME - MINON NA - MINON NO COM SAMME - MINON NA - MINON NO CONSTRUCT SUBJECT - MONON NA - S. LADY MADONNA - MINON SUBJECT - MIT VOTES -LOW MANT TO LINGUE ALSON WIND CONSTRUCT SUBJECT - MONON MAGE. LADY MADONNA - MINON SUBJECT - MINON CONSTRUCT SUBJECT - MONON SUBJECT - MINON AND - MINON CONSTRUCT SUBJECT - MINON CONSTRU Rock ONSP LONDON , 487 RANG DW. U.K. 46+ /46\$5.4 ESALE τ GARAC П SALE MANY MORE 453-Too Many to List ... write per Details ! LOOK CLOSER Ш GARAGI **RON WARD** 23340 Superior Ave. Pt. Charlotte, FL 33954 (941) 629-6278 Wk days 6-9 PM/lv. mess. Wk ends. <text> Ш SALE GARAGE Ш SALE

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February 26, 1999

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One -	"builef" hole/drilled cc- cut come	Original U.S. factory sealed first pre damout. tos. tear phishnik th class- \$2.75.50 each additional	saings u	niesa	CAPRICORN 20TH CENT GEFFEN EPIC CAPITOL
2772	ABBA	THE VISITORS	мм	bb	RCA COTILLION
737	KING SUNNY ADE	SYNCHRO SYSTEM	M/M M-M	cc	ATCO
5021	JON ANDERSON	IT IS TIME FOR SONG OF SEVEN	M/M	db	CHRYSALIS T NECK
2008	ASIA ATLANTIC STARR	ASIA STRAIGHT TO THE POINT	M-/M M-/M	bb promo st	VIRGIN
1833	ATLANTIC STARR	RADIANT	M-/M	promo st	A & M
5019 1462	ATLANTIC STARR B. AUGER'S OBLIVION EX.	AS THE BAND TURNS B AUGER'S OBLIVION EX	M/M	0C	ROULETTE
4540	B AUGER'S OBLIVION EX SIL AUSTIN	A BETTER LAND HONEY SAX	M/M M-/M	9F	GRUNT RCA
1339	JOAN BAEZ	COME FROM THE SHADOWS	M/M	್	CHRYSALIS
1390 2842	JOAN BAEZ BEAU BRUNNELS	WHERE ARE YOU NOW BEAU BRUMMELS	M/M M/M	bb	CHRYSALIS MCA
750	BE BOP DELUXE JEFF BECK/JAN HAMMER	DRASTIC PLASTIC	M/M	bb	MCA WB
6004	BEE CEES	LIVE CHILDREN OF THE WORLD	14/14 14/14	Gør	ODE
411	GEORGE BENSON BARBI BENTON BLOOD, SWEAT & TEARS	LIVIN INSIDE YOUR LOVE SOMETHING NEW	M-/M M/M	dbibib tos	ODE
180	BLOOD, SWEAT & TEARS	NO SWEAT	M/M	of .	RCA
5017	BLUE OYSTER CULT BLUES BROTHERS	TYRANNY & MUTATION ORIGINAL SOUNDTRACK	M-/M	bb tos	RCA RCA
025	BLUES BROTHERS	MADE IN AMERICA GOLDEN ARCHIVE SERIES	MM	bb tos	W8 ARISTA
029	BLUES PROJECT BO DIDDLEY	LONDON SESSIONS	M/M	₽f	ARISTA
1376 1022	LUZ BONFA BRAND X	NEW FACE OF MOROCCAN ROLL	M/M M/M	promo st	CAPITOL CHRYSALIS
1051	RANDY BRECKER	SCORE	MM	gf .	CAPITOL
1850 5065	DENNIS BROWN DUNCAN BROWNE	FOUL PLAY THE WILD PLACES	M/M M-/M	CC TOS	UA COTILLION
1875	PEABO BRYSON BULLY BOYS BAND	CROSSWINDS MOVIE SCENE	M/M M-/M	bb	DOUGLAS CTI
100	JOHNNY CASH	ORIGINAL GOLDEN HITS #1	M /M	tos	UA
101	JOHNNY CASH JOHNNY CASH	ORIGINAL GOLDEN HITS #2 STORY SONGS OF TRAINS	M/M M/M		CAPITOL ATLANTIC
105	JOHNNY CASH	SHOW TIME	M/M		SUN
9251 5795	RAY CHARLES CHEAP TRICK	AIN'T IT SO AT BUDOKAN	M/M M/M	bb gf	SUN COLUMBIA
3209	CHIC BILLY COBHAM	CEST CHIC TOTAL ECLIPSE	M-/M	bb tos	CHESS
145	JOE COCKER	LUXURY YOU CAN AFFORD	M/M	bb tos	ARISTA
1076	JUDY COLLINS	BREAD & ROSES SO EARLY IN THE SPRING	M/M	dbl.gf	KAMA SUTRA IMPORT
5062	CHICK COREA	THE LEPRECHAUN	M/M		ARISTA
2570	CHICK COREA LES CRANE	MY SPANISH HEART DESIDERATA	M/M M/M	dbl.gf w/poster	ARISTA MERCURY
900	JIM CROCE WALDO DE LOS RIOS	THE FACES IVE SEEN MOZARTMANIA	M/M	dbi gl	ATLANTIC
4278	JOHN DENVER	TAKE ME TO TOMORROW	M/M	promo st	LONDON
772	DEODATO JACKIE DE SHANNON	PRELUDE 2001 SONGS	M/M	gf tos bb	ISLAND BLUE THUMB
2550	NEIL DIAMOND	JONATHAN L SEAGULL	M/M	g#	PHILIPS
	NEIL DIAMOND AL DI MEOLA	BEAUTIFUL NOISE LAND OF MIDNIGHT SUN	M/M M/M	gf	CURTOM BUDDAH
2047	DION DR. BUZZARD'S	ABRAHAM MARTIN & JOHN	MA		CAPITOL
1504 0898	DR BUZZARD'S DR HOOK	ORIGINAL SAVANNAH BAND DOCTOR HOOK	M/M M/M	promo st tos tos	CAPITOL COLUMBIA
122	FATS DOMINO	COOKIN WITH FATS	M/M	db1 gf	UA NEIGHBOR
4349	JACK DUPREE BOB DYLAN	BLUES FOR EVERYBODY HARD RAIN	M /M M/M		NEIGHBOR
8505	DAVE EDMUNDS DAVE EDMUNDS	TRACKS ON WAX REPEAT WHEN NECESSARY	M-M M/M	tos bb	ATLANTIC
546	ELECTRIC LIGHT ORCH.	FACE THE MUSIC	M/M	00	COLUNISIA
0927	YVONNE ELLINAN DON ELLIS	NIGHT FLIGHT TEARS OF JOY	VG/M M/M	dbt gf tos	COLUMBIA
142	JOHN ENTWISTLE EURYTHMICS	TOO LATE THE HERO	M/M	bb tos	ATLANTIC IMPULSE
8002	EXOTIC GUITARS	TOUCH EXOTIC GUITARS	MM M/M		MIRAGE
3900	FIFTH DIMENSION MINI FARINA/TON JANS	GREATEST HITS TAKE HEART	M/M	gl.	WB WB
5560	FAMILY VIBES	STRANGE FRUIT	M-M	a'	ATCO
2137 1117	FANNY MAYNARD FERGUSON	MOTHER'S PRIDE MAYNARD FERGUSON	M/M M/M	promo stkr	MODERN RCA
5531	FERRANTE & TEICHER	IT'S TOO LATE	MM		RCA ATCO
5006	FERRANTE & TEICHER ARTHUR FIEDLER	THE MUSIC LOVERS FAVORITE OVERTURES	M-/M		MERCURY
5007	ARTHUR FIEDLER ROBERTA FLACK	FORGOTTEN DREAMS ROBERTA FLACK	M/M M/M		MERCURY
9354	ROBERTA FLACK	I'M THE ONE	MM	bb	TICO
8013 4343	FLOCK OF SEAGULLS FLYING BURRITO BROS	LISTEN LAST OF THE RED HOT BURRIT	M/M DS	CC,105 M/M gf	ARISTA
6999	FOREIGNER	FOUR	M/M M/M	bb.tos	WICKED SUGAR HILL
9999	FOREIGNER	DOUBLE VISION HEAD GAMES	M/M	tos bb	COLUMBIA
304	RON FRANGIPANE FRANKIE & KNOCKOUTS	MUSIC OF LAURA NYRO FRANKIE & KNOCKOUTS	M/M	gf	RCA MOTOWN
5266	ROBERT FRIPP	GOD SAVE THE QUEEN	M/M M/M	promo st tos	RCA
	GARFUNKEL ART GARFUNKEL	ANGEL CLAIRE WATERMARK	M/M M/M	promo stiu	VANGUARD
1548	JOANN GARRETT LUIS GASCA	JUST A TASTE	MAN NA		SSS
6014	GENESIS	LUIS GASCA DUKE	M/M	0f DD	SOLAR
	GENESIS GENESIS	ABACAB INVISIBLE TOUCH	M/M M/M	bb cc	RCA SPRING
0250	JOHNNY GILL	CHEMISTRY	MIM	bb wos	SPRING
9511 5502	IAN GILLAN BAND BOBBY GOLDSBORD	SCARABUS GREATEST HITS	M/M	cc gt	COTILLION SALSOUL
6777	BOBBY GOLDSBORO DICKIE GOODMAN	WE GOTTA START LOVIN	M/M	-	MGM ATLANTIC
1012	RON GOODWIN	ORIGINAL FLYING SAUCERS PLAYS BURT BACHARACH	MM	bb	ATLANTIC
	GRAND FUNK GRASS ROOTS	PHOENIX MORE GOLDEN GRASS	M/M M/M	bb.gf	CAPITOL
5195	ARLO GUTHRIE	ALICE'S RESTAURANT	MM	promo st gf tos	COLUMBIA
	GWEN GUTHRIE HALL & OATES	GOOD TO GO LOVER WHOLE OATS	M/M M /M	cc	CAPITOL UA
5309	HALL & OATES	BIG BAM BOOM	MAN		UA
3020	L. HANBRO/G KINGSLEY EDDIE HARRIS	SWITCHED ON GERSHWIN SMOKIN	M/M M/M	promo slu	CTI CTI
104	RICHARD HARRIS TIN HARDIN	LOVE ALBUM GOLDEN ARCHIVE SERIES	M/M	prómo stkr	WB ATLANTIC
1578	GEORGE HARRISON	BEST OF	M/M	108	SCEPTER
	EDWIN HAWKINS SINGERS RONNIE HAWKINS	CHILDREN (GET TOGETHER) ROCK & ROLL RESURRECTION	M/M M/M	10%	UNLTD GOLD SOUL CITY
-			-		
N	IISC. MATE	RIAL LPS			Ir

547	DAN HILL	LONGER FUSE
4014	JENNIFER HOLLIDAY	FEEL MY SOUL
32061	HOLLIES	GREATEST HITS
	HOLLYRIDGE STRINGS HOWDY DOODY	HITS OF THE 70'S
5204	R.B. HUDMON	IT'S HOWDY DOODY TIME CLOSER TO YOU
122	HUMBLE PIE IAN HUNTER	ON TO VICTORY
1214	IAN HUNTER	YOU'RE NEVER ALONE
3008	ISLEY BROTHERS	GIVIN IT BACK
12661	ISLEY BROTHERS	GO FOR YOUR GUNS THAT'S THE WAY LOVE GO
16021	JOE JACKSON	BIG WORLD
42051	JOE JACKSON TOMMY JAMES JEFFERSON STARSHIP JEFFERSON STARSHIP	TOMMY JAMES
3247	JEFFERSON STARSHIP	BEST OF NUCLEAR FURNITURE
2317	WAYLON JENNINGS	OL' WAYLON
1132	JETHRO TULL JETHRO TULL	SONGS FROM THE WOOD
1175	JETHRO TULL	HEAVY HORSES
11004	ELTON JOHN ELTON JOHN	BLUE MOVES
2910	DOUG KERSHAW	GREATEST HITS, VOL 2 RAGIN CAJUN
77016	CAROLE KING	RHYMES & REASONS
77024	CAROLE KING	WRAP AROUND JOY
34967	CAROLE KING EVELYN KING	HER GREATEST HITS
	EVELYN KING	MUSIC BOX FACE TO FACE
5308	EVELYN KING	SO ROMANTIC
23692	KING CRIMISON	BEAT
8018	KINKS KINKS	STATE OF CONFUSION
11164	LEO KOTKE	ONE FOR THE ROAD MY FEET ARE SMILING
106	LEO KOTKE	LEO KOTKE
11808	CHERVL LADD	CHERYL LADO
5515	FRANCIS LAI STACY LATTISAW	LAI PLAYS LAI
5219	LAUREL & HARDY	LET ME BE YOUR ANGEL NATURALLY HIGH
6012	HUBERT LAWS MICHEL LEGRAND	RITE OF SPRING
6715	MICHEL LEGRAND	WINDMILLS OF YOUR MINE
836	LETTERMEN	LOVE BOOK
81669	LeVERT JERRY LEE LEWIS	BLOODLINE COLDEN HITSAKOL 2
108	JERRY LEE LEWIS	GOLDEN HITS/VOL 2 GOLDEN CREAM OF COUN
32030	JERRY LEE LEWIS RAMSEY LEWIS	FUNKY SERENITY
3012	LITTLE MILTON LOGGINS & MESSINA JEFF LORBER	IF WALLS COULD TALK
34167	LOGGINS & MESSINA	FINALE STEP BY STEP
2608	LOVIN' SPOONFUL	THE BEST
1001	MAINHORSE MELISSA MANCHESTER	FEATURING PATRICK MOR
4095	MELISSA MANCHESTER	HELP IS ON THE WAY
9574	MELISSA MANCHESTER CHUCK MANGIONE	HEY RICKY QUARTET
BOSOM	MANHATTAN TRANSFER	BODIES & SOULS
19112	HERBIE MANN	FIRE ISLAND
900	HERBLE MANN	GYPSY SOUL
9492	JOHN MARTYN DAVE MASON/CASS ELLIOT	ONE WORLD
600299	PAIN MALIRAT	DAVE MASON/CASS ELLIO THE SOUL OF
8018	PAUL MAURIAT CURTIS MAYFIELD	CURTIS IN CHICAGO
5103	VAN MCCOY JIMMY MCGRIFF/JR. PARKER JIMMY MCGRIFF	SOUL IMPROVISATIONS
569	JIMMY McGRIFF/JR. PARKER	DUDES DOIN BUSINESS
516 31046	JUNIEY NCGREFF	SOUL SUGAR ROGER McGUINN
161	ROGER McGUINN DON McLEAN	PLAYIN FAVORITES
47005	MELANIE	STONEGROUND WORDS
49001	MELANIE	AT CARNEGIE HALL
7270	BETTE MIDLER	BETTE MIDLER
32449	ROGER MILLER	NO FRILLS DEAR FOLKS
30628	CHARLES MINGUS	BETTER GIT IT IN YOUR SE
11631	MINK DEVILLE	MINK DEVILLE
80115	MINK DEVILLE	WHERE ANGELS FEAR
9192	BUDDY MONTGOMERY GARY MOORE	THIS RATHER THAN THAT CORRIDORS OF POWER
2633	VAN MORRISON	ST DOMINIC'S PREVIEW
3390	VAN MORRISON	INTO THE MUSIC
294	NEW YORK RAR ENSEMBLE	FAITHFUL FRIENDS
0203	STEVIE NICKS NILSSON	WILD HEART NILSSON SINGS NEWMAN
0097	NIL SSON	A LITTLE TOUCH
117	GARY NUMAN	REPLICAS
1122	OHIO PLAYERS	GOLD
3/01	OHIO PLAYERS GILBERT O'SULLIVAN	ANGEL BACK TO FRONT
1303	EDDIE PALMIERI	LIVE AT SING SING
9590	RAY PARKER JR	THE OTHER WOMAN
9518	ALAN PARSONS PROJECT	TURN OF A FRIENDLY CAP
9001	WILSON PICKETT HARRY RAY	CHOCOLATE MOUNTAIN HARRY RAY
34076	RETURN TO FOREVER	ROMANTIC WARRIOR
4593	SUDDY RICH	A DIFFERENT DRUMMER
877	DIANA ROSS	AN EVENING WITH
1003	DIANA ROSS JERRY ROSS	JERRY ROSS SYMPOSIUM
6517	PETER SCHICKELE	GOOD TIME TICKET
1	PEGGY SCOTT/J.J. BENSON	SOULSHAKE
60396	SEAR ELECTRONIC MUSIC	COPPER PLATED CIRCUIT
60385	SEAR ELECTRONIC MUSIC SHALAMAR	HEART BREAK
60385 4581 5704	SEAR ELECTRONIC MUSIC SHALAMAR SHIRELLES JOE SIMON	HEART BREAK HAPPY & IN LOVE THE POWER OF insert on
60385 4581 5704 6720	SEAR ELECTRONIC MUSIC SHALAMAR SHIRELLES JOE SIMON JOE SIMON	HEART BREAK HAPPY & IN LOVE THE POWER OF insert on LOVE VIBRATIONS
60385 4581 5704 6720 90069	SEAR ELECTRONIC MUSIC SHALAMAR SHIRELLES JOE SIMON JOE SIMON SISTER SLEDGE	HEART BREAK HAPPY & IN LOVE THE POWER OF insert on LOVE VIBRATIONS BETCHA SAY THAT TO ALL
60385 4581 5704 6720 90069	SEAR ELECTRONIC MUSIC SHALAMAR SHRELLES JOE SIMON JOE SIMON SISTER SLEDGE SKYY	HEART BREAK HAPPY & IN LOVE THE POWER OF insert on LOVE VIBRATIONS BETCHA SAY THAT TO ALL SKYY LINE
60385 4581 5704 6720 90069 8548 107 19219	SEAR ELECTRONIC MUSIC SHALAMAR SHIRELLES JOE SIMON JOE SIMON SISTER SLEDGE SKYY JININY SWITH SPINNERS	HEART BREAK HAPPY & IN LOVE THE POWER OF insert on LOVE VIBRATIONS BETCHA SAY THAT TO ALL
60385 4581 5704 6720 90069 8548 107 19219 19256	SEAR ELECTRONIC MUSIC SHALAMAR SHIRELLES JOE SIMON SATER SLEDGE SKYY JIMMY SWITH SPINNERS SPINNERS	HEART BREAK HAPPY & IN LOVE THE POWER OF LOVE VIBRATIONS BETCHA SAY THAT TO ALL SKYY LINE GOLDEN ARCHIVE SERIES FROM HERE TO ETERNALL DANCIN & LOVINY
60385 4581 5704 6720 90069 8548 107 19219 19256 11271	SEAR ELECTRONIC MUSIC SHALAMAR SHALELES JOE SIMON JOE SIMON SISTER SLEDGE SKYY JIMMY SWITH SPINNERS SPINNERS SUPERSAX	HEART BREAK HAPPY & IN LOVE THE POWER OF insert on LOVE VIBRATIONS BETCHA SAY THAT TO ALL SKYY LINE GOLDEN ARCHIVE SERIES FROM HERE TO ETERNALI DANCIN' & LOVIN' SALT PEANUTS
60385 4581 5704 6720 90069 8548 107 19219 19256 11271 11371	SEAR ELECTRONIC MUSIC SHALAMAR SHIRELLES JOE SIMON JOE SIMON JOE SIMON SSTER SLEDGE SKYY SJIMMY SWTH SPINIERS SUPERSAX SUPERSAX	HEART BREAK HAPPY & IN LOVE THE POWER OF insert on LOVE VIBRATIONS BETCHA SAY THAT TO ALL SKYY LINE GOLDEN ARCHIVE SERIES FROM HER TO ETERNALI DANCIN & LOVIN SALT PEANUTS BIRD WITH STRINGS
60385 4581 5704 6720 90069 8548 107 19219 19256 11271 11371 33951 571	SEAR ELECTRONIC MUSIC SHALLAMA SHILELS JOE SIMON JOE SIMON SIGTER SLEDGE SKYTY JIMMY SWITH SPINNERS SUPERSAX SUPERSAX SUPERSAX JOHNINE TAYLOR KE& TINA TURNER	HEART BREAK HAPPY & IN LOVE THE POWER OF Insent on LOVE VIBRATIONS BETCHA SAY THAT TO ALL SKYY LINE COLDEN ARCHIVE SERIES FROM HERE TO ETERNALI DANCIN & LOVINY SALT PEANUTS BIRD WITH STRINKS EARGASM
60385 4581 5704 6720 90059 8548 107 19219 19256 11271 11371 33951 571 5530	SEAR ELECTRONIC MUSIC SHALAMAR SHILES JOE SINON JOE SINON SATER SLEDGE SATT SATER SLEDGE SATT SATER SATER SLEDGE SATER S	HEART BREAK HAPPY & IN LOVE THE POWER OF insert on LOVE VIBRATIONS BETCHA SAV THAT TO ALL SKYY LINE GOLDEN ARCHIVE SERIES FROM HER EXCHIVE SERIES FROM HER TO ETERNALI DANCIN'S LOVIN'S ALL TPEANITTS BIRD WITH STRINKIS EARGASM HER MANNHIS WOMAN NUFF SAID
60385 4581 5704 6720 90069 8548 107 19219 19256 11271 11371 33951 571 5530 5660	SEAR ELECTRONIC MUSIC SHALLAMA SHILELS JOE SIMON JOE SIMON SIGTER SLEDGE SKYY SIMMY SWTH SPIMMERS SUPERSAX SUPERSAX SUPERSAX SUPERSAX JOHNINE TAYLOR IKE & TINA TURNER IKE & TINA TURNER	HEART BREAK HAPPY & IN LOVE THE POWER OF insert on LOVE VIBRATIONS BETCHA SAY THAT TO ALL SKYY LINE FROM HER ERIES FOOM HER TO ETERNAL DALL PERMIT ALL PERMIT ALL PERMIT BURD WITH STRIKS EARGASM HER MANHS WOMAN NUFF SAID LET ME TOUCH YOUR MIN
60385 4581 5704 6720 90059 8548 107 19219 19255 11271 11371 33951 571 5530 6600	SEAR ELECTRONIC MUSIC SHALAMAR SHILES JOE SIMON JOE SIMON JOE SIMON SATER SLEDGE SKYY JIANY SHITH SPHILES SUPERAX SUPE	HEART BREAK HAPPY & IN LOVE THE POWER OF insert on LOVE VIBRATIONS BETCHA SAV THAT TO ALL SKYY LINE FROM HER EXERTS FROM HER EXERTS BIRD WITH STEINES BIRD WITH STEINES BIRD WITH STEINES EARGASM HER MANNHS WOMAN NUFF SAD LET ME TOUCH YOUR MIN SUGAR
60385 4581 5704 6720 90069 8548 107 19219 19256 11271 11371 1133951 571 5520 5660 6005 6017	SEAR ELECTRONIC MUSIC SHALLAMA SHILELS JOE SIMON JOE SIMON JOE SIMON SIGTER SLEDGE SKYY SIMMY SWITH SPINNERS SUPERSAX SUPERSAX SUPERSAX JOHNINE TAYLOR IKE & TINA TURNER IKE & TINA TURNER IKE & TINA TURNER IKE & TINA TURNER STANLEY TURNENTINE STANLEY TURNENTINE	HEART BREAK HAPPY & IN LOVE THE POWER OF insert on LOVE VIBRATIONS BETCHA SAY THAT TO ALL SKYY LINE FROM HER ERIES FROM HER TO ETERNAL DANCHE & LOVEY BRID WITH HERINGS EARGASH HER MANHS WOMAN NUFF SAID LET ME TOUCH YOUR MIN SUGAR CHERRY
60385 4581 5704 6720 90059 8548 107 19219 19255 11271 11371 33951 5530 6005 6005 6005 6017 2825 18225	SEAR ELECTRONIC MUSIC SHALLAMA SHILELS JOE SIMON JOE SIMON SIGTER SLEDGE SKYY SIMMY SWTH SPINNERS SUPERSAX SUPERSAX SUPERSAX SUPERSAX JOHNINE TAYLOR IKE & TINA TURNER IKE & TINA TURNER IKE & TINA TURNER IKE & TINA TURNER STANLEY TURNENTINE STANLEY TURNERTINE STANLEY TURNERTINE STANLEY TURNERTINE STANLEY TURNERTINE STANLEY TURNERTINE	HEART BREAK HAPPY & IN LOVE THE POWER OF insert on LOVE VIBRATIONS BETCHA SAV THAT TO ALL SKYY LINE FROM HER ERRES FROM HER ERRES SALT PEANTHINGS BIRDWITH STRINGS BIRDWITH STRINGS BIRDWITH STRINGS LEF ME TOUCH YOUR MIN SUGAR LEF ME TOUCH YOUR MIN SUGAR CHERRY MAGICAL SHEPHERD LOVE EYES
60385 4581 5704 6720 90059 8548 10219 19256 11271 11371 33951 5530 5660 56005 6005 6007 2925 18226 588	SEAR ELECTRONIC MUSIC SHALAMAR SHILES JOE SIMON JOE SIMON SIGTER SLEDGE SKYY JIMMY SHITH SPINNERS SPINNERS SUPERSA SUP	HEART BREAK HAPPY & IN LOVE THE POWER OF insert on LOVE VIBRATIONS BETCHA SAY THAT TO ALL SKYY LINE GOLDEN ARCHIVE SERIES FROM HER EXCHIVE SERIES FROM HER TO ETERNALI DANCIN & LOVIN SALT PEANINTS BIRD WITH STRINGS EARGASM HER MANNHS WOMAN NUFF SALD LET ME TOUCH YOUR MIN SUGAR CHERRY MAGICAL SHEPHERD LOVE EYES JOSEPH & TECHMICOLOR
60385 4581 5704 6720 90089 8548 10279 19279 19279 11271 11371 11371 13351 5520 6005 6007 2925 18226 588 35783	SEAR ELECTRONIC MUSIC SHALLMAR SHIELLES JOE SINON JOE SINON JOE SINON SHINE SHOR SHINERS SUPERSAX SUPE	HEART BREAK HAPPY & IN LOVE THE POWER OF insert on LOVE VIBRATIONS BETCHA SAV THAT TO ALL SKYY LINE FROM HER ERRES FROM HER ERRES FROM HER TO ETERNAL DARCIN'S LOVIE BIR WITH STRINGS BIR WITH STRINGS BIR WITH STRINGS LEF ME TOUCH YOUR MIN SUGAR LEF ME TOUCH YOUR MIN SUGAR CHERRY MAGICAL SHEPHERD LOVIE EVES JOSEPH & TECHNICOLOR MESSAGE IS LOVE
60385 4581 5704 6720 90089 8548 10279 19279 19279 11271 11371 11371 13351 5520 6005 6007 2925 18226 588 35783	SEAR ELECTRONIC MUSIC SHALAMAR SHILES JOE SIMON JOE SIMON SIGTER SLEDGE SKYY JIMMY SHITH SPINNERS SPINNERS SUPERSA SUP	HEART BREAK HAPPY & IN LOVE THE POWER OF insert on LOVE VIBRATIONS BETCHA SAY THAT TO ALL SKYY LINE GOLDEN ARCHIVE SERIES FROM HER EXCHIVE SERIES FROM HER TO ETERNALI DANCIN & LOVIN SALT PEANINTS BIRD WITH STRINGS EARGASM HER MANNHS WOMAN NUFF SALD LET ME TOUCH YOUR MIN SUGAR CHERRY MAGICAL SHEPHERD LOVE EYES JOSEPH & TECHMICOLOR
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		30
E LUXURY GAP	мм	ac promo stiv
ALIZATION NGER FUSE	MM	gl
EL MY SOUL	MM	bb tos
S OF THE 70'S	MM	bb
EATEST HITS S OF THE 70'S S HOWDY DOODY TIME OSER TO YOU	MM	bb
TO VICTORY U'RE NEVER ALONE	MM MM	bb tos
	MAR	gf, tos
IN IT BACK FOR YOUR GUNS AT'S THE WAY LOVE GOES WORLD	MM	gf 12" bb
WORLD MMY JAMES	M-M MM	dbl
ST OF	M/M	gf w/7*
CLEAR FURNITURE	MM M/M	CC.
NGS FROM THE WOOD	M/M	
AVY HORSES UE MOVES	MAN .	dbi
EATEST HITS, VOL 2 GIN CAJUN YMES & REASONS	MM M-M	las
YMES & REASONS	MM	gf, tos
R GREATEST HITS	MM M-M	los
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ATE OF CONFUSION	MM MM	00,tos 00,tos
E FOR THE ROAD	M-M	dbl.gf.cc
FEET ARE SMILING D KOTKE ERYL LADD	MM MM	
PLAYSLAI	M/M M/M	
THE BE YOUR ANGEL	M-/M	bb,106
E OF SPRING	MM	of .
TE OF SPRING NOMILLS OF YOUR MIND VE BOOK	MM	60
LDEN HITS/VOL 2 LDEN HITS/VOL 2 LDEN CREAM OF COUNTRY NKY SERENITY	MM	00
LDEN CREAM OF COUNTRY	MM	
	MM	
ALE EP BY STEP	M-M	dbi.gf,tos
	MM	cc dbi.bb
ATURING PATRICK MORAZ	M-M	tos los
Y RICKY ARTET	M-/M	
DIES & SOULS	M-M	tos bb tos
E ISLAND PSY SOUL	M/M M-M	bib gf, bib, tos
E WORLD VE MASON/CASS ELLIOT	M-M MM	CC
E SOUL OF RTIS IN CHICAGO	MM	gl,bb
UL IMPROVISATIONS	MM .	of .
DES DOIN BUSINESS UL SUGAR	MM	bb
GER McGUINN AVIN FAVORITES ONEGROUND WORDS	MM .	bb
AYIN' FAVORITES	M/M M/M	gf gf.cc
CARNEGIE HALL	MM	dbi gl
CARNEGIE HALL TTE MIDLER FRILLS	M-/M	tos
AR FOLICS TTER GIT IT IN YOUR SOUL	M/M M/M	dbi,gl
IK DEVILLE IERE ANGELS FEAR	M-/M M/M	bb
RRIDORS OF POWER	MM	ø
RRIDORS OF POWER DOMINIC'S PREVIEW	MMM M-/M	bb
DOMINIC'S PREVIEW O THE MUSIC ITHFUL FRIENDS	MM	
LD HEART SSON SINGS NEWMAN ITTLE TOUCH PLICAS	M-/M	bb tos
SSON SINGS NEWMAN	M-M MM	tos gf
PLICAS	MMM M-/M	00
GEL CK TO FRONT	MM	gf,tos gf
CK TO FRONT E AT SING SING E OTHER WOMAN		gf bb
E OTHER WOMAN RN OF A FRIENDLY CARD	M/M M/M	CC CC
OCOLATE MOUNTAIN RRY RAY	MM	gi i
RRY RAY MANTIC WARRIOR	MM MM	oc
MANTIC WARRIOR DEFERENT DRUMMER EVENING WITH	M/M M/M	
SS	MM	dbig/ cc
RRY ROSS SYMPOSIUM	MM N	promo st promo st
ULSHAKE PPER PLATED CIRCUIT	MMM NOW	promo su/la gl promo
ART BREAK	MM	bb
PPY & IN LOVE E POWER OF insert on cvr	M-M	promo st/k
VE VIBRATIONS TCHA SAY THAT TO ALL	MM	ec bb
YY LINE	M-M	CC,IOS
DEN ARCHIVE SERIES	MMM MMM	CC C
NCIN & LOVIN LT PEANUTS	MM	teto teto
D WITH STRINGS	MM	30
RGASM R MANTHIS WOMAN	MM	
FF SAID I' ME TOUCH YOUR MIND	MM	of of
GAR	M/M	0 ⁴
ERRY GICAL SHEPHERD	MM MM	Qf Db
VEEYES	MMM MMM	bb gl/promo s
SEPH & TECHNICOLOR SSAGE IS LOVE ARCHING FOR DOLPHINS	MM	2-2-0-0 2
CONTROL ON DOL PITTERS	- Televise	

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≧≧ l items I are ∖ s are US CD's out of p VG to VG+. Postage f print or e is \$3 fo for any size o size e order. . Thank k you. Stall S

19) FAUST-SAME(Polydor 2110)421stereo.original clear LP.cover 6 lyric sheet.sliver labeis.UK package.Germany LP.plavic cover (+split on left.sli yeiloving left edge of cover 2-redge of disc.very rare, 1300. 40) FEVER TREE-FOR SALE(Ampex 10113)stereo.1*split bottom centre.price stkr obc. // select.350.

1)FIFTH ESTATE-DING DONG THE WITCH IS DEAD(Jubilee 8005)stereo,staple holes

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S sterec, stk-sticker sm-small, st stamp tr-tear	DO
1 David Ankies "Subway To The Country" (Elektra EKS-74060) S red L. Lyric Insert VG-74	Let
2 Bavid Ackles "American Gothic" (Electra EKS-75032) S. butterfly L, 72, lyric	space
insert (M H-)	
3 Alamc "same" (Atlantic SE 8279 S, red & green L, 71 (VG+/VG+) 4 American Eagle "same" Decca DL-75258; S. gfc. 1 LP, blk L w/ color spectrum	QU
. 70/71 sample stk br psc, sm ink # be (VG+/M-)	Whe
5 "April Love" (music from soundtrack) (Dot DLP-9000), blk L w/ "Dot" in 3	
c lors -VG++/VG++ to M = 6 The Band "Music From Big Pink" (Capitol SNRO-2955) S, gfc, 1 LP, blk rnbw L,	TO
psc sm initials fc (Vo+/VG+ 7 Births "Can't Stop The Madness" (Dunhill DSX-501365) S. gfc 1 LP, blk L, 73	Cheo
. Lyrics inside covers (VG+/VG++)	
6 Brave Belt "same" Reprise RS-644") S. WLP, 71 (VG++/VG++)	
9 Bronco "Country Home" (Isl SMAE 9300) S, gfc, 1 LP 71, name fc (VG++/VG+) 10 Sandy Bull "Demolition Derby" (Vanguard VSD-6578) S, beige L, 72, sm	
initials L, sm initials fc (VG++/VG+	and
11 The Cats "45 Lives" (Rare Earth RS-521) S, 70, ph. very sm tr fc (VG+/M-)	01-
12 George Chakiris "Homories Are Made Of These" (Capitol T-1913) H, blk	encl
rnbw L, blk dot top of bc, part of printing (VG++/VG+) 13 Crazy Horse "same" (Reprise RS-6438) S, brown L, 71 (VG++/VG++)	enci
14 Daddy Cool "Teenage Heaven" (Reprise MS 2088S S, gfc 1 LP, WLP, 72, W/	Cre
promo insert (H-/H-	010
15 The Electric Prunes "The Release Of An Oath" (Reprise RS-6316S) S, brown & orange L, ph w/ grommet (VG+/VG++)	Exp
16 Elephants Memory "same" (Buddah BDS-50338) S, gfc, 1 LP, ph, fc w/	LAP
psychedelic nudes (VG+/VG++)	Sig
17 Game "same" (Evolution 2021S) S, 70 7, very sm "F" bc (M-/M-) 18 Stan Getz "Modern World Of Stan Getz" (Royal Roost LP-2255) blue L w/	Jig
silver print, rough top edge of cover (VG/VG)	
 Happy The Man "same" (Arista AL 4120), blk L, 77, cc, p stk bc, rw, inner 	
sleeve w/ some lyrics (VG+/M-) 20. Roy Harper "When An Old Cricketer Leaves The Crease" (Chrysalis CHR-1105)	
so not narper, when an ord crickweak beaves its created (crickweaks crickweaks) (10.95)	No
21 If "same" (Capitol ST-539) S, green L. am name ink fc. some rw (VG++/VG+)	Nar
22 The Illusion "Together" (Steed ST-37005) S, 69/70 ? (VG++/M-) 23 Stan Kenton "Stan Kenton In Hi-Fi" (Capitol W-724) gray L, top edge cover	
clear taped, name in ink bc (VG+/VG+)	Add
24 Ken Lyon & Tombstone "same" (Columbia RC-329105) S, red L. 74, ph (VG+/H)	
25 Manills Road "Open The Gates" (Black Dragon BD 002, 33 rpm LP & BD 12-002 45 rpm EP) 85, reg. cvr., made in France, lyric inner sleeve, (M-/VG++/M-)	City
26 Mariah "same" (United Artists UA-LA493 G) S. beige L, 75/76 ?, cc, name in	
ink f= (VG+/VG++)	Sta
27 The Masked Marauders "The Masked Marauders" (Diety RS-6378) S, white L, 69 ". "T" st bc. rw. ph w/ grommet (VG+/M-)	0.0
28. The Peppermint Rainbow "Will You Be Staying After Sunday" (Decca DL-75129)	-
S, blk L w/ color spectrum, 69 2, psc, bent edge (VG/VG++) 29 The Quintet "Puture Tense" (United Artists UAS-5514) S, tan L, 71, ph.	
clear tape top edge, psc (VG+/VG+)	•
 The Rolling Stones "December's Children" (London LL-3451) M, red L w/ red "London" in silver box, very sm ph. rw (VG+/VG) 	1
31 Frack Sinatra "The Voice" (Columbia CL-743) H, red L w/ 3 white "eye" logos	1
each side of spindle hole, name in ink bc, psc, some rw (VG+/VG+)	1
32 Trust "same" (Epic EPC-25666) S. gfc, 1 LP, 83, lyric inner sleeve, made in Holland (H /M-)	-
33 Spyder Turnwr "Stand By Me" (NGM E-4450) H, blk L w/ rnbw "MGM" (VG++/VG++)	
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	The Unknown Pleasures	
WELCOME TO MY GARAGE. THIS IS A PRETTY MIXED BATCH: A LITTLE MORE THAN MY USUAL '80S COLLEGE RADIO AD. (THANKS, WATNE, FOR THE TAPE OF ROB MOOD'S EXCELLENT KRUW RADIO PROGRAM.) GRADING, HERE, IS CVR/DISC. DOMESTIC POSTAGE IS FREE ON ORDERS \$50 AND	LP " IX A ROMAN MOOD PB 6012 M- N- 5.00 LP Huaker Du FLIP YOUP WIG #/Insets SST-055 M- 0.00 LP Idaker The MIG #/Insets SST-055 M- 0.00 LP Idaker The MIG #/Insets SST-055 M- 4.50 LP Insetsefly METAMORPHOSIS Co. SD-33-39 M- 6.00	LP " " SMALLMOUTH ROUGH US 76 M- M- 6.00 LP Searchers S/T C SRK-6082 M- M- 4.50 LP2 Johathan Segel STORYTELLING ROUGH TRADE PITCH 12 SEALED 5.00 LP 17 Frysles CAPTURED IM ICE RR-0.1946 M- H- 3.00
ABOVE. OTHERWESE, IT'S \$3 FOR THE FIRST FURCHASE, PLUS 50 CENTS FOR EACH ADDITIONAL ITTM. YOU CAN RESERVE TEMES BY MAIL, E-MAIL OR PHONE, OR JUST SEND A CHECK (MADE OUT TO JAMES B JOHNSTON) AND I'LL MAKE REFUNDS FOR ANY PURE SOLD OUT T. IT'S 1990.	$ \begin{array}{llllllllllllllllllllllllllllllllllll$	LP " JEDDA BY THE SEA RR-1948 N- M- 6.00 LP " WELCOME GJ-6003 N- M- 5.00 EP Sex Pistols MINI ALBUM CR ST 72257 SFALED 6.00 LP Shankar EPIDEMICE w/Steve Vai ECM 25039-E N- M- 3.50 LP Short Does Grov SELF PMTITLED ROUGH TRD DOGG 1 N- M- 6.00
"LISTEN TO THE SILENCE, LET IT RING ON" JOY DIVISION <u>Porm Artist</u> <u>Title</u> <u>Label # Cond Price</u> LP A Certain Ratio TO EACH gatefold FACT 35 M- N- 6.00	Lp " DIG THE NEW BREED LIVE POLD-5075 M H = 6.00 LP2 Jan & Dean ANTROLOGY ALBUM UAS-9961 VG + M = 6.00 Lp Jazz Butcher FISHCOTHEQUE REL-9223 M = 4.02 Lp " BIG SCARY PLANET GGRNLP-006 M H = 6.00 CD Peter Jefferies CHORUS OF INTERLUDES AJAX 052 M M = 6.00	12" siglo xx SUMMERS DIE/WAIT FRIEND BIAS 114 N M 4.00 LP2 Silkworm FIREWATER OLE 136-1 N M 6.00 CD "" DEVELOPER OLE 220 N M 6.00 LP Silos CUBA RC-22 N M 6.00
UP " PORCE PACT 166 N− N− S.00 12" A Split Second NAMBO WITCH/#xt/VOODO WAX 061 VG+ M− 3.00 12" " COLOSSEUM/#ix/WISCLE WAX 9076 N− M− 3.00 12# A Split Second WE ARE .AND YOURE NOT BIUS 1015 VG+ M− 3.00	12" Jesuss Mary Chain APRLL SKIES/KILL/LOVE REP 20714 M- M- 0.00 12" " SIDSWALKINKS REP 20931 M- H- 6.00 LP " DARKLANDS pro WB 25656 M- H- 5.00 CDS " REVERBRE 4 vers/GUITAR DEF 40375 M- M- 5.00	12" "" TEN FIRE/MAYBE/NY/CLOCK KC-33 M- M- 3.50 LP (Walter Salas-Hum) LAGARTIJA KC-51 M- M- 4.50 LP Simple Minds NE GOLD DREAM gold vnyl A&M SP064928 M- M- 4.00 LP Nancy Sinate NANCY & LEE RS-6273 M- M- 6.00 LP Sink MAMA SINKFIRST 18 YKS DVL 21 M- M- 3.50
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$ \begin{array}{llllllllllllllllllllllllllllllllllll$	Lp # EARTHED RED LP 2 H H 6.00 EP * TRANSACTION +3 PED 19 H H 6.00 LP B B KING IN LONDON co ABCX-730 VG+ H 5.00 LP Kiss smk man 1b1 DESTROYER 1st press NBLP-7025 H VG+ 0.00 CD Knapsack pro COMVERSATION 15 RNDING CD ADV A136 H 4 6.00	7"PS Skin Yara CD " 1000 SWILING KNUCKLES CRCD 017 M N 3.00 10" Skinbus 87/400 VS THE DEER CREATURE ANIGO 15 M N 2.00 CD Sleepyhead PUNK ROCK CITY USA co SLR-21 M N 6.00
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VG++/VG+ VG+/VG-VG+/VG+ N VG/VG+ VG+/VG+ VG+/VG+ VG+/VG++ M-MINT

M-Millini VG+H/VG+ VG+H/VG+ VG+H/VG+ VG+H/VG+ VG+M/VG+ VG+M/VG+ VG+M/VG+ VG+M/VG+ VG+M/VG+ VG+M/G+ VG+M/G+ VG+M/G+ VG+M/G+ VG+M/G+ VG+M/G+ VG+M/G+ VG+M/G+ VG+M/G+ VG+M/G+

M-/N VG VG+/VG++ VG+/VG++ VG+/VG+ M-/M-VG+/VG+ N VG/VG++ N VG/VG++ N VG/VG++ N VG/VG+ N VG/VG+ N VG/VG+ N VG/VG+ N VG/VG+ N VG/VG+

M-*M*-+NG+4

Grade(45/PS) 'S

VG+++ VG++ VG++ VG+++ VG+++

inks to all of my Worldwide cu

February 26, 1999

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v/LP) 18 6

ppy 1999! I hope you all had a great holidays, I know I did. Once again I am darkening your mailbox w ne nice record albums. For the most part, these are all rock and roll, Even though I've seen a slight post-increase I'm holding the price of any single item on this list to only \$5 POSTPAID. Buy more than one only \$4 each POSTPAID. Buy five items and pick one more for FRFE. If you live outside the United I ill quote additional shipping charges. The order of grading is jacket / record. Payment I will accept is m or only. For each FOSTPAID. The order of grading is jacket / neord. For the material the state of pay I wi

Barry, Len	1-2-3	Canada	4	VG+	Stereo	order only, please. For	shipping charges. The order best results, reserve your of	er of grading is jacket / re- order quickly by either ca	cord. Payment 1 will accep ling or e-mailing me at:	nt is m
Berry, Chuck Berry, Chuck	Golden Hits London Chuck Berry Sessions	Canada Canada	M-	VG+ M-	Shrinkwrap Chess Records	DAVID LEE JENKIN				
Blues Magoos	Psychedelic Lollipop	USA	VG	VG	NOL	phone (612) 780-8422	e-mail (wrongdave@ma	cconnect.com]		
Bow Wow Wow Bowie, David	See Junglet Radio Special Scary Monsters Radio Special	USA	M- VG+	VG+ VG+	Promo copy,no cue Promo copy w/ cue	*********	*****	*****	*****	нн
Buckley, Tim Buckley, Tim	Goodbye and Helio Sefronia		M-	M- M-	Electra Red Label	A. B. Skhy	"Ramblin' on"	MGM #SE-4676	slight ring wear, drill hol	le VG
Buckley, Tim	Greetings from LA	Canada	M-	VG+		Ace Aliman Brothers Band		Anchor#ANCL-2013 Arists#AL 9535	Paul Carrack, drill hole c. 1980, cut corner	VG SE/
Burnette, Johnny Cooper Clarke, John	The Very Best Of Zip Style Method	USA Canada	M- M-	M- M-	Shrinkwrap Epic, shrinkwrap	The Babys Bachman Turner OD	"Union Jacks" "Four Wheel Drive"	Chrysalis #CHR 1267 Mercury #SRM 1-1027	John Waite, shrink wrap original gatefold	NM NM
Davies, Dave	Glamour	Canada	Sealed	M	RCA	Bad Company Bad Company	"10 from 6" "Desolution Angels"	Atlantic #81625-1	10 tracks from 6 albums	NM
Dylan, Bob Dylan, Bob	Slow Train Corning Dylan	Canada Canada		M- M-		The Blasters	"Hard Line"	Swan Song #SS 8506 Warner #25093-1	record club issue Dave and Phil Alvin	NM
Eddy, Duane Farlowe, Chris	Twistin 'N' Twangin The Best of Chris Farlowe	Canada Canada		VG+ VG	Immediate Records	BoDeans Gary U. S. Bonds	"Outside Looking In" "Dedication"	Reprise #25629-1 EMI#SO-17051	Milwaukee's finest slight ring wear	VG VG
Harper, Roy	One of Those Days in England	USA	VG+	VG+	HITTOULLE NECOLUS	Gary U. S. Bonds Brooklyn Bridge	"On the Line" (self titled)	EMI#SO-17068 Buddah#BDS 5034	lyric sleeve "Worst / Could Happen"	NM VG
Hermans Hermits Hermans Hermits	Both Sides of Introducing	Canada Canada		VG+ VG		Jackson Browne Jackson Browne	"Saturate Before Using" "Hold Out"	Asylum#SD-5051	reissue	NM
Hermens Hermits	On Tour	Canada	VG+	M-		Jackson Browne	"The Pretender"	Asylum#SE-511 Asylum#7E-1079	lyric sloeve original	NM NM
Hiatt, John Hiatt, John	Slug Line Two Bit Monsters	Canada Canada		M	HOC	Brownsville Station Camel	"School Punks" "Breathjess"	Big Tree #BT89500 Arista #AB 4206	small saw mark writing on cover & labels	VG s VG
Lewis, Gary / Playboys Lord Sutch / Heavy Friends		Canada Canada		M- VG-	Shrinkwrap WOC	Charlie / the Pep Boys Chicago	"Daddy's Girl" "Chicago VI"	A&M #SP-4563 Columbia #KC 32400	prod. Nils Lofgren gatefold, c. 1973	SE/
Monkees	Pisces, Aquarius, Capricom.	Canada	VG+	VG+		Eric Clapton Clarence Clemons	"Behind the Sua" "A Night with Mr. C"	Warner #25166-1 Columbia #FC 40917	"She's Waiting" "Quarter To Three"	NM
Monkees Moody Blues	More of the Monkees Octave	Canada Canada		M- VG	BLUE VINYL	Climax Blues Band	"FMLive"	Sire #2XS 6013	double, c. 1973	SE/
Moon, Keith Morrison, Van		USA USA	VG+ M-	VG M-	SM	Ry Cooder Crazy Horse	"Bop Till You Drop" "Loose"	Warner #BSK 3358 Reprise #MS 2059	record club issue original 1972 gatefold	NM VG
Morrison, Van	Veedon Fleece	USA	M-	M-	SM	Rick Derringer Diesel	"All American Boy" "Watts in a Tank"	Blue Sky #WPZ 32481 Regency #RY 19315	"R'n R Hoochie Koo" slight ring wear	NM VG
Morrison, Van Morrison, Van	Tupelo Honey A Sense of Wonder	Canada UK	M- M-	M- M-		The Doobie Brothers Eagles	"Takin' it to the Streets" "Eagles Live"	Warner #BS2899 Asylum #BB-705	original 1976 gatefold double	NM all l
Morrison, Van Morrison, Van	No Guru, No Method, No Teacher Irish Heartbeat		M-	M-		Electric Light Orchestra John Entwistle		United Artists #LA 188-	Flyric sleeve, c. 1973, srw	v VG
Morrison, Van	Poetic Champions Compose	Canada	M-	M-	HOC	Fireballet	"Two, too"	Atoo #SD 38-142 Passport #PPSD-98016		
Native Son Nelson, Sandv		Canada Canada		M VG+	HOC	Fleetwood Mac Foghat	"Bere Trees" "Tight Shoes"	Warner #MS2080 Bearsville #BHS 6999	sawmark c. 1980	VG NM
Nelson, Sandy	Drums are My Beat!	Canada	VG+	VG+		J Geils Band Genesis	"Best of" "Invisible Touch"	Atlantic #SD19234 Atlantic #81641-1-E	c. 1979 Ivric sleeve	NM NM
Numan, Gary Page, Jimmy	OST Deathwish II	Canada Canada	Sealed	M	HOC	Golden Earring J Geils Band	"Grab It For a Second" "Best of"	MCA #3057 Atlantic #SD19234	c. 1978, sawmark c. 1979	SE/
Proby, P.J Queen	Somewhere Jazz	USA Canada		VG+ VG+	Poster	Adrian Gurvitz Gypsy	"Classic" "Unlock the Gates"	Geffen #GHS 2014	gold promo stamp	NM NM
Rolling Stones Sam the Sham / Pharaohs	Ernotional Rescue	Canada	M-	M-	Poster	Heart	"Bad Animals"	RCA#APLT-0093 EMI#R-153552	c. 1973, slight ring wear record club issue	SE
Shondell, Troy	The Many Sides of	Canada Canada	M-	VG+ M-	HOC	Heart Levon Helm	"Bebe Le Strange" "The RCO All-Stars"	Epic #FE 36371 ABC#AA-1017	lyric sleeve ex-Band, cut corner	NIN VG
Simon, Carly Sniff 'n' the Tears	Playing Possum	USA Canada	VG+	M-	W/L PROMO	Herman's Hermits The Hollies	"Hold On!" "Greatest Hits"	MGM #SE-4342 ST Epic# PE 32061	stereo, drill hole sticker on cover, woc	VG
Sound, The	From The Lions Mouth	Canada	Secled	M	HOC	Horslips James Gang	"Aliens" "The Best Of"	DJM#DJLPA-16 MCA#37112	c. 1977	NM
Squeeze Takahashi, Yukihiro		Canada Canada		M- M	Red Vinyl (HOC) HOC	Billy Joel	"Piano Man"	Columbia #PC 32544	c. 1973, slight ring wear	
	BILL REI					Elton John Elton John	"Rock of the Westies" "Reg Strikes Back"	MCA # 2163 MCA #6240	lyric sleeve "Mona Lisas"	NN SE
6083 - 136	Street, Surrey, B	C CA	nad	a V	1X 3H6	Rickie Lee Jones Janis Joplin	(self titled) "In Concert"	Warner #BSK 3296 Columbia #C2x31160	"Chuck E.'s In Love" double album N	N№ IM/NI
						Janis Joplin Journey	"Greatest Hits" "Departure"	Columbia #KC 32168 Columbia #FC 36339	shrink wrap	NM NM
Beatles I	In my room/Be true to your school Revolution/Hey jude	Cap 50 Apple 2	276	N VG		Kansas Katrina/the Waves	"Leftoverture" (self titled)	Kimhner #34224 EMI ST-12400	one corner dinged "Walking On Sunshine"	VG
Erwin, Big Des (Black's, Bill Combo (Discotheque/Bun's Gonna Shine (DJ / stic) Creepin around/Son of hickory holler's tram	Rol 455 p HI 45-2	6 168	M- VG++	5	The Kinks Al Kooper	"Misfits" " New York City"	Arista #AB4167 CBS #64340	poster insert, corner dan UK press, tear on cover	n. VG
Bridges, Alicia S	Sell applause/I love the nightlife (import) Get il Together, Part 1 and 2 (red Ibl)	Polyd 2 King 45	056 936	M- VG++	4	Krokus Led Zeppelin	"The Blitz" "Code"	Arista #AL8-8243 Swan Song #90051-1	cut corner NOT a cutout	SE
Brown, James (Browns I	Goodbye my love/Shedes of brown (blue lb Merco/Lonely Ittle robin (small wol/P)	i) King 45	-6198	VG++	5	Little Feat	"Waiting for Columbus" "Down on the Farm"	Warner #2BS 3140 Warner #HS 3345	double live album, srwV reissue	
Bryds	TumiTumiTumi/She don't care about time Down by the river (DJ mono/stereo)	Col 4-4 Atl 3486	3424	VG+ M-	5 5		s "Men Without Women"	EMI # ST-17086	insert	NM
Carler, Don	Trying to Quit/Did You Hear Me? (DJ) It's Just About Time/I Thought Like to Know	Stop 11	0	MINT	5	Lynyrd Skynyrd	"Street Survivors" "Second Helping"	MCA #3029 MCA #413	airbrushed cover c. 1974, slight ring wear	r VG
Cash, Johnny 1	Train of Love/There You Go (wo Ibi) I Walk The Line/Get Rhythm (wo Ibi)	Sun 25	8	VG- VG- Fair	3	Mark - Almond Marshall Tucker Band		Columbia #KC 32486 Capricorn #CPK 0180	c. 1973, gatefold stains on cover, insert	NM VG
Castaways	Lier,Lier/SAM (wo lbl)	SOMA	1433	VG	3	Don McLean Mike & the Mechanics		United Artists UAS-565 Atlantic #81923-1	Paul Carrack	NM NM
Casinos I	I Thought You'd Like That/Life Goes On (DJ) I Still Love You/ThenTell Me Goodbye (v	vo Ibi) Frei	emity 977	VG+ VG++	4	Steve Miller Band Molly Hatchet	"Book Of Dreams" self titled	Capitol#SO-11630 Epic 35347	shrink wrap c. 1978, lyric sleeve	NM NM
Classics 1	Once in Awhile/Summer Night (green ibl) Till Then/Enie Minie Mo		de 1116	VG-	4 3	Moody Blues Moody Blues	"Octave" "To Our Childrens"	London #PS 708 London #THS 1	black vinyl gatefold	NM
Diddley, Bo S	The Strol/Land of Beauty (tape on Ibl) Say MaryClock Strikes 12 (stkr on Ibl)	Merc 71 Checke	1 931	VG- N VG	2 4	Moody Blues Moody Blues	"The Other Side of Life" "Caught Live + 5"	Polydor #829 179-1 Y- London #2 PS 690/1	I vric sleeve	NM M/NN
Domino, Fata	Wart & See/I Still Love You If You Need Me/Country Boy (DJ.)	Imperial Imperial	5645	VG VG	3	Moody Blues Moody Blues	"A Question of Balance" "Days of Future Passed"	London # THS 3 Deram #DES-18012	gatefold, insert name written on cover	NM VG
Eigart, Les & Larry N	Letter of Love/Bristol Stomp (wo lbl) What's New? (4-song EP w/ P	Parkwar S) Col B-1		VG- VG++	2 ∧VG↔ 5	Graham Nash Nazareth	"Songs for Beginners" "Malice in Wonderland"	Atlantic #SD-7204 A&M SP-4799	"Military Madness" c. 1980, lyric sleeve	NM NM
	Always It's you/Cathy's Clown Are You Going My Way/Easier Said Than	WB 515 Roulette		VG+ VG	5 3	Randy Newman Randy Newman	"Trouble in Paradise"	Warner #23755-1	"I Love L.A."	NM
First Man on the Moon /	Apollo 11 landing (withlugh Downs/PS It's Up to You/Everything is Out of Season (A			M-/VC		The Nice	"Emerlist Davjack"	Reprise #6459 Columbia #P 11633	shrink wrap drilled, I scratch dnap	NM VG
Five Man Elec. Band S	Signs/Hello Melinda Goodbye Come Softly To Me/I Care So Much	Lionel 3 Liberty :	213	N VG VG	3	Orleans PG & E	"Let There Be Music" (self titled)	Asylum #7F-1029 Columbia #c 30362	sawed, "Dance With Me" timing strip, SRW	VG
Foxo, Inez J	Jeybirds/Mockingbird Long & Winding Road/Heart on the Line	Symbol A&M 72	919	VG M-	3	Graham Parker Alan Parsons Project	"The Real Macaw" "Ammonia Avenue"	Arista #AI.8-8023 Arista #AL8-8204	cut corner, lyric sleeve song sticker, cut corner	VG VG
Four Freehman &	5 Trombones, Part 2 (EP) (Pt Telling You Now/What Have I Done to Yo	S) Cap eag	2-683	VG↔ VG	//G+ 5	Tom Petty Robert Plant	"Let Me Up" "Shaken 'n Stirred"	MCA #5836 Esparanza #90265-1-E	song sticker, cut corner tear in shrink	SE/
Friedman, Dean w/ D M a	arsa Lucky Stars/Dell Song	Lifesong	103245	M-	3	Police Police	"Ghost In The Machine" "Zenyatta Mondatta"	A & M #SP-3730 A & M #SP-4831	slight ring wear classic cops, c. 1980	VG
Go-Go's V	Sunrise, Sunast/The Bell Rings (DJ) We Got The Beat/Can't Stop The World (Pt	RCA 64 5) IRS 990	3	VG++ VG+∧	/G+ 4	Potliquor Prism	"First Taste" "See Forever Eyes"	Janus #JLS 3002 Capitol #SN-16247	cutcomer reissue	VG SE/
Hawkins, Hawkshew H	called Boom Boom/Dum Dum Ditty (DJ/stic or How Could Anything So Pretty Be So. Mean	? RCA 61	03	VG↔ VG↔	5	Bill Quateman	"Night After Night"	RCA#APL1-2027	sawmark	VG
Hall, Dors I Hamaon, George Is	Got You Babe/hang On Sloopy (DJ) sn't it A Pity/My Sweet Lord	Reinber Apple 2	N 5819 995	MINT	5	Suzi Quatro Raspbernes	"If you knew Suzi" "Best"	RSO #1-3044 Capitol #SN-16095	shrink wrap, saw mark w/ F. Carmen, reissue	VG NM
Hill, Dan 5 Holles He An't	Still Not Used To/Sometimes When We Tour Heavy, He's My Brother/Cos You.Love Me	ch Interfue Epic 10	ion 6965	M- VG+	4	Lou Reed Tommy Roe	"Street Hassie" "We Can Make Music"	Arista #AB 4169 ABC #ABCS-714	cut corner stereo	VG NM
Holles Just (Hyland, Brian L	One Look/Keep Off That Friend of Mine (DJ) Let Me Belong To You/Let It Die	Imperial ABC-Pe	66026	VG+ VG-	5	Rolling Stones Todd Rundgren	"Undercover" "Runt"	R. S. #7 90120-1 Rhino #RNLP 70862	c. 1983 sawmark	NM SE/
James, Tommy & Shon M	Nony Mony/Crystal Blue Perision (Hit Sense		GG 73	VG++	5	Todd Rundgren Todd Rundgren	"Hermit Of Mink Hollow" "Something/Anything"	Bearsville #BRK 6981 Bearsville #2BX 2066	c. 1978, tyric sleeve double album NN	NM M/NM
Langley, Chuck T Lewis, Bobby T	Fain't Me Buddy/Greatest Hurt (DJ/stol) Fossin'&Tumin/Oh Yes, I Love You (small w	Checke	13980	M. VG+	4	Rush Santana	"Caress of Steel" "Greatest Hits"	Mercury #6338.600 Columbia #PC 33050	Dutch press, cover dam. slight ring wear	
Lovin' Spoonful F Lynyrd Skynyrd S	Full Measure/Nashville Cats Sweet Home Alabama/Take your Time		utra 219	M- VG+	5	The Sherbs Earl Slick Band	"Defying Gravity" (self titled)	Atco #SD 38-146 Capitof #E-ST 11493	c. 1981 UK press, c.1976, srw	NM VG
Madonna C	Causing Commotion/Jimmy Jimmy (Pt	B) Sire 26	2247	M-M- VG+A	5	Grace Slick/Gr Society Patty Smith		Harmony #KH 30391 Arista #AL5-8166	Columbia Records produ "sound price" sticker	ict NI SE/
Mane, Kelly S	Sentmental Kisses/Make Love To me (UK) Reflections of My Lite/Rollin My Thing	Aslor 1 London	964	M- VG+/	3	So'side Johnny/Jukes	"Lave" "The Jukes"	Mercury #SRM-2-8602 Mercury #SRM-1-3793		M/NA
Maye, Manlyn C	Cabaret/Two Lovers (DJ/ smalt wo!)	RCA 88	36	M-	3		"I Don't Want Home" "Tunnel Of Love"	Epic #PE 34180 Columbia #OC 40999	c. 1976 lyric sleeve	NM NM
Monkees S	touse of Blue Lights/Can't Help Wonderin' teppin' Stone/I'm A Bellever	Merc 70 Colgeme		N VG VG	3 2	Bruce Springsteen Bruce Springsteen	"Born To Run"	Columbia #PC 33795 Columbia #PC 32432	gatefold	NM
Norris, Bobby W	Vorld Is A Wheel/But Not Today (DJ/ wo	l) Jad 207 I) Columbi	a 43767	VG+ VG++	3	Bruce Springsteen	"Greetings From Asbury" "Born in the USA"	Columbia #PC 31903	slight ring wear original die cut cover	VG NM
Olympics T	cao.Ciao Bambina/De Serall Dommage(wo he Stop/Big Boy Pete (wol)	Arvee 59	6	VG≁ VG	2 3	Bruce Springsteen Bruce Springsteen	"Nebraska"	Columbia #QC 38653 Columbia #TC 38358	insert lyric sleeve	NM NM
Page, Patt O	Hatolero/Cry Softly Lonely One NofWhat You Do To Me/ Now That I'm In Low		127	VG↔ VG≁	- 3	Starship Steely Dan	"Knee Deep InHoopla" "Can't Buy A Thrill"	ABC #ABCX 758	sawmark, song sticker gatefold	SE/
Pozo-Seco Singers 11) Columbi	a 43784	MINT M-	5	Steely Dan Steely Dan	"Pretzel Logic" "Gancho"	MCA #37042 MCA #6102	reissue Phillipines pressing	NM NM
Presley, Elvis K	Ine Night/I Got Stung (tol) Ing Creole EP (tol)	RCA 741 RCA 431	9	VG-	2	Rod Stewart Rod Stewart	"Never A Dull Moment" "Gasoline Alley"	Mercury #SRM 1 646 Mercury #SR 61264	original, with poster original gatefold	NM
Presley, Elvis A Previn, Andre & Shorty R	re you Lonesone Tonight/I Gotta Know logers Collaboration ('55/3 disc EP w/PSI	RCA 766	8	VG- VG+lo	2 VG++#- 5	Stephen Stills Stephen Stills	"Stills" "Still Stills"	Columbia #PC 33575 Atlantic #SD 18201	c. 1975, great sidemen c. 1976, w/Clapton	NM
Raindrops The Kind of B Ray, Johnny T	ioy You Can't Forget/Even Though You Can he Big Beet , Vol 2 (EP w/ PS	t Dance Col 961:	Jub 5455	N VG M-/VG	2	Steppenwolf Stone The Crows	"16 Greatest Hits" (self titled)	MCA #37049 Polydor #24-4019	reissue drill hole, wobc, M. Bell	NM VG
Righelous Bros U Rivers, Johnny T	Inchained Melody/Frung On You (small wol racks of My Tears/Rewind Medley (PS	Philles > Imperial	159	VG++	4	Stonepillow Stray Cats	"Eleazar's Circus" "Built For Speed"	London #SP 44123 EMI #ST-17070	UK press, phase 4 c. 1982	NM
Scott, Jack O	h, Little One/Burning Bridges All I Want Is You/Come Beck When	Top Ran Arbet 10	k 2041	N VG	3 6	Susan Tarney Spencer Band	(self titled) "Run For Your Life"	RCA #BX1.1-3372 A & M #SP4757	adv. press.,colored vinyl saw mark, WLP	
Small Faces H	chycoo Park/1m Only Dreaming omorrow May Never Come/11 Aweys(DJ/s	Immedia	te 501	VG	3 —	George Thorogood George Thorogood	"Maverick" "Bad To The Bone"	EMJ #R-144666 EMJ #R 114462	record club issue record club issue, shrink	NM
Springfield, Dusty In	The Middle of Nowhere (small wol/PS Wipped Cream/Pie Crust (DJ/stkr of)		0303	M-AG		Triumvinat Robin Trower	"Spartacus" "In City Dreams"	Capitol #ST-11382 Chrysalis #CHR-1148	shrink wrap, c. 1975 c. 1977, srw	NM
Streisend, B. / Diamond B) CBS 22 Col 434	2473	M-//G	++ 5	Uriah Heep Uriah Heep	"Abominog"	Mercury #SRM-1-4057	gold promo stamp	NM
Szabo, Gebor Y	e Louched Me/I Like Him (DJ) esterday/Walk On By (DJ) alk Back Trembling Lips/Another You (PS)	Impulse	244	VG+++ MINT VG++/	5	Utopia	"Sweet Freedom" "T. Rundgren's Utopia"	Warner #BS 2724 Rhino #RNLP 70865	c. 1973, gatefold, srw tiny sawmark	VG SEA
In Three Suns P	resent(3 disc box sel/PS)	RCA 185	5	N VG/	NVG 3	Van Halen Vetvet Underground	(self titled) "Historia de la Musica"	Warner #BSK 3075 Polydor #28 61 301	their first, correct sleeve Spanish press	VG NM
Tumer, Tina T		Fontene (DJ)Pom	peli 66682		5 4	Roger Waters Wet Willie	"Pros and Cons of Hitch" (self titled)	Columbia #FC 39290 Capricorn #CP 0138	uncensored cover, split at first album, cut corner	VG
Vinton, Bobby Ja	Vatue/Wallflower (red Ib/Ibi) ust As Much As Ever (am spli/ewol/PS)	Checker Epic102	66	VG- VG++/	3 VG+ 4	Wings Edgar Winter	"Back To The Egg" "Jasmine Dreams"	Columbia #FC 36057 Blue Sky #PZ 33483	c. 1979 WLP, ring wear, woc	NM VG-
Whalin, Jimmy Li Armstrong, Louis F	ost Love/medre Mi rom Glenn Miller Story (E/*PS ONLY*		126	VG+	4 VG++ 3	Edgar Winter Steve Winwood	"Shock Treatment" "Arc Of A Diver"	Epic #PE 32461 Island #ILPS 9576	Derringer, stains on cover lyric sleeve	
Anka Paul S Benton, Brook T	Real Guitar & A Glass Of Wine (*PS ONLY hink Twice/For My Baby (*PS ONLY) Mercury	71774		VG++ 4 M- 4	Wishbone Ash Roy Wood	(selfutied) "Boulders"	MCA #786 United /UA-LA 168-F	reissue ex ELO, cut corner	NM VG-
Bostic, Earl A	Ind His Alto Sax: EP Vol 4 ("PS ONLY" looka Tooka/Loddy Lo (swoc/"PS ONLY) King 203	3	····· 1	/G+ 5 /G++ 4	Gary Wright Neil Young	"Footprint" "Harvest"	A & M #SP4296	ex Spooky, Can. press	NM
Dowell, Joe Little Red R	lemed Boal/The One I Left For You ("PS ONL" tianta/Susan On The West. ("PS ONL")	LY") Smi	sh 1579	1	/G++ 3 MINT 4	Neil Young	"Reactor"	Warner #MS 2032 Reprise #HS 2304	original, with insert sawmark, correct sleeve	NM VG
Francis, Connie Ti	ogether/Many Rules (*PS ONLY	1 MGM 13	019	-	VG 2	Neil Young ZZ Top	"Trans" "Deguello"	Gelfen #GEF 25019 Warner #HS 3361	Dutch press, lyric sleeve c. 1979	NM NM
Four Conserver			1120		VG+ 3 M- 5	Zebra	(12"promointerview)	Atlantic #PR 1028		VG-
Four Seasons B Hoplan, Mary T	ap Doll/Stence is Golden(swoot*PS ONLY emma Harbour/Lontano dagi occhi (*PS O or The First Time (EP/*PS ONLY*	N LY") Ap	ple 1816						sawmark, w/press kit	
Four Seasons R Hoptun, Mary T Lee, Brenda & Pete Fi Lynn, Loretta Fi	or The First Time (EP/PS ONLY Ist City (EP/PS ONLY) Decca 7) Decca 7	4955 4997		VG++ 3 VG++ 4	Interested in getting on waiting until you get th	my mailing list for future of Goldmine. Just send me	atalogs? This puts a catal your address and it's don	og in your mailbox instead	
Four Seasons R Hoptun, Mary T Lee, Branda & Pete Fi Lynn, Loretta Fi Univ. Int. Studio Orch G Randolph, Boots H	or The First Time (EP/PS ONLY" Ist City (EP/PS ONLY Istenn Miller Story, Vol 1 (official andtri/EP/PS Ip Boots1 (EP/PS ONLY") Decca 7) Decca 7 i only) De) Monume	4955 4997 cca 2124 nt 18015		VG++ 3 VG++ 4 VG+ 3 VG++ 3	waiting until you get th	e Goldmine. Just send me	your address and it's don	og in your mailbox instead e! No charge!	
Four Seasons R "Hoptar, Mary T Las, Brenda & Pele F Lynn, Loretta F Univ. Int. Studio Orch G Randolph, Boots H Rilos, Maguel A Rivars, Johnny B	or The First Time (EP/*PS ONLY* Ist City (EP/*PS ONLY* itenn Miller Story,Vol 1 (offical andtri/EP/*PS) Decca 7) Decca 7 i only) De) Monume) A&M 11() Impenal	4955 4997 cca 2124 mt 18015 23 66227		VG+→ 3 VG+→ 4 VG+ 3	waiting until you get th	my mailing list for future c e Goldmine. Just send me AVID L	your address and it's don	og in your mailbox instead e! No charge!	

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DAVID LEE JENKINS 2749 Laport Drive Mounds View, MN 55112 Phone (612) 780-8422

E-mail: wrongdave@macconnect.com

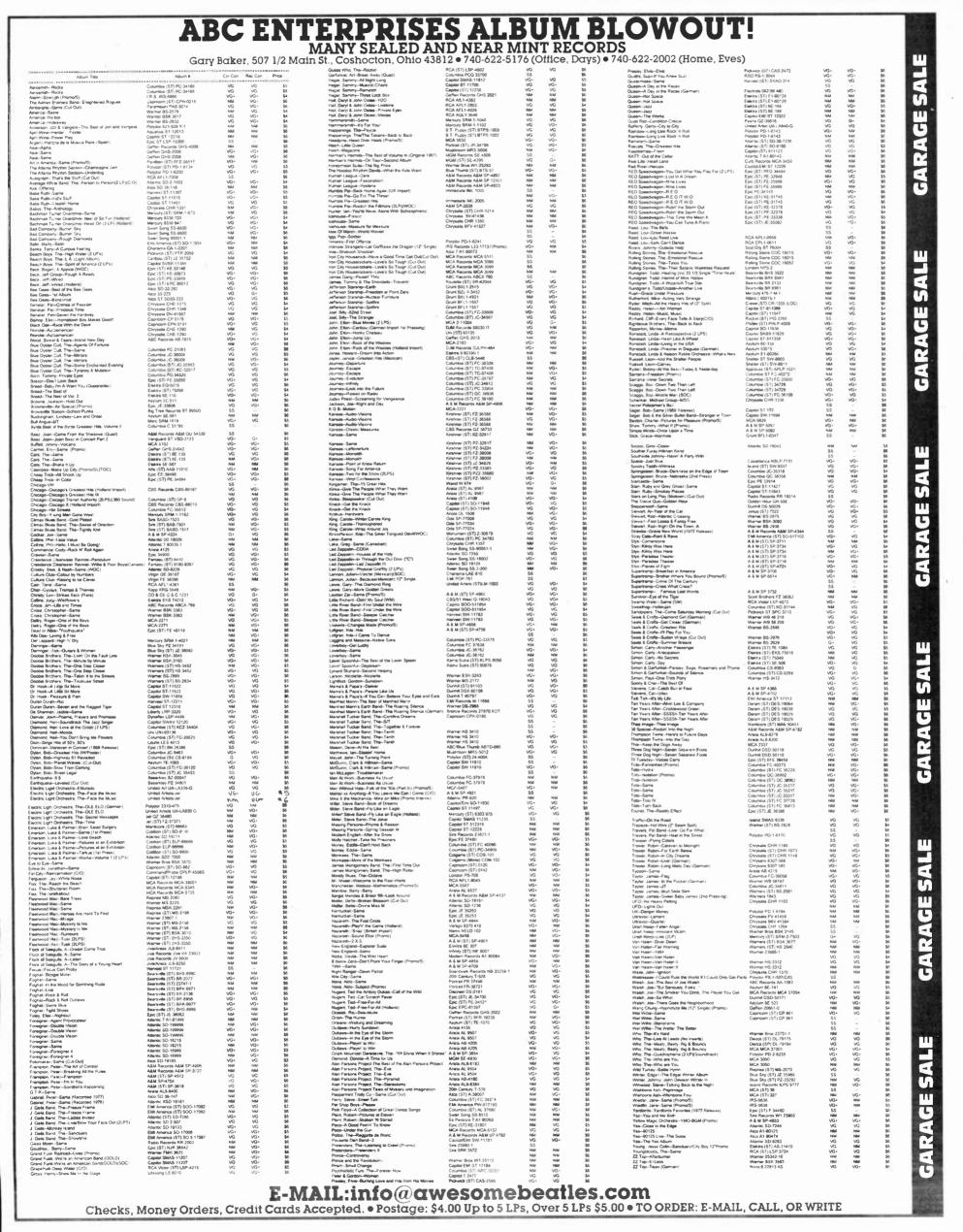
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STOLEN.	S1. Farry Levis: To His Press 1727-287 Yazoo L. Little Middle, S1 all S2. Patton, Simo, Bartla Lui, "Theta Black," Hervin 251 Tyrins estimated Mi	AN 35.00	2500 Lake Air Drive,		(254) 776-9282 (Evenings Please)			

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Frankie Avaloa/A Whole Lotta Frankie/Chancellor CHL-5018/Taped meam/MONO VG+ VG+	
LP is taped all around cover	
Freddie Cannon/Fraddie Cannon/Warner Bros. 5144/VG+/VG+/seam split/bb/HO40	
Richard Chamberlain/Sings/MGM SE-4088/VG+/VC+/VOC (back)	
Richard Chamberlain/Richard Chamberlain/MGM E-4287/VG+/VG+/VOC (back), bb/MONC	
Lou Christie/Lightnin' Strikes/MGM E-4360/VG+/VC+/bb/MONO	
Lou Christie/Paint America Love/Buddah 5073/VG+/VG+/PROMO	
Petula Clark/Thim Is Petula Clark/Sunset SUS~5101/VG+/VG+	
Petula Clark/Greatest Hite - Vol. 1/Warner Bros. 1765/VG+/VG+	
Petula Clark/Now/MGM SE-4859/VG+/VG+/bb	
The Cuff Links/The Cuff Links/Decca DL-75235/VG+/H-/bb	
Neil Diamond/Shilo/Bang BLP-221/VG+/WG++/MONO/Sticker stain/Dots connected	
The Four Seasons/Recorded Live/Vee Jay VJS-1154/VG+/VG+/Large H2O stain back)	
The Four Seasons/Entertmin You/Philips PHM~200/VG+/VG++/DJ/MONO/VOC (bact)	
Connie Francis/Country & Wastern Golden Hits/KGN E-3795/VG+/VG+/MONO	
Connie Francis/Live At The Sahara In Las Vegas/MGM SE 4411/VG+/VG+	
Lonnie Francis/I's Ne Again/MGM MG-1-5406/Still Sealed	
Connie Francia/Connie Francis/Metro M-519/VG+/VG+/MONO/Sm. stains on cove	
Judy Garland/I Could Go On Singing Forever/Longines ST-5222/VG+/VG+	
Jan & Dean/California Gold/Pair PDL2-1071/VG+/VG+/WOC (back)/Hits!/Saw Cut	
The Kingsmen/15 Great Hits/Wand W-674/VG+/VG+/bb/Sticker stain/HONO/Others hits	
Sladys Enight & The Pips/Greatest Bits/Soul SS723/VG+/VG+	
Darione Love/Paint Another Picture/Columbia FC-40605/VG+/VG+/SR	
Bobbi Martin/With Love/United Artists UAS-6755/VG+/VG+	
Sandy Nelson/Let There Be Drums/Imperial LP-12080/VG+/VG+	
Ray Peterson/Missing You Featuring His Greatest Hits/Uni 73078/VG+/VG++	
Gene Pitney/Blue Gene/Musicor MH-2006/VG+/VG+/HONO	
Gene Pitney/Young And Warm And wonderful/Musicor MS-3108/VG+/VG+/bb	
Gene Pitney/Golden Greats/Musicor MS-3134/VG+/VG+/bb/Sings others hits	
The Platters/Encore Of Golden Hits/Mercury SR-60243/VG++/VG++/Later preising	
The Righteous Bros./Some Blue-Eyed Soul/Moonglow MLP-1002/VG+/VG+	
The Rightmun Bros./The Best Of/Hoonglow S-1004/VG++/VG+ The Rightmous Bros./Back To Back/Philles 4008/VG+/VG+	
The Righteous Bros./Souled Out/Verve V6-5031/VG+/VG+/bb	
Smokey Robinson & The Miracles/Greatest Hits Vol. 2/Tasla 280/VG+/VG+	
Dee Dee Sharp Gamble/Dee Dee/Philadelphia International JZ-30370/VG+/VG+	
Nancy Sinatra/Boots/Reprime 6202/VG+/VG+/WOL/WOL/WONO/Taped seam	
Norse Viscone/Nerce To London/Reprime 6221/VG#/VG#/MOND	
Penner Smith/Banch Romance/Werner Bron, W-1305/VG/VG/VOC (back)/Scen #p1%t MUNU	
Dusty Springfield/Stay Awhile/Philips PHM 200-103/VG+/VG+ Stain on cover. MONO	
Dusty Springfield/Dusty/Philipm PHM 200-156/VG+/VG+/MONO	
Duste Sectorfield/Campo/Duphill DSX-50128/VG+/VG+	
Busty Sectorfield/White Heat/Casabianca KBLP-7271/VG+/VG++/Saw Cut	
Terre Stafford/Sugnicion1/Crugader CLP-1001M/VG+/VG/Scuffs/MONO	
Restra Scraigend/Color Me Barbra/Columbia CS-9278/VG+/VG+/SK	
Diese Rose & THE Supremes/Let The Sunshine In/Motown MS-689/VG+/VG+	
Dines Room & The Supremen/Creen Of The Cron/Motown MS-694/VG+/VG++	
Diana Roas & The Suprames/Greatest Hits - Vol. 3/Motovn MS-702/VG+/V0*	
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Day 153	KEN TUCKER			83333
Box 152	208-788-304		ey, 10	- 33333
ARTIST	TITLE	LABEL C	OND	\$555
Annette	"First Name Initial"	Vista 349	VG+ VG+	\$4.00
Bailard, Hank Beach Boys	"Lets Go Lets Go Lets Go" "Hereos & Villains"	King 5400 Brother 1001	M-	\$4.00
Beatles	"She Loves You" blk label I Saw Her Standing There" sol	Swan 4152 Capital 6112	VG+ M-	\$4,00 \$5,00
Belmonts	"Diddle De Dum" sol	Sabina 507	VG+	\$4.00
Bennett, Joe & Sparki Cannon, Freddie	etones "What the Heck" wol "Tailahassee Lassie"	Paris 537 Swan 4031	VG+ VG+	\$4.00 \$4.00
Cannon, Freddie	"Way Down Yonder"	Swan 4043	VG+	\$4.00
Cannon, Freddle Chiffons		Swan 4057 Laurie 4274	VG+ VG+	\$4.00 \$4.00
Coasters	"Love Potion Number Nine"	King 6386	VG++ VG++	\$4.00 \$4.00
Comstock, Bobby Crystals	"Lets Stomp" "De Deo Ron Ron	Lawn 202 Phillies 112	VG+	\$4.00
Darin, Bobby	"Beyond the Sea"	Atco 6158 Roulette 4418	VG++ VG+	\$4.00
Dee Joey & Starlites DelfVikings	"Shout" "Come Go with Me"	Dot 15538	VQ+	\$4.00
Diamonds Dickie Doo & Don'ts	"Little Darlin" "Teardrops will Follow"	Mercury 71060 Swan 4025	VG+ VG+	\$4.00 \$4.00
Dick & Dee Dee	"Thou Shalt Not Steal"	WB 5482	VG+ VG+	\$4.00 \$4.00
Dion & Belmonts	"Ruby Baby" sol "No one Knows" blue label	Columbia 42662 Laurie 3016	VG+	\$4.00
Doe, Emie K	"Mother in Law" wol	Minit 622	VG+ VG++	\$4.00 \$5.00
Domino, Fats Domino, Fats	"Blue Monday" sol "Blueberry Hill"	Imperial 5417 Imperial 5407	VG+	\$4,00
Donner, Ral "Y	ou don't Know what you've Got"	Gone \$1108 Mercury 70757	VG+ VG+	\$4.00 \$4.00
Draper, Rusty Drifters "S	"Are you Satisfied" ome Kind of Wonderful" wol	Atlantic 2096	VG+	\$4.00
Eddy, Duane	"Cannonball" "The Lonely One"	Jamie 1111 Jamie 1117	VG+ VG++	\$4.00 \$5.00
Eddy, Duane Eddy, Duane	"Dance with Guitar man"	RCA 8087	VG+	\$4.00
Eddy, Duane	"SomekindEarthquake" wo	Jamie 1130 Jamie 1151	VG+ VG+	\$4.00 \$4.00
Eddy, Duane Eddy, Duane	"Because You're Young" sol	Jamie 1156	VG++	\$4.00
Eddy, Duane	"Yep" soi	Jamie Sadence 1348	VG++ VG+	\$4.00 \$4.00
Everly Bros. Everly Bros.	"Bird Dog" " (Cadence 1360	VG++	\$5.00
Everly Bros Everly Bros.		Cadence 1355 Cadence 1358	VG+ VG+	\$4.00
Everly Bros.	"Let it be Me" sol "	Cadence 1376	VG+	\$4.00
Everly Bros. Everly Bros.	"Poor Jenny" " ("Wake Up Little Suzie" sol	Cadence 1364 Cadence 1337	VG+ VG++	\$4.00 \$5.00
Fabares, Shelley	"John Loves Me"	Colpix 636	VG+	\$4.00
Faicons Fenderman	"You're So Fine" "Mule Skinner Blues"	Unart 20B Soma 1197	VG+ VG+	\$5.00 \$5.00
Fleetwoods	"Mr. Blue" sol	Dolton 606	VG++	\$4.00
Fleetwoods	"Come Softly to Me" "Magic Star"	Liberty 55188 Dolton 629	VG+ VG+	\$4.00 \$4.00
Ford, Frankie	"Time after Time" sol	Ace	M-	\$5.00 \$4.00
Ford, Frankle Francis, Connie	'Sea Cruise" "Everbody's Somebody's Fool"	Ace 554 MGM 12899	VG+ VG++	\$4.00
Francis, Connie	"Lipstick on Your Collar"	MGM 12793	M-	\$5.00
Francis, Connie Francis, Connie	" Who's Sony Now" "Among My Souvenirs" tear	MGM 12588 MGM 12841	VG+ VG++	\$4.00 \$4.00
Francis, Connie	"My Happiness"	MGM 12738	M-	\$6.00
Francis, Connie Fuller, Bobbie	"Drop it Joe" "I Fought the Law"	MGM 13059 Mustang 3014	M- VG+	\$5,00 \$4,00
Gaye, Marvin "I her	rd it through the Grapevine" sol	Tamia 54176	VG+	\$4.00
Gaye, Marvin Hawkins, Ronnie	"Ain't That Peculiar" "Mary Lou"	Tamia 54122 Roulette 4177	VG+ VG+	\$4.00 \$4.00
Henderson, Joe	"My hands are Tied" PROMO	Todd 1985	VG+	\$4.00 \$4.00
Johnny & Hurricanes Johnny & Hurricanes	"Mr. Lonely"	Warwick 502 BigTop	VG++	\$4.00
King, Ben E.	"Spanish Harlem"	Atco 61185	VG+	\$4.00 \$4.00
Lee, Curtis Lee, Jackie	"Pretty Little Angel Eyes" sol "Hucklebuck"	Dunes 2003 Swan 4034	VG+	\$4.90
Lewis, Bobby	"Tossin & Turnin" "I'm Ready for Love"	Beltone 1002 Gordy 7054	VG+ VG+	\$4.00 \$4.00
Martha & Vandelles Martin, Vince	"Cindy Oh Cindy" wol	Glory 247	M-	\$5.00
Marvellettes	"I Need Someone" "Little Girl Blue"	Tamia \$4158 Tamia \$4127	VG+ VG+	\$4.00 \$4.00
Marveilettes McPhattar, Clyde	"A Lovers Question"	Atlantic 1197	VG+	\$4.00
Micky & Sylvia	"Love is strange" "Going A Go Go" bb	Groove 0175 Tamia 54127	VG+ M-	\$4.00 \$5.00
Miracles Mystics	"Hushabye"	Laurie 3028	VG+	\$4.00
Olympics Platters	"Dance By the Light" wol "Great Pretender"	Arvee \$020 Mercury 70753	VG+	\$4.00 \$4.00
Piatters	'Twilight Time"	Mercury 71289	M-	\$4.00
Price, Lloyd Rivingtons	"Stagger Lee" "Birds the Word" sol	ABC 9972 Liberty 55553		\$4.00 \$4.00
Ronettes	"Baby I Love You"	PTIME 110	A.0+	\$4.00
Rosie & Originais Rydeil, Bobby	"Angel Baby" "We Got Love"	Highland 1011 Cameo 169	M-	\$4.00 \$4.00
Sam & Dave	"Soul Man"	Stax 231	VG+	\$4.00
Scott, Bobby Scott, Jack	"Chein Geng" "Burning Bridges"	ABC 1658 Top Rank 2041	VG+ VG+	\$4.00 \$4.00
Shannon, Del	"Runeway"	Di-T 1047	VG+	\$4.00 \$4.00
Sharp, Des Des Shireiles	"I Really Love You" "Baby its You" wol	Cameo 375 Scepter 1227	VQ++	\$5.00
Shirelles	"Don't Baymean Goodbye" "Will you Love Me Tomorrow"	Roomber 4366	VOAA	\$4.00 \$4.00
Shirelies Silhouttes	"Get a Job" so!	Ember 1030	VG+	\$4.00
Skyliners	"Since I Dont' Have You"	Calico 104	-VG+	\$4.00 \$4.00
Skyliners Skyliners	"This I Swear" "Pennies from Heaven"	Calico 106 Calico 117 Dawn 218	VG+	\$4.00
Sophymores	"Linda" "Blue Vetret"	Dawn 218 Liberty 55245	VG+	\$4.00 \$4.00
Statues Three Chuckles	"Blue Velvet" "Runaround"			\$4.00
Tokens	"The Lion Sleeps Tonight' "Two Lovers"	X0006 RCA 7954 Motown 1035	VG+ VG+	\$4.00 \$4.00
Wells, Mary Williams, Maurice	"Stay" wol	Heraid 552	VG+	\$4.00
Wilson, Jackie	"All My Love"	Brunswick 561		
NOTE: ALL ORIG	INALS - VISUAL GRADING PO		RIORIT	MAIL.

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February 26, 1999

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ERIC CLAPTON ALICE COOPER	AUGUST	Direck Records	U.K. DIPORT 1ST PR./ all basets	VG+/3004
ELVIS COSTELLO	Other & Babies Out of our Jdbet	Werner Bree. Demon Rec.	U.K. IMPORT	NM/VG++ NM/NM
Country Jee McD.	Out of our Most	Vangenerd		WG+/NM
The d0'S 8. Deal/Rhawisk	LINE THES VENTAGE ROCK		DH/STECKIM	V6+/MH V6+/MH
DEEP PURPLE	FERENALL	Warmer Bress.	1ST PRESS	VG+/VG++
DEEP PURPLE DERE STRATTS	DI BOCK COMMUNIQUE	VENTERO	1.ST PRESS Frunch Import	VG++/NG++ VG++/NM
EL* EL*	COMMERCIQUE Self-Titled WORKS VOL. 2	Masticare ATLANTIC	Franch Import	VE+/NH
BRIAN END	THE THE TWO TO AND THE COMPANY PARTY AND A	ISLAND	LET PRESS	INA/INA INA/INA INA/INA INA/INA
THE FALL THE FALL	This Hutless Serving Wesderful Workl	PVC		NNA/301
HER POWLEY PETER GABRIEL	Self-Tilled/1990 LP	CAPTTAL CHAPTERINA	DH	V6+/NH
PETER GABRIEL	Solf-Titled/1980 LP	CHARTENNA Warmer Bree.	GERMAN SHPORT	VE+/1000
GANG of POUR GANG of Four	Seage of the free HARD	Marine Bros.	PROMO STAMP Skrikk/ Skew	VG+/1004 VG++/804
GENERAL STR	STREET, OUT	ATLANTEC	PROMO STANP	V8+/V6++
E.Gordon/Link W THE GUN CLUB	Freedo Plade Speechel HEAHS	Private Stock Addated Rec.	PROND STANP	VE++/NH MH/NH
OLIVE Nº NOSES	LIEB MANAZIME	MUTER MURROOM		SEALED
OLING N° NOGES HEART 2002 HEMOLOS	FREE APSILIT	Thundarbird	PECTURE-DIBC Corner Creedus	VE/VE++ SEALED
J. CELLE BAND	BLOODBHOT Life in Tetge	Thunderbood ATLANITIC ARTICLA	Corner Croces RED V20171	Million of Philade
JAPAH Jaff. Akyisee	EARLY EARLY	ARIOLA	Vice Verne-Coly 12" Preme-Coly W/Breen Bag Phipse-Clin:	1911/1011 V0++//101
Juff. Staroisis	(OLD		Photane-Oler	V6+/104
David Johanson Duvid Jahanson	Live/Sampler	BLUEBRY	WLP/Plata Slarre	LP Is HIN SEALED
THE KIDS	"ANY IL CHOROLOG"	ATCO	Saw-Hark WLP	GELIALED
THE SCINES	ARE HERE Humanil Hillsellan	ELEKTIKA RICA	WLP SETTIMENT (One of the set	V8+/V6++
KEEKK	DETTROYER	Casablance	1STPress/Orange 1ST Press/Blos	VE+/VE+ VE+/VE+
L.A. GUNS LED ZEPTLEN	Cothod & Looded CODA	VERTERO VERTERO	PROND LANEL	VG++/104
Las Variations	Hereccan Rell	Deddah		NEALED NM/NM
Lynyvd Skynyrd	Truck Drivin' Mas	NCA	1.2" WLP/1987	LP Is NH
Haboreta Heingery Rath Peel Hickartsey	Libra a Practor Tales of the Unexp	COLUMBIA	WLP/Maning strip	SEALED VG+/VG++
Paul HcCartany HIN/TCHEN	Tokes of the Unexp Wings Over America 3-Way Tis for Last	CAPITAL	3 LP Set w/poster	VG+/NH
MOTORHEAD	Ace of Speden	SET MERCURY		VG++/NM VG+/NM
Hett the Hespie Hett the Hespie	Ace of Spades HAD SHADOWS WILDLIFE	ATLANTIC		VE++/NH
BILL HELSON	VISTAMIC	PORTRAIT	PROHO STANP	VE+/NH NH/NH
NEW ENGLAND	Self-Titled Debuts	INFINITY	Pro.Stamp/Strip U.H. IMPORT	VG++/10H VG++/10H
OHD	Pro. Est./Sing. Plub In the dork	Brog, Borngroot VERGEN	Consiling Import	VG+/NM
ROBERT PLANT	NOW AND ZEN	ATLANTIC		SEALED
The Pretty Telege PRINCE	The Visitage Years FOR YOU	SERE Warnet Bras.	2 LP Set Serv Mark	VG+/104 VG+/104
PRINCE	Around the World PARADE	Pointer Park	Saw Hark Saw Hark	SEALED
PRINCE	I NATE U	Pointoy Park. Warner Bree.	Cours in skelak 12" Proses Single	SEALED
SUZI QUATRO	QUATRO	BELL		VE+/VG++
QUEEN	QUEEN II SAZ	ELEKTRA	w/POSTER	HH/HH VG+/VG++
LOU REED	Reck = Roll Aslant	RCA	1ST PREMS/OF	VG++/NH
Rolling Traves	LET IT OLEED	LONDON	No Postar/157 Pr.	VG++/VG+
Rolling Stenas Rolling Stenas	STICKY FINGERS	Rolling Stone	Hotal Zimoni	VG+/NH
ReerCollingtions	Undervover of the THIS IS THE WAY	Railing Stone MCA	12" German Istep.	NMA/NMA BEALLED
ROXY MUSIC	SIREN	DILAND	U.K. IMPORT	H04/004
RUSH	VIVAROXY PUBLC MYSTIC RHYTHRS	MERCURY	U.K. IMPORT/GF	MH/MH VG+/VG++
SEX PERTOLS	Nover Mind the	Warner Bres. VERSEN		NH4/NH4
PHIL SEYHOUR	Finguing a Dand Solf-Titled	VERGEN Beardwalk	U.K. Import/wor R.LP.	VE+/VG+ SEALED
THE SHOES	Present Tenne	ELEKTRA	drill hole	SEALED
SLADE SODOHI	AL DAFE	POLYDOR Steads Harm.	GF .	VG++/NH
SPARKS	Persecution Manie INDISCREET	28LAND	Fletare-Disc CC	VE+/IN SEALED
Sphiere fr. Hars SYARZ	Self-Titled	PYE	00	VG+/NH
STANGLERS	Them In Binck	CAPITAL LIBERTY	driff hole U.K. SHIPORT	SEALED NM/NM
Streetwolipers SWRET	LIVE	VERTINO	U.K. IMPORT 2 LP Set/U.K. Imp.	WE+/NM
THEN LEZZY	VI Johnny the Fex	CAPITAL MERCURY	OC DH/tears cwr.	WE/MM SEALED
Three Dag Hight	Johnny the Fer HARD LABOR	ABC	Read Basel -Ald Cvr. U.K. Berrotty	WG++/NM
20/20	A Product of LOOK OUTI	T-Records PORTRAIT	U.K. Swort Inck ov. damaged	VE++/NM VE/NM
URGAN HEEP	Self-Titled Dobut	MERCURY	GF	1014/0646
W.A.S.P.	ACE	CAPITAL Warner Bree	Caler Pic. on back	SEALED
WET WILLDE	Rup on Smith' Teo Lein to Cry The Methods	CAPRICORN	never mark	VE+/NM SEALED
WIDOWHARER WIRE	Tee Late to Cry The Ideal Com	JET	Artal Bundies/CC	VG+/NH
WITH BONE ANH	The Ideal Copy Front Page Nauro	ENJOHA MCA ATLANTEC	ef new work	NM/HH SEALED
YES	YESOCHUS		3 LP Set/bookist	VE/NM NM/NM

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POSTAGE AND HANDLING	SISS 3.00 FOR				Overseas Please I	nqu re
			Aitana Bro	nt Fei	lightened Rogues	
TEACS IN SHREWK	ELALED	1	Asia	Ast		
	SEALED	ł –	Chuck Berr		Greatest Hits (Import)	
2 LP SET 18T PR.360 ST.	VE+/VE+ NH/VE++		Laura Bras Eric Burde			
AUTO. Brad Dalp	V8+/10H				sed To Be An Animal ucky For Some	
12" Single/WLP Thy DH/Sew Herk	LP IS NH BEALED				otograph and Memories	
U.K. DHPORT	VG+/384	1	Jan Croce Inn Drury J Emerson L Don Felder Matthew Fi	& Blockhea	ids Do It Yourself	
LST PR./all teserts U.K. DIPORT	NM/WG++		Don Felder		ner Love Beach	
G.R. Derowr	NBH/NBH VIG+/NBH	t	Matthew Fi	1 94	Be There	
1	V6+/NH	I `	Foghat		rls To Chat	
DH/STECKER LST PRESS	VG+/IM VG+/VG++		Foghat	St	one Blue	
1ST PRESS	¥8+/¥6++	1 1	Foreigner	In	side Information	
Franch Import Franch Import	VG++/RM VG+/MH		> Tarmy Cart	The Knock	outs Below The Belt /Toni Brown The Joy	
	BEALPD	l d	Andy Gibb		hadow Dancing	
LET PRESS	NEME/HEME		Any Grast	r	he Collection	
	104/304	1 .	Bruce Horn		age Scenes From Souths	ide
DH	V6+/NM V6+/NM		Elton John		Leather Jackets A Single Man	
REPARAN SHPORT PROMO STANP	VE+/NM VE+/NM	1 :	Exton John		Victim Of Love	
Sinchelt/Sittener	V8++/804	1 3	Knork	в	at Little Girls Understau	nd
PROMO STANP	V8+/V6++	1 8	Deany Lain	e A	Abbb	
PROMO STANP	V8++/N04 NH/NH		м	Official :	Secrets act	
	SEALED		Modern Ro		Adventures in Clubland Som &	
PSCYURE-DRIC Center Crease	VE/VE++ SEALED	1	S. Outlaws 1			
RED VENUE	VIII-1-+/1989		Gene Pitney	, G	olden Hour (23 Songs)	
12" Presso-Only	NOR A COMM		Gene Pitney	r 1	Superstar	
W/Breen Bag Philane-Clin:	V6++/IM V6+/IM		Prime Meve	111	The Prime Movers	
WLP/Plate Sleeve	LP Is PIN SEALED		Frantise & Terry Gart Andy Gibb Andy Gibb Andy Gibb Bruce Horn Elton John Kaneck Kaneck Modern Ro Modern Ro Modern Ro Ottiwn I Gene Pitany Gene Pitany Gene Pitany Gene Pitany Gene Pitany Gene Pitany Gene Pitany Robh Bin In Na Bin In Na Bin Na San Smith		Duacers, Romancers Nerada	
Saw-Hark	MALED	1	Rank	0	Grace Under Pressure	
WLP	V8+/V6++	1 2	Gine Na Na	1	Hot Sox	1
1STPress/Orange 1ST Press/Blue	VE+/VE+ VE+/VE+		Rea Smith		20 Greatest Hits	
PROMO LANCE.	V8++/104	<pre></pre>	Ringo Starr		Evertasting Love Rotogravure	1.3
Electral.	BEALED NM/NM		Suman		Falling In Love Again	
12" WLP/1987	LP Is NM		Tokyo Blad		Metal Readervous	
WLP/Maning airlp	SEALED VG+/VE++		Twisted Sin: Utegein	aer -	Come Out & Play	
3 LP Set w/peeter	VG+/NH				Another Live	
	VB++/NM VB+/NM					. 1
	VE++/MM		Joe Walsh Jane Wiedlin	Jane W	ocs The Neighborhood	1
PROHO STANP	VE+/NH		Paul Williams		Bit Of Love	
Pre.Stamp/Strip	VG++/IOH		Zebra	3.V	Dit tot three	
U.K. IMPORT	VG++/MH					1
Coosiline Import	VE+/NN SEALED				SOUL ALB	UM
2 LP Set	VG+/10H		Andre Crouch &	Diciples	The Best Of (2 Rec Se	t)
Saw Hark Saw Hark	VG+/HH SEALED		Dionne Warwick		Heartbreaker	
Cours in shrink	SEALED		Floaters		Into The Future Pretty Brown Fyes(Ca	
12" Presse Single	UP is NHC VE+/VG++		1 kovd Parks (Rs	(GLAS)	Jeans, Jeans (1.K. Imp	pm.j
	HIM/RIM		Pieces Of A Drea	m	Bout Dat Time	
w/POSTER 1ST PREMS/OF	VG+/V8++ VG++/NM		Gino Soccio		S-Beat	
		Ε.	The Time		Pandemonium w/M. E	Jay
No Postar/1ST Pr. Hotel Zenem	VG++/VG+ VG+/NNE	1	Angela Clemons		This Is Love	
12" German Imp.	1014/1014	1.4	Nas-T Boy/		Time To Get Nas-T	
U.K. INPORT	SEALED NM1/NM4		Charlie Singleton U-Krew		Nothing Ventured U-Krew	
U.K. IMPORT/GF	PIPE/NO4		Deniece Williams		U-Krew Water Under The Brid	ter
12" PROMO	VG+/VG++ NM/NM		Atlantic Starr		We're Moving Up	-01
U.K. Import/wox	V9+/VG+		Barrabas		Watch Out	
R.LP.	SEALED	12	Biddu & Orch.		Eastern Man	
drill hole GF	SEALED VG++/NM		Celi Bee		& Buzzy Buach	
Pieture-Disc	VE+/1014	15	J. Blackfoot		Physical Attraction	i
CC	SEALED V9+/NM	S I	Jerry Butler Club Nouveau		w/Theims Houston Listen To The Mossag	
delli holo	SEALED		Commodores		United	٤
U.K. IMPORT	NM/NH		Commodores		Nightshift	
2 LP Set/U.K. Imp. DH/tears ov.	VE+/NM VE/NM	m	Commodores		Natural High	
00	SEALED		Daddy Dew Drop		Meet The Beat	
Panel Shand-Add Cvr. U.K. SHIPORT	VG++/MM VG++/MM		Earth, Wind & Fir		Heritage	
back orr. damaged	VE/MM		Bar-Kays		Contagions	
GF	NBN/NMA SEALED		Gap Baad Kool & The Gaas		V Jammin Forever	
Color Pic. on back	V8+/1004	~	Le Pamplemoasse		Sweet Magie-Do You.	
Artel Semder/CC	SEALED VG+/NM	3	Le Vert		Just Coolin	
ef.	NIM/HIM	5	Renegades		It's Gotta Be Funky	
approvers 3 LP Set/breidet	SEALED NO./MIN		Joe Simon		Mr. Right	
J LF SHI PROVIDE	VG/NH NH/HH	٤	Dazz Band		Jukebox	
			Dazz Band Deele		On The One Eyes Of A Stranger	
CHARL			Carol Douglas		Come Into My Life	
GHAN			Flower(Disco)		Heat	
boro MA	02703		Gwen Guthrie		Just For You	
			Rick James		Wonderful	
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Warehouse find! Empty 45 RPM Picture Sleeves for \$1.00 Provide a state of the section (1) The second secon Construct on March construct on the second sec States and states e is high, m-mme some loviz , m Soversing spine from Lovin , a Soversing spine from View Soversing MCGARAD was the down, we ARY USAL of overs, a SAV USAL to the spine for the Clober to be any help, a-Clober to be any help and the spine for a size any help any help and head head minds to LABET rows in december, s-right available to paid of Labeta in the second of taking a new second of the taking and the taking and the second of the taking and the taking and the taking and the second of the taking and taking B A BEAVER UROWN, m-f, it's just a watter of time, m TLLE, you never done it like... IJ, the way want to touch ... LLE you need a waman tonight m-tust S, KM, Petto davia eyre. m Coshiqui un di ese m coshiqui un di rotati via di ese m coshiqui un di rotati via di ese di rotati via di ese di ese m coshiqui di ese di ese di A DETES LA CARANY, nell'ese di fina di A DETES LA CARANY, nell'ese di TESTA, don't ese di fina di f a part a succession

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		Paul Anka Frankie Avalon Harry Belafonte Porty Gennett Pat Boone Perry Come Pioyd Cramer Bobby Darin Dion Fablan Join James Astronom Marry Come Bobby Rydell Tommy Sands Stock Lavrence Andy Williams Affe Hith Picture Pression STING - "IF YOU LOVE SOMEMODY, SET THEM FREE" TRACEY ULLMAN - "THEY DON'T KNOW STEVE WINNOO "ARC OF A DIVER" FOREIGNER - "REACTION TO ACTION" ARTIN FRANKLIM - "THEY DON'T KNOW STEVE WINNOO WAC OF A DIVER" FOREIGNER - "REACTION TO ACTION" ARTIN FRANKLIM - "HHO'S GOODIN WHO" JOIN FOGETY - "ROCK AND ROLL GIRLS" HIGLL SOFTS - "RORE ME" JULIAN LEMNON - SAY YOU'RE WENOR" YOKO ONG - "KISS KISS KISS QUARTERIASH - "TAKE ME TO THE HEART" POINTER SISTERS - "DARE ME" BAVID LEE ROTH - "CALIFORNIA GIRLS" REG SPEDMACON - "CAN'T FIGIT THIS FEELING" LAURA SANTGAN - "TAKE ME TO THE HEART" DAVID BOWIE - "LAWYERS IN LOUF" TAURA FANTGAN - "SOLITA BACK" LAUNDAY BUCKINGHAM - "THOUBLE" ASIA - "DON'T CRY" DAVID BOWIE - "LUE JEAN" CULTURE CLUB - "THE WAR SONG" PHIL COLLINS - "SUSSUDIO" LUEAN DURAN - "A VIEM TO A KILL" DENNIS DE YOUNG - "DESERT MOON" DISCJ JOCKEN OF ONE - MENT SONG" PHIL COLLINS - "SUSSUDIO" LUEAN DURAN - "A VIEM TO A KILL" DENNIS DE YOUNG - "DESERT MOON" DISCJ JOCKEN OF AND A VIEM TO A KILL" DENNIS DE YOUNG - "DESERT MOON" DISCJ JOCKEN OF AND A KILL" DISCJ JOCKEN OF AND A VIEM TO A KILL" DENNIS DE YOUNG - "DESERT MOON" DISCJ JOCKEN OF AND A VIEM TO A KILL" DISCJ JOCKEN OF AND A KILLS THE PIANALS JR - "AIN'T THAT A SHAME" HANK WILLIAS JR - "AIN'T THAT A SHAME" HANK WILLIAS JR - "AIN'T THAT A SHAMET" HANK WILLIAS JR - "AIN'T THAT A SHAMET" HENNY HIE SHAM - "TO GIVE ME AND AND " THE SHAMA - "TO GIVE ME AND AND " THE PIANALS - SHAMA DIVER ME ALL SUMMER" HENNY HENNY - NO TEAR A RANGIN" HIE NIL
Milke Outvireit Milke Outvireit Milke Outvireit Milke Outvireit Milke Outvireit Milke Outvireit	WIKE & Meets Over ms shoulder (COS): VM 9207 cbd; 2 tr (IOL 5: 5 WIKE & Meets Over ms shoulder (COS): Bing 220% cbd; 2 ves GER M. M. MINOGLE Kylie - Cool do in me (CDS): Bing 220% cbd; 2 ves GER M. M. MINOGLE Kylie - Cool do late (27): 2 tr : Canters pt (LK, M. M. MINOGLE Kylie - Cool do late (27): 2 tr : Canters pt (LK, M. M. MINOGLE Kylie - Cool do late (27): 2 tr : Canters pt (LK, M. M. MOTOLES - Shock (12): er (1P) both isst pressing: RA, M. M. MOTNEGARDEN - Peter model (COS): Pollabil (1N): 2 tr (GR, M. M. PRINCE - Cell at (7): mon predices insert (LK, M. M. OUTNEGARDEN - Peter model (COS): The Short marker (KK, AL M. OUTNEGARDEN - Peter model (COS): The short marker (KK, AL M. OUTNEGARDEN - Peter model (COS): The short marker (KK, AL M. OUTNEGARDEN - Peter model (COS): The short marker (KK, AL M. OUTNEGARDEN - Peter model (COS): Short marker (KK, AL M. NTATI'S OUTD - Steep relation (COS): N M. NTATI'S OUTD - Steep relation (COS): N M. NTATI'S OUTD - Steep relation (COS): N M. MITHE Kommenter (COS): The short marker (KK, M. MITHE Kommenter (COS): The short marker (KK, M. MITHE Kommenter (COS): N M. MITHE Kommenter (COS): The short marker (KK, M. MITHE Kommenter (COS): The short marker (KK, M. MITHE Kommenter (COS): The short marker (KKK, M. </td <td>LOU RAMLS - (HARD EP COVER) - "BLACK AND BLUE" JIMMIE RODGERS - "RING A LING A LARIO" MARTY ROBBINS - "RUBY ANN" DELLA REESE - "AND NOW" EDDY ARNOLD - (HARD EP COVER) "WANDERIN WITH EDDY ARNOLD" ERIC CLAPTON - "FOREVER MAN: FRANKIE AVALON - "WHY" THE BROWNS - "THE OLD LAMPLICHTER" ERIC BURDON 4 THE ANIMALS - "MONTERFY" RITA COOLIDGE - "FEVER" VIC DANA - "BRING A LITTLE SUNSHINE" BING COSSBY - "HOW LOVELY IS CHRISTMAS" JOE COCKER - "IF I LOVE YOU" CON - "RUBY BABY" AVE CLAPK FIVE - "BECAUSE" LITT YOU AVOIT OVIL TANKING IN THE RE'</td>	LOU RAMLS - (HARD EP COVER) - "BLACK AND BLUE" JIMMIE RODGERS - "RING A LING A LARIO" MARTY ROBBINS - "RUBY ANN" DELLA REESE - "AND NOW" EDDY ARNOLD - (HARD EP COVER) "WANDERIN WITH EDDY ARNOLD" ERIC CLAPTON - "FOREVER MAN: FRANKIE AVALON - "WHY" THE BROWNS - "THE OLD LAMPLICHTER" ERIC BURDON 4 THE ANIMALS - "MONTERFY" RITA COOLIDGE - "FEVER" VIC DANA - "BRING A LITTLE SUNSHINE" BING COSSBY - "HOW LOVELY IS CHRISTMAS" JOE COCKER - "IF I LOVE YOU" CON - "RUBY BABY" AVE CLAPK FIVE - "BECAUSE" LITT YOU AVOIT OVIL TANKING IN THE RE'
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PAUL ANKA - he adds "98". \$24 T. GRAHAM BROWN - nice. \$24

T. GRAHAM BROWN - noce. \$24 ERIC CLAPTON - live candd. \$69 ROY CLARK - wi "My Beat". \$24 DAVID ALLAN COE - promo. \$29 BILLY RAY CYRUS - liver \$39 BILLY DEAN - country star. \$29 JOE DIFFIE - Epic promo. \$19 FATS DOMINO - the mar.! \$39 EDDIE FISHER - on art repro. \$29 AMY CREATL, in solitone ingr. \$39

AMY GRANT - in silver ink. \$39 MERLE HAGGARD - blue ink. \$29

MERLE HAGGARD - blue ink. \$29 FAITH HILL - on stage photo. \$39 ALAN JACKSON - cool shot! \$49 BILLY JOEL - the piano man. \$69 ELTON JOHN - live candid. \$69 GEORGE JONES - Thanks", \$29 BRENDA LEE - in silver ink. \$29 REBA MCENTIRE - live pic. \$49 THA MCCRAW - close upl \$29

REBA McENTIRE - live pic. \$49 TIM McGRAW - close up! \$39 VINCE NEIL - Motley rocker. \$49 LUCIANO PAVAROTII - as Canio in Pagliacci with drum! Fine! \$89 CARL PERKINS - a ledgend! \$79 SONNY ROLLINS - sax great! \$49 RICKY SKAGGS - casual pic. \$24 SLAUGHTER - all four signed. \$59 BRUCE SPRINGSTEEN - \$159

ROD STEWART - cool live. \$69 STING - the Police chief! \$59 GEORGE STRAIT - "Thanks". \$49 MEL TILLIS - country g-g-gent. \$19 ANIDY TRAVIS

RANDY TRAVIS - in blue ink. \$39 TANYA TUCKER - fan club. \$39

STEVEN TYLER - cool pose. \$69 HANK WILLIAMS, JR. - nice! \$39 BOBBY VINTON - 30 top hits! \$19

B& W 8x10 Signed Photos

CHET ATKINS - guitar great! \$39 PETE BEST - unlucky Beatle. \$99 PAT BOONE - acds: Warmly'. \$24 RUTH BROWN - R&B great. \$39 DAVE BRUBECK - jazz grant! \$39 JIMMY BUFFETT - fins' pose. \$49 JHE BYDDS - acdy runc - sinnad by

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y Any Three ILems & Tal <u>B& W Boto's Continued</u>. JUNE CARTER CASH & JOHN-NY CASH - signed by both stars (slight crease can matt out). \$69 MARK CHESNUTT - MCA pic. \$29 ERIC CLAPTON - cool pose. \$69 PAULA COLE - 'Much Joy'. \$39 HARRY CONNICK, JR. - \$49 RITA COOLIDGE - in silver. \$29 CREAM - a grainy photo signed by Clapton & Jack Bruce only. \$119 RAY DAVIES - in Kinks photo. \$39 BO DIDDLEY - classic Bo pic. \$34 EAGLES - signed by Frey, Henley and Walsh only. Cool shot! \$129 SHEENA EASTON - early pic. \$39 MAYNARD FERGUSON - \$29 DAN FOGELBERG - Epic pic. \$49 VINCE GILL - MCA promo pic \$39 TOM T, HALL - 'Have Fun''. \$24 GEORGE HARRISON - in Beatles group photo. Hard to find! \$189 CLABENCE Ercompet HEMBY \$20

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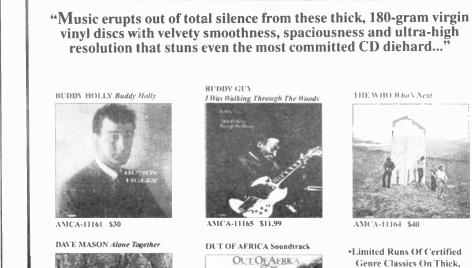


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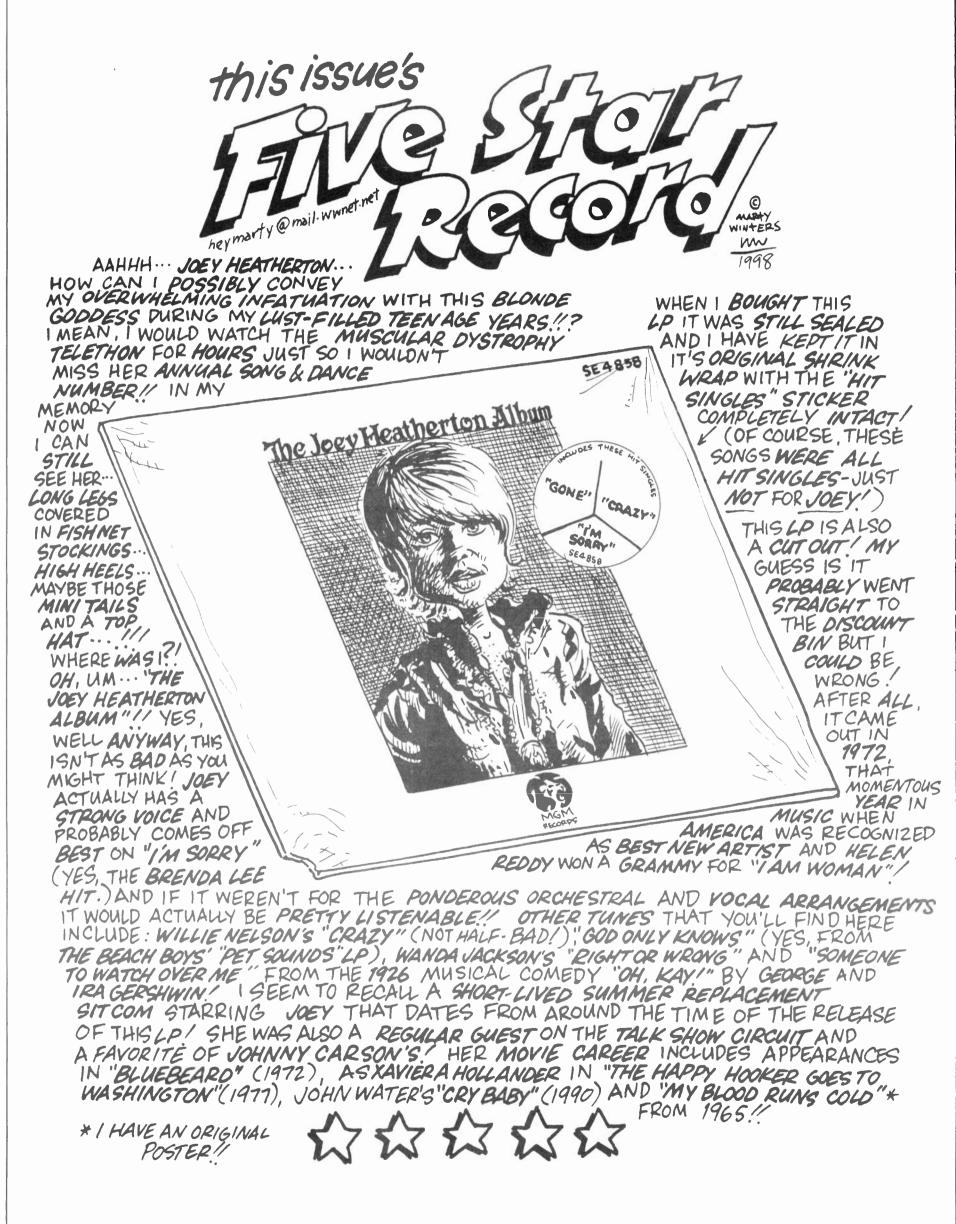
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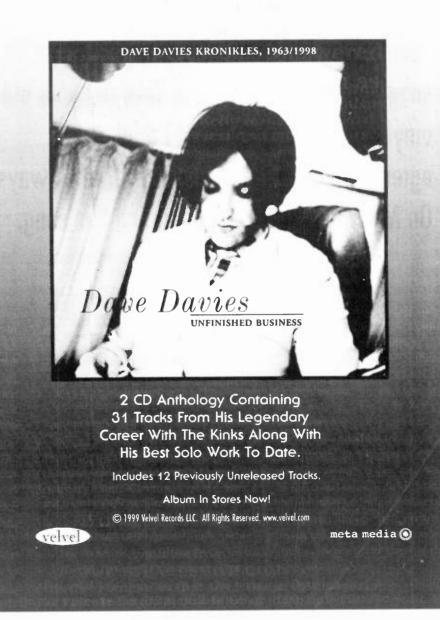
This album is crammed with some of the most inspiring, technically brilliant, passionate, absorbing & stylish playing that I have ever heard. Andrew McNeice/MelodicRock.com

Driving rock with echoes of Clapton, Beck, Blackmore & Page. . . .with a new name to add to the list: Stuart Smith. Remember, I told you so. Dave Linck/AMDP Review

It is nothing short of absolutely incredible. I would go as far as saying that it is probably one of the best pieces of music that I have ever heard. Liv Whetmore. Editor of "Impressions", the ELP fan magazine.

There are different degrees of excellence. Smith has achieved the upper crust of that excellence. He is superlatively ingenious as an artist. He knows what he likes & his confidence makes him unafraid to express his music. Tammy Childs. Cybercitymag.com

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February 26, 1999

FIVIS NEWS

A SLEW OF NEW ELVIS GOODIES AND ALBUMS FROM AROUND THE WORLD

by Eddie Hammer

he Christmas season overflowed with new Elvis goodies from all over the globe. Since this is a time of giving, I didn't have any guilt feelings in giving myself a bunch of Elvis gifts. I was sent a nice book, Elvis, You're Unforgettable that contained warm and tender memories from an ardent fan — a nice change from those exploitation writings. Before I forget, there was a very agreeable tribute to the man at the prestigious Lincoln Center in New York, showing the original black and white "Love Me Tender" film on the big screen. It was a sellout. Elvis was in good company considering the other biggies who have performed at this refined art house include Pavarotti.

If you were in your local sweet shop buying your love that calorie box, I hope you did not end up like me with a big bag of the new Elvis Christmas candy tins that will go on the same shelf as those from last year's Valentine's Day. She didn't need those lattening chocolates anyway.

Not to get off the subject, but if you're a gambler, Atlantic City has those new Elvis slot machines that allow you to lose

I have never listened closely to "Something Blue," but this is an excellent song that tells a good story. Take out your old vinyl and spin it again, and I think you'll agree with me. RCA should lay off of "Always On My Mind" and try spotlighting this song.

your money and hear our king singing his classics - a cute move from the casinos. Am I glad those money-eating palaces are far from my home

Now let's get to all those new albums and bring you up to date. Take notes, as this is a very long list. The majority come from Europe, and we start with 20 Gospel Favourites that has a very solemn '60s Elvis pose on its cover. Nice item if you collect covers only, as we already have all of the religious songs from past issues.

A new two-CD set from Italy, When The Evening Shadow Falls, had an enticing title, but its contents included everything I already have, with all the takes on "Gently" and "There's Always Me." No need for this one. These same folks have two separate triple volume issues - The Alternate Gospels and The Alternate Elvis. The first three-volume set gave us alternates of "Bossum (sic) Of Abraham," "Reach Out To Jesus," "So High," and "Without Him," which were interesting for development purposes, but after listening to all of them, I'm really gospeled out. Now, the other set is a different story and much more interesting, as it deals with outtakes and different versions of odd movie tunes and album extras. Even though I do have most of the included songs, these were definitely different versions, probably taken from other sessions. I wish they were documented properly, but the liner notes were from Hungary. The highlight songs for me

were "Manest (sic) Girl in Town"/A few very weird takes), "Cross My Heart and Hope to Die," "Witchcraft" (great), "Singing Tree," the old Johnny Tillotson's "It Keeps Right On A-Hurtin," and one line from Roy Orbison's classic, "Only The Lonely." Still yet another two-CD set from these boys is, The Sound Track Session - Kid Galahad, which was really loaded with alternate takes and false starts on "Home Ice (sic) Where The Heart Is (21 takes) and "Riding The Rainbow" (16 takes). If I don't hear these songs for another 10 years it will be O.K. That's Someone You'll Never Forget, a new entry from Happy Records, used a common Elvis photo for its cover, but this one was a noteworthy CD. I recommend it, if you can find it. I always liked the title track, and here we have three variants ---all good. A different version of "His Latest Flame (faster tempo) and the few of "Something Blue" should be heard. I have never listened closely to "Something Blue," but this is an excellent song that tells a good story. Take out your old vinyl and spin it again, and I think you'll agree with me. RCA should lay off of "Always On My Mind" and try spotlighting this song.

I'm Not A King, I'm Just A Man - great title? I thought so but got faked out, as it was only another Las Vegas Hilton show in 1972. A definite no-buy, as was Well, Hello There (1970 concert in Florida), but the covers were great. If you collect foreign Elvis as I do, look up your copy of "Sylvia" from Brazil - same pic cover.

The major releases of the month that you must buy relate to the 40th anniversary of Elvis' arrival in Bremenhaven, Germany, from his army days in October, 1958. Germany celebrated this event with a convention that I would have loved to have attended. A friend sent me the CD honoring the anniversary

of Elvis' arrival, which was a picture disc of Elvis carrying his duffle bag and signing autographs as he disembarked his army ship

This album was an all-interview type including the Brooklyn one to those in Germany. It reminded me of the extended play, Elvis Sails. A bonus on this disc was a small part of the private recordings he did during his stay and the famous telephone call from Dick Clark. Don't miss this one!

Next is an extended play on vinyl with a cover duplicating ours for "A Big Hunk O'Love." The VIK company did a nice job on this one, which contained "Soldier Boy" - the title of this wax), "I'm Beginning To Forget You" and two 1959 interviews. Two 10" albums were also part of this VIK package. Even though they contained the same tracks, ya gotta have them for the covers alone — beautiful and very professional products — Elvis Is Here and Summer Of '59. One was even pressed on red wax. I loved the whole album, especially "Earth Angel," (but I still prefer The Penguins' rendition), "There's No Tomorrow," "I Will Be True," Richard's "Send Me Some Lovin'" and the squeaky-clean Doris Day's "Qué Será." The glossy pics of Elvis in his off-base house with "Dodger" enhance the albums' novelty also. VIK topped off this opening tribute with a gorgeous glossy gate-cover CD, Greetings From Germany, which contained the complete 1959 Bad Nauhein Sessions. It started World Radio History



off with a few lines from Danny and The Juniors' "At The Ho a slow "I Will Be True," "The Fool," "Mona Lisa," and led Hank Williams' "I Can't Help It" and tracks from their vir issues. What a classy album with a disc duplicating the c German black 47 series singles, army photos, and a copy Elvis' handwritten "I'm Beginning To Forget You" lyrics. S your sister, but don't miss all the VIK products. I only hope th VIK will continue with projects such as these. I wonder if V was affiliated with the lads who did the old Loving You Record Sessions. When I checked my vinyl album, the logos were sir lar, and I feel my suspicions are true. Old dogs never die.

The big push this year will be for Elvis as the Artist of t Century, and RCA has many new releases and promotions acclaim their biggest star of all times. Who else could claim the title, Pat Boone? Europe jumped the gun and had a new prom Artist of the Century Sample, which deals with cuts from his ' comeback - "Tiger Man," outtakes and chatter, from futu 1999 titles. Elvis is the greatest recording artist of all time wi the most R.I.A.A. certifications. Start saving now as there will much to buy this year, including clothing with that Artist of t Century logo. Who can compete with our King, who has so more than one billion recordings?

Eddie Hammer, 735 Roosevelt Avenue, Carteret, NJ 07008.



(Book Reviews from page 76)

(a situation that Michael termed "professional slavery"). In his attempts to appeal to a more adult audience, Michael refused to do interviews or appear in videos for his 1990 recording *Listen Without Prejudice Vol. 1* and was convinced that Sony Music had retaliated by reducing its promotional efforts for the record, thereby sabotaging its chances of success. Though Michael's lawsuit ended in a settlement deal, it adversely affected his career momentum and had a lasting impact on the record industry, which has responded by shortening contract terms and lowering the number of albums that artists must deliver.

Two of the cases described here deal with the sometimes thorny arena of freedom of artistic expression. There's the famous obscenity case involving rap group 2 Live Crew wherein the band filed suit against Sheriff Nick Navarro, whose deputies threatened area record retailers with arrest should they be caught selling the sexually graphic As *Nasty As They Wanna Bc* to minors or adults. (At one point during the trial one member of the Crew, Mark "Brother Marquis" Ross lamely attempted to defend the lyrics as "comedic art.") The presiding judge didn't agree, deeming their music to be obscene.

Judas Priest had better luck, in a lawsuit filed by the parents of two Reno, Nevada, youths, Raymond Belknap and Jay Vance, who shot themselves in the head after listening to the heavy metal band's *Stained Class* album (Belknap died immediately, Vance a few years later, due partially to complications from his injuries). Their attempts to prove that subliminal messages in the songs may have prompted the suicide pact didn't quite do the trick. The judge ruled in the band's favor.

Some of these legal matters comprise such a tangled labyrinth that they can be difficult to follow (i.e., the Beatles' seemingly endless litigation woes). Still, whether it's Elvis Presley's estate fighting to protect the merchandising of the King's image or Michael Jackson battling a copyright infringement suit, *They Fought The Law* offers a close-up look at some of the toughest and most frustrating realities of the music biz.

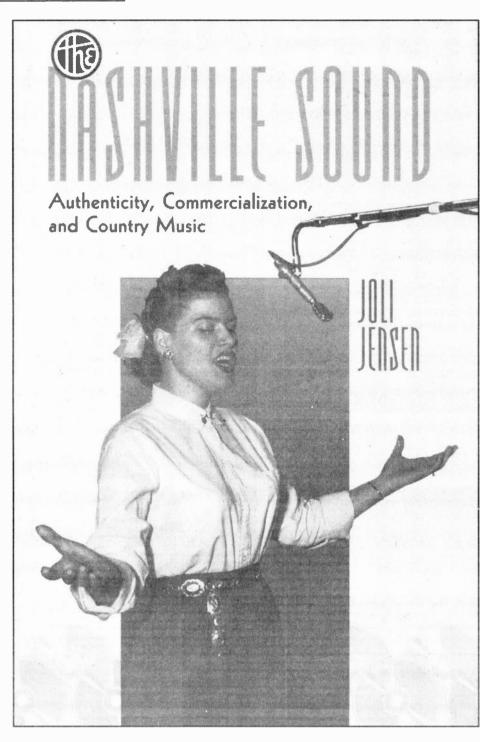
-Tierney Smith

LIKE A MOTH TO A FLAME: THE JIM REEVES STORY by Michael Streissguth

Rutledge Hill Press (Hardcover/\$24.95) ISBN # 1-55853-607-8

Considering his prominent status in country music history, it is surprising that this is the first in-depth biography of Jim Reeves. A biography on Reeves seems a natural progression for the author Streissguth, who put out a book on Eddy Arnold last year (*Pioneer of the Nashville Sound*). Reeves and Arnold were very similar musically: easy listening music marketed to a country audience, with Reeves rising to popularity in the early '50s — about a decade after Arnold. As revealed in this book, however, Reeves certainly did not possess a temperament similar to the easygoing Arnold (more on that later).

Our story begins with an overly scholarly analysis of the Reeves ancestry. The author looks at the family tree from the family's arrival in this country in the 1600s through Jim's birth in 1923 in Texas. The book picks up as we progress through Reeves' destitute youth (the youngest of eight children raised by his siblings and widowed mother in a twobedroom sharecropper's house) and his six-



year career as a minor league ballplayer.

Once the author moves into Jim's career as a disc jockey and popular musician, the book becomes enthralling. Streissguth effectively conveys the contradictions in Reeves, the man. Known as Gentleman Jim for his polite demeanor and smooth voice, Reeves had a hot temper that made him a terror in the recording studios and, occasionally, on stage - when touring conditions were deemed less than acceptable (such as his overbooked tour of Ireland). He was loyal to his friends though, and often turned over all of the earnings from a club date to his backup musicians when they were underpaid by the promoter. Reeves also tended toward impatience - a quality which probably contributed to his death in a plane crash at the age of 40 (flying his plane during a horrendous storm when he should have waited for it to pass).

Lurking in the background throughout this story and even more fascinating is Reeves' wife Mary. The reader learns that Jim cheated on Mary throughout their marriage. For whatever reasons, she choose to overlook this indescretion, and it never appeared to affect her devotion to him. Also discussed is Mary's effectiveness as Jim's manager, particularly after his death. She was instrumental in the regular reissues of Reeves' recordings (usually demo vocals overdubbed with new instrumentation), which charted prominently for more than 10 years after his death.

posthumous career unparalleled in music history even by Elvis Presley.

The inside back jacket of the book includes a six-song CD of some of Reeves' biggest hits such as "Four Walls" and "He'll Have To Go." This bonus provides a good tease that will leave you wanting to obtain a more thorough collection of Reeves' music.

The book itself, however, is the only Jim Reeves biography you'll ever need to read. It's an eventually compelling look at a complex individual.

— Jim Bagley

THE NASHVILLE SOUND: AUTHENTIC-ITY, COMMERCIALIZATION, AND COUN-TRY MUSIC

by Joli Jensen

The Country Music Foundation Press & Vanderbilt University Press (hardcover, \$29.95, 218 pages)

In The Nashville Sound author Joli Jensen, professor in the Faculty of Communication at the University of Tulsa, offers a scholarly analysis on the concept of authenticity in country music and just why that particular issue is so important to so many of its fans. Jensen's focus is on country's transition from the honky-tonk sound of the late 1950s, with its liberal use of fiddles and steel guitars, to the more lush, more pop-oriented Nashville Sound of the early '60s originated by such producers as Chet Atkins and Owen Bradley. At the time, the Nashville Sound was conered a betrayal of true country music, ye a sound that ironically enough is r dubbed truly "authentic." But as Jenpoints out, authenticity may have been demined as much by image as by the muitself. Whether it was the hillbilly cloth styles and just-folks mannerisms taken on the performers or the pastoral settin wagon wheels and hay bales typically use scenic backdrops, the performers were in end "constructs, commercially based market driven."

Jensen goes on to assert that "cour music is not necessarily personally sincerely produced, just as pop music is necessarily impersonally and insince created. The authenticity of country mus part of a narrative, a myth, told by passed on to those who care about cou music — it is a way to define their musi distinctive and worthy."

By downplaying country's embarrase hillbilly image, the Nashville Sound sou to increase country's popularity among mainstream while maintaining a down-he "authentic" image, all the better not to al ate those fans uncomfortable with the sound.

In her discourse, Jensen questions belief that commercialization corru "What about emotional response?" she as

"Many more have wept with, memori and been heartened and sustained by pop poets like Edgar A. Guest than have b deeply moved by poets like T.S. Eliot. Wh then, is the 'real' poem — the one tha memorable and moving to many people the one that requires training and analysi appreciate?" Jensen makes some sm salient observations here, despite a pench for repetition that can reach madden proportions at times.

— Tierney Sr

1997 BILLBOARD MUSIC YEARBOOK by Joel Whitburn Record Research (softcover, \$34.95, pages)

The 1997 Billboard Music Yearbook offe complete listing of every song and album appeared on Billboard's 10 major mu charts, from R&B to country.

Peak position, chart debut date, how m weeks each recording charted, etc. are c noted, with the occasional bit of info rela to the artist or song included as well.

Viewed as a whole some interesting tid emerge, chief among them rap and R& dominance of the Hot 100, with Puff Da reigning supreme (though give Elton Jd credit for scoring the biggest hit of '97 or other year with his Princess Diana trib "Candle In The Wind 1997" that went p inum 11 times over), the phenomena radio-only hits that never made the Hot (i.e., the Wallflowers' "One Headlight") George Strait besting Garth Brooks on C&rW singles charts.

Also included are various album cha which answer such nagging questions as how well Pat Boone's foray into heavy m fared (for those dying to know, it peaked #125 and spent a grand total of two weeks the charts) or who turned out to be the t selling album artists of the year (girl po was the ruling force with the Spice Gi LeAnn Rimes and Celine Dion nabbing top three spots). All told, the 1997 Billbo Music Yearbook adds up to a real ch watcher's delight.

— Tierney Sr



February 26, 1999

GOLDMINE #485 143

N Helegses

CHRIS DANIELS & THE KINGS Louie Louie Moon Voyage (CD77624)

A cute idea fueled by the current nuevo swing trend, Colorado-based Chris Daniels and the Kings' Louie Louie (all songs by Louis Jordan, Louis Prima and Louis Armstrong) is a completely competent if not totally invigorating effort from a 15-year-old bar band working in its prime (and also damn lucky that its brand of jump blues and boogie has swung around to the mainstream once again). Neither a bandwagon-hitching ride nor an album that's going to make this music really matter beyond its own little cult, Louie Louie — the seven-piece group's seventh album — is a buoyant trip through vestervear speckled with dashes of modern times (Daniels' occasionally gruff voice is more rooted in '70s southern boogie bands than the era he's trying to replicate here). Daniels retains the songs' original humor, which goes a long way in assisting the album's charm; but so much of it's dated baloney that it often comes off as a novelty show dressed up in a horn-powered, boogie-woogie package. But isn't that what this whole nuevo swing thing is about anyway?

Daniels and crew do a fine job with Jordan's "If You're So Smart, How Come You Ain't Rich," "Choo-Choo-Ch' Boogie" and "(You Dyed Your Hair) Chartreuse" (Jordan's timelessness transcends well to these revivalists), Prima's "Five Months" and Armstrong's Dixieland romp "Shine." The rest of the cuts all kind of bleeds into one long bar-band set list. At least Daniels and band don't actually try to be the three Louies, keeping things pretty much at the simple level where things don't become embarrassing - which is quite an accomplishment.

— Michael Gallucci

LYNN MILES Night In A Strange Town Philo/Rounder 1215

Canadian-born Lynn Miles is a superb songwriter. She's also a damn good singer. Her movement away from the pure folkie roots of her earlier days has been apparent as her career develops. Obviously, someone told her that she'd make a lot more money with AM airplay. They may not have told her the cost

This album, her first since the critically acclaimed Slightly Haunted (Philo 1190), will appeal to some of her old fans and undoubtedly make her new ones. Miles' material still walks that often painful line between yearning for the comforts of a deeply committed relationship and being free, detached, and wildly unpredictable. Sometimes it is the singer who suffers the effects of being with a mismatched partner; sometimes it's the poor schmuck she's with who gets burned. Either way, a lot of women are drawn to her music.

Which brings us to this recording. It's good, but it's nowhere near as good as the last one. The differences are pretty easy to spot. The previous effort was clear, sharp and

focused. Lynn's vocals were vivid and mixed up front. No such luck here. The fault lies not with Miles' performances but with the miking (perhaps even the choice of mikes) and the mixing. There is a softer, less precise feeling to these recordings. The edges are blurred. Everything sounds more diffuse.

sax

underscored emphati-

JOHN WESLEY HARDING

Zero Hour (ZERCD 2210)

Trad Arr Jones

cally by two instrumentals: the jazzy "Start-

O-Spheric" and a tough "Greasy Foot." The

bluesome twosome wrote everything on the

set, save for Holmstrom's snazzy showcase

"Spit Shine" and a remake of Danny Over-

After seven albums that firmly established

his folk-rock credentials as well as his reputa-

bea's obscure "Every Shut Eye Ain't Sleep."

(One Camp Street, Cambridge, MA 02140)

Consider "Beautiful Night" - only Miles' vocal and acoustic guitar accompanied by piano and pedal steel. What could be simpler? Yes, it's gorgeous, but one can only imagine how the same track would have sounded one album earlier. Here, everything has been woven into some lace-like gauze that loses the definition of each instrument.

What used to have the stark intimacy of a folk club now has the swampy echo of a concert hall. These changes all serve the same devil. Everything has been muted and "warmed up" for AM sensibilities. Now, maybe, Miles will make the playlists. Now, maybe, she'll make some real money.

Miles is a fine project for a producer. She sings up a storm and her songwriting has never been better. Her material can grab you by the heart or by the short and curlies. "Sunset Blvd" is as scathing a satire of the L.A. lifestyle as has been written, and "Map Of My Heart" shows the continuing evolution of Miles' music in an introspective and melancholy direction. The trouble is that albums showcase more than songwriting. It is here that Miles falls down, whether or not by her own hand. She is plainly venturing into territory staked out by singer Sarah McLaughlin. Everyone, including Miles and producer Larry Klein, knows there is gold in them there hills. Unfortunately, Miles has gone from sounding highly original to needlessly derivative. It is not a satisfying transition

- Hank Davis

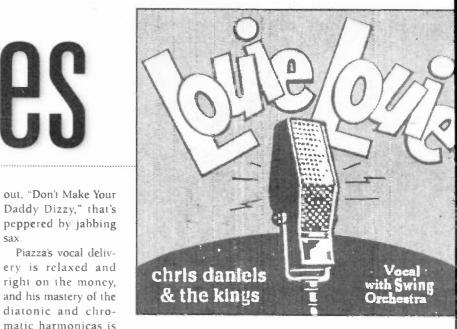
ROD PIAZZA & THE MIGHTY FLYERS Here and Now Tone-Cool (CD 1172)

Long a leading proponent of the swinging West Coast blues harp movement, Rod Piazza and his Mighty Flyers rank with the most consistently satisfying outfits riding the blues highway.

Their concept is unabashedly traditional in scope, built around Piazza's amplified mouth organ excursions, the boogie- fired piano work of his wife Honey, Rick Holmstrom's retro-styled guitar and insistent rhythms from upright bassist Bill Stuve and drummer Steve Mugalian. The harpist keeps the tempos brisk here, except for the horn-cushioned blues ballad "Goodbye My Lover" and a low-down "I Do Believe," adding to their inviting quality.

The combo's latest album complements its growing catalog quite nicely. The opening "Brought Together By The Blues" ladles an autobiographical account of the ongoing love affair between Rod and Honey over an infectious upbeat groove. Things stay on a breezy kick for a storming "First Love" (boasting plenty of Honey's romping 88s), a swaggering "Somebody's Fool," and an R&B-laced work-

World Radio History



tempestuous "Little Musgrave" or the n gentle and genteel pair of songs that fol "The Golden Glove" and "Annac Gordon."

Other songs simply celebrate the joy eternal love, as in the yearning "The F dyke Shore," the soft-spoken "Master Ki or the stirring "Annan Water." On th songs, as well as the more solemn selecti "William Glenn" and "Isle of France," example — Harding's sensitive delivery ke the material captivating and convincing. hard to imagine this album as anything b brief detour on the way to a new set of J Wesley Harding originals. While tradition folkies may embrace it, Harding may lose grasp on the wider audience targeted by year's Zero Hour debut, the more mainstre so-called "gangsta folk" flavored Awake. its part, Trad Arr Jones can only be descri as an unusual career move for an artist trying to build a bigger following. Si you've got to give Harding credit for foll ing his artistic instincts. Nowadays, it's all rare to find an artist who remains so true his muse.

— Lee Zimmerr

BOB MacLEAN Living Room Music (no #)

Major record labels experienced a spasms of concern a few years back when number of independently produced C increased dramatically. The relatively sudexpansion of digital technology to the m cal masses meant that independent prod tions, such as this disc were everywhe Anyone could rent a few hours of stu time, produce a glass master, create so homemade graphics and voila! Your v own CD. Just like the big boys.

What keeps most of these self-produdiscs from seriously threatening the maj stranglehold on the marketplace is distri tion. Without it, you remain a househ name in your own household. But there really another reason most of these prod tions sink without a trace. At a strictly ar tic level, many suffer from a serious fl Indie productions are too often unfocus and self-indulgent. Digital technology a desktop graphics may be within reach of masses, but producers remain an elus quantity. Like self-published novels, many these discs are in serious need of a red per someone to say, "Ditch that track!"

(Please see New Releases page 1-

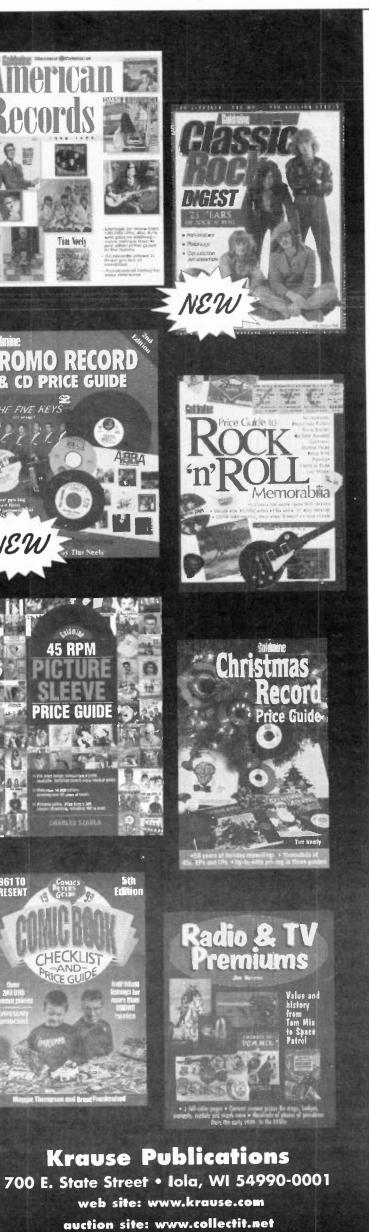
Dancing On A String

tion as a superior songwriter, John Wesley Harding dramatically reinvents himself with this tribute to musical archivist Nic Jones. Jones, known in scholarly circles for his arrangements of traditional English folk songs, was one of those most involved in bringing this music to the attention of a new generation of students and aficionados.

– Bill Dahl

So unlike Harding's previous efforts, there's no rock 'n' roll evident on Trad Arr Jones, as the name implies, this is music that's performed pretty much as it was written 400 years ago. Aside from an occasional electric guitar, this is an album filled with acoustic guitars, harmonium and crumhorn with only the slightest hint of modern embellishment. As alien as this may sound to Harding's' faithful fans - and to anyone weaned on rock 'n' roll for that matter - Trad Arr Jones is a delightfully listenable collection, filled with lovely melodies, one or two of which might even be familiar to present day folk fans. Fairport Convention, for example, did a revved up take on "Little Musgrave" and made it a standard after changing the title to the better-known "Matty Groves." Likewise, "Bonny Bunch of Roses" became the title track of a mid-70s Fairport collection, although that version is clearly eclipsed by Harding's exceedingly beautiful ballad rendition

For his part, Harding wraps himself in the guise of an Elizabethan troubadour by rendering these tunes with Jones' traditional arrangements. The songs appear to be sung as written four centuries ago when they were performed in castles and banquet halls, for royalty, rogues and servants. Historically, these songs told tales for the entertainment and amusement of their listeners. As a result they're often as turbulent as any modern soap opera, due to themes that dwell on love and lust, sex and seduction, mischief and murder. Most often, the stories center on a forbidden affair between a noblewoman and a commoner, such as that documented in the



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(New Releases from page 144)

"Cut that solo!" In short, "Enough, already."

Once in a while, from the mass of homemade music comes an unexpected gem: the proverbial diamond in the dungpile. Which brings us to this CD by Bob MacLean. It is an utter delight — skillfully played acoustic guitar music, underproduced to the extreme. No overdubs or gratuitous additional instruments. Just 14 tracks (approximately 61 minutes) of honest playing by an unknown craftsman.

MacLean grew up on Cape Breton Island, where he learned to play folk and rock during high school. When he went off to study at McGill University in Montreal, his focus changed to classical music. Following 15 years of performing in this mode, he has returned to a steel-string guitar and his Celtic roots. On this disc MacLean plays a Lowden O12 guitar, a fairly large body spruce-mahogany instrument with a surprisingly bright tone.

Broadly speaking, the music on this disc is Celtic (both originals as well as traditional melodies). However, the performances reflect a far wider sensibility. The music is beautifully recorded — an outcome one can not take for granted even in this age of digital technology. (I recently reviewed a very highend acoustic guitar sampler issued by Windham Hill that could have taken a lesson on miking from MacLean's disc).

MacLean's style is actually quite emotional, running the gamut from gentle lacelike sounds (much of this disc is admirably quiet and sparse) to fairly assertive and percussive playing. What is additionally impressive about this collection is what it does *not* contain. There are no vocals here. One cannot overestimate the self-discipline required to keep many "folk" guitarists from showing off their secondary vocal chops.

Presumably, most know they ain't great singers, but they figure "What the hell. It's my CD. If you don't like my singing, you can always program around the vocal tracks, right?" Maybe so, but that kind of self-indulgence dilutes quality. In contrast, this disc reveals a uniformly high musical standard and focus that speak well of MacLean as both a musician and a producer.

The simple truth is that you're unlikely to find this album in stores. MacLean has a day job and sells the disc at festivals and gigs he plays on weekends. His reputation is deservedly growing in southern Ontario, where he lives and works. But it is a slow process. Discover this fine music for yourself and help a worthy musician sell out the first pressing of his debut disc. (Available for \$14.98 postpaid from the artist at 46 Elora Street, Guelph, Ontario, Canada N1H 2X8 email argyle@sympatico.ca)

— Hank Davis

CPR CPR Samson/Gold Circle (GC 0145)

Live At Cuesta College CPR Records (no #)

Live At the Wiltern CPR Records (no #)

A lew years back, it would've been reasonable to assume that the next time you saw David Crosby's name in *Goldmine*, it would be in an obituary. Years of substance abuse, legal troubles that landed him in a Texas prison, an extreme weight gain and personal



CPR: David Crosby, Jeff Pevar, and James Raymond, Crosby's son,

tragedies had taken their toll, and Crosby lay in the hospital with a failing liver, literally days from death before a donor liver was found.

Around this time, a son Crosby had never met shows up, a son who was the result of a brief encounter with a woman three decades earlier who had given the child up for adoption. That son, James Raymond, is also a musician, a keyboardist who has done TV and film soundtrack session work in L.A. and toured with artists as diverse as Take 6, Tom Scott, and The Spice Girls

After a period of getting acquainted, they began to try working together musically. The result is CPR (the "P" being guitarist Jeff Pevar, a longtime Crosby musical partner on his solo albums and tours).

In January '97, CPR embarked on a brief 12-date mini-tour of the West Coast to see how things clicked as a band. One of those gigs was at Cuesta College, located in San Luis Obispo along the Central Coast of California. It was one of those shows where everything clicked. The growing rapport between Crosby and his newly discovered son, and the pride he felt toward him, was obvious throughout the show. It's no exaggeration to say that much of the audience was in tears at many emotional points, both musically and personally.

It's therefore great news that the show was released semi-commercially in the summer of '98. Available only by mail (toll-free at 888-867-7938 or at their web site www.crosbycpr.com). *Live At Cuesta College* is a stunning live show that pretty much captures the magic for those who couldn't attend.

With a lineup of just the three principal members on electric and acoustic guitars and keyboards (with no drums or bass), the music and three-part harmonics take on a crystal-clear quality that breathes new life into such Crosby classics as "Deja Vu," "Homeward Through The Haze" and the delicate and beautiful "Guinnevere." They also turn in a terrific version of Joni Mitchell's masterpiece, "For Free" However, this wasn't merely a "retro/best of" concert, as they confidentially unveiled four new songs (including two written or cowritten by Raymond) which are also included on their debut studio effort. The vocals are superb throughout, and the musicianship is miles beyond the somewhat loose and ragged Crosby Stills and Nash sound. Raymond has a slick jazz-influenced plano style Combined with Pevar's Larry Carlton- and Phil Keaggy-esque guitar phrasings, the overall sound is similar to a youthful CSN-backed

by a cross between Steely Dan and Mitchell, circa *Court And Spark*. In particular, the album's closer, a 10-minute "Wooden Ships," contains some stellar, fiery soloing from Pevar, almost approaching a "Free Bird"-like intensity at one point (and this, despite the lack of a rhythm section!)

The only minor disappointment: the jewel case says this is the show "...in it's (sic) entirety," which isn't exactly accurate due to the absence of the second encore they performed that night, a great version of "Eight Miles High." Since there's room on the discs, there must have been a technical or legal problem with using it, or possibly the band wasn't happy with some aspect of the take. Still, this is a magnificent show and an incredible bargain at \$20 for a two-hour, two-CD set.

Crosby's greatest strength as a writer has always been his jazzy ballads with unusual tunings and chord changes. "Triad," "Compass," "Tracks in the Dust" — all of these and others bring to mind in their melodic structure and feel a mix of Mitchell's early-to-mid period of work crossed with late guitarist Michael Hedges.

Less successful are his ill-advised forays into hard rock territory ("Nighttime For The Generals' and "Drive My Car" spring to mind.)

Thankfully, CPR's self-titled debut studio release (available at regular retail outlets) is made up almost entirely of beautiful, jazzy ballads, with only a few tracks even in the mid-tempo category. Easily the best thing Crosby's been involved in since CSN's 1977 *CSN* album, the teaming with his son has recharged his writing (his last solo studio release, 1993's *Thousand Roads* contained only three Crosby-penned tunes).

The album opens with "Morrison." and if you yearn for the days of *Royal Scam*-era Steely Dan, you'll be quite happy with this track. Instantly catchy with chord changes and melodic lines that are pure Fagen-Becker, Raymond wrote the music to accompany Crosby's lyrics about lost soul Jim Morrison. Crosby admits on the live album that he's puzzled these words started flowing from him because he "...didn't like Jim Morrison!" Pevar turns in a classy solo that sounds like, well, Carlton playing with Steely Dar.

Equally Dan-ish is "Somebody Else's low n." one of the best songs on the about and again. Raymond wrote the master to Cresby and Pevar's lyrics. One of a number of tracks on which Raymond sings "ead," is vote its somewhat thin, lacking the richness and distinction of his dad's, put it's not a detraction. He's just a better pianist, and harmonizer than he is a lead vo especially with Crosby in the group. In his other compositions on which h sings lead ("One For Every Moment "Yesterday's Child") are among the stasongs on *CPR*.

Crosby also offers up some of the compositions of his career in the fo "Somehow She Knew" and "Time I Final Currency." Both are delicate acballads with gorgeous harmonies album's only rocker, "It's All Coming Ba Me" is similar in feel to his CSN cl "Long Time Gone."

Capping this embarrassment of riche third CPR release within eight month the seventh Crosby release in the pas years!) is the brand new Live At The W recorded in November '98 in Los Ange the end of their tour. As with the other release, this isn't in stores and can or purchased by phone or at their web Unlike the Cuesta show from '97, the tour featured a rhythm section in the fe Andrew Ford on bass and Stevie DiSta on drums, both players who'd been we with Raymond prior to his reuniting wi father. Whereas the lack of bass and e gave the earlier show a light-as-air m quality, their presence adds a whole dimension to the material.

Unfortunately, the original pla announced on the band's web site release a live abum taken from various on the tour — was scrapped in fast simply releasing the single-night W show in its entirety. The decision to dwas probably based on the availability guests who pop up on the second Because of this the set list was both chiand rearranged, and not for the better.

For starters, since the guests perfor some of the old classics, the new CPR s all lumped together on disc one, a who seven of the first disc's nine songs are from their eleven-song self-titled al (Also unfortunate is that the four songs the album that weren't played this night four of the album's strongest cuts.) Seed having to make room for the guest's ma some songs performed carlier on the were jettisored, including the exce Crosby/Mitchell-composed "Yvett ringlish," a version of the tarely perfo "Laughing" (with Phil Lesh sitting in d (San Francisco gig) and most unforgiva tunning Steely Dan-styled rearrangeme he "controversial" Grosby classic, "Tr There has already been a suggestion

y the songs from other dates not l on the Wiltern set could be released a mini-album or single disc - let's o!) Finally limited to one night's of takes with no alternates to select e performances might not necessarily en the best of the tour. In particular, ally brilliant Pevar seemed a bit off ght, lacking the intensity he's had his writer has seen him live, even g some crucial notes here and there some of the solos.

one opens with "Morrison" from udio album followed by that album's t cut, "Little Blind Fish." A stunning of "One For Every Moment" follows, killer end section not found on the version. Other than the seven CPR

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Jan Murray, George Burns, Art Bergen, Jack Benny, Rob Reiner, r, Pat Cooper, Billy Crystal and

tracks, we also get a terrific arrangement of "Homeward Through The Haze" and CSN's "Delta.

Disc two opens with a brand-new Crosbypenned track, "Dream For Him." While lyrically strong and sincere (wondering how he'd tell his infant son about the bad things in the world), the song lacks any strong musical hook or chord change and is based on a repetitive two-chord pattern a little too reminiscent of "Cowgirl In The Sand." This is followed by live versions of two songs from Crosby's weak 1993 Thousand Roads release: "Old Soldier," featuring Graham Nash and the song's author, Marc Cohn, on vocals, and the bland "Hero," again with Nash and that song's cowriter, Phil Collins. An ill-advised "funky" arrangement of Croshy's "Long Time

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Gone" follows, but after this so-so four-cut stretch, the set closes with four burners. "Deja Vu," clocking in at nearly 13 minutes, features a stellar jazzy piano solo from Raymond and a lengthy guitar solo from Pevar, although this is one of the usual high points where he seemed a bit off this night. (Oddly enough, despite Nash's presence in the building, he doesn't perform on this vintage CSNY song). "Eight Miles High" is next, followed by an strange-but-welcome choice, a version of Neil Young's CSNY classic "Ohio," this time with Nash. The set ends with a powerful run through of "Almost Cut My Hair."Overall, this is still a very good album, as opposed to the excellent one it could have been had they compiled it from different dates on the tour.

CPR's studio release was one of the best albums of '98, and both live albums come highly recommended. All showcase a revitalized David Crosby, shedding past troubles, uneven solo albums and livers and emerging with a renewed vitality that's apparent in his songwriting and singing. Crosby is the epitome of someone who's "been there, done that... and that... and yeah, that too" and lived to tell about it in great music and verse. - Geof O'Keefe

BILLY BREMNER A Good Week's Work Gadfly (GADFLY243)

Up until now, Billy Bremner's status in the world of rock 'n' roll has amounted to little more than a footnote to the musical legacy of the '70s. He was the "other guy" in that alltoo short-lived aggregation known as Rockpile, the second string guitar slinger who played the supporting role to the betterknown frontmen, Nick Lowe and Dave Edmunds. However, that was 20 years ago. Despite a promising solo debut in the early '80s and time spent mostly behind the scenes in London and Nashville, sadly, Bremner's star hasn't grown any brighter.

Whether or not that will change with the release of A Good Week's Work, his first solo effort released stateside in nearly 15 years, is unclear. But you probably shouldn't count on it. Players like Bremner are something of an anachronism these days, musicians more intent on pumping out a music that caters more to their own whims rather than the fickle tastes of the public. And when that approach is grounded in a genre more identified with the low-fi '50s than the high-tech '90s, the commercial constrictions become all the more critical. Still, based on the mood and music Bremner offers up on A Good Week's Work, none of that seems to matter. There's a joyful lack of pomp and pretension that betrays his obvious affection for the rockabilly and roots-rock styles that blossomed during his stint in Rockpile. In fact, songs like "I Get Enough" and "I See It In Your Eyes" strongly hint at a Rockpile revival, due in no small measure to a similarity in sound with Edmunds and Lowe respectively.

The rockabilly influence is also hard to miss, particularly on the catchy "Lookin' Back, Thinkin' Ahead" and the retro rehash "Keep This House Rockin'." In fact, he clings so closely to his rock 'n' roll roots that it's easy to forget Bremner's a Brit to begin with. The countrified strains of "Green With Envy"

(Please see New Releases page 148)



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(New Releases from page-147)

and "A Fine Set Of Wheels" are about as pure an essence of Americana as you can imagine.

Still Bremner's more than a mere revivalist. Though he offers no great revelations, his passion for pop is unmistakable and his penchant for fashioning concise, catchy hooks becomes all the more obvious as the album progresses. Crediting his subtle references becomes hall the fun. You can hear Buddy Holly in the bouncy rhythm of "I See It In Your Eyes" and the hooky guitar riff in "Pass This Story 'Round." And there's no mistaking the cheerful breeziness of Paul McCartney in the mid-tempo romp, "Now Is The Time." Whether it's frivolous rockers such as "I Can Love You" and "Cover It Up" or an unashamedly sentimental ballad such as "I Thank Them," Bremner remains faithful to the innocuous innocence trumpeted by his mentors. It all sounds so effortless and engaging that one might actually suspect A Good Week's Work was really a solid seven day's worth of fun.

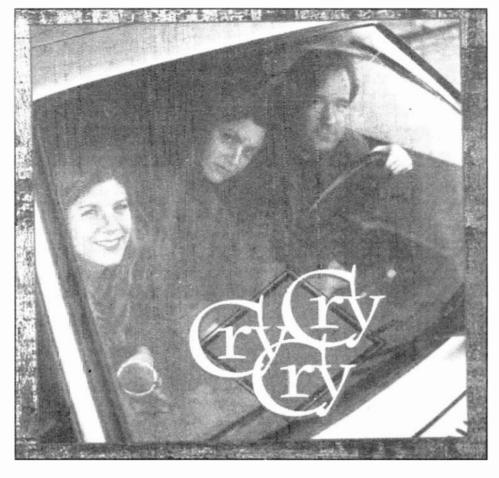
— Lee Zimmerman

RICHARD SHINDELL, DAR WILLIAMS & LUCY KAPLANSKY Cry Cry Cry

Razor & Tie (7930182840-2)

Despite the despair their collective name implies, Cry Cry Cry is a joyous union of three formidable folkies - Dar Williams, Lucy Kaplansky and Richard Shindell --- who combine their talents in a complete celebration of song. Though little-known beyond the northeast club circuit, this is a supergroup of sorts, thanks to a collective catalog of albums filled with some of the best singing and songwriting of the '90s. But while the singing shines on this creative collaboration, there's barely any evidence of the writing skills evidenced earlier. In fact, with the sole exception of "The Ballad of Mary Magdalen," a Shindell song that dates back to 1994, the trio has chosen to cover songs by others. However, it is an impressive collection as well as a tribute to their own favorite writers of recent years. The trio obviously has excellent tastes. The writing credits include a number of talented tunesmiths, among them James Keelaghan, Ron Sexsmith, Robert Earl Keen, Julie Miller, Cliff Eberhardt and, in a surprising but satisfying twist, none other than REM.

This tribute concept works, not only due to the impeccable choice of material, but also because it allows the trio to collaborate from an entirely objective point of view. No one's able to entirely dominate the proceedings or dictate the way they want their songs to be sung. At the same time, the material gets a fresh treatment in sometimes unexpected ways. William's alluring take on REM's "Fall On Me" reveals a sweeter, more seductive side to the song that was never as evident on the original. Similarly, her first-person approach to "Mary Magdalen" reveals the secular side to this sacred saga through a convincing, lovelorn soliloquy. For his part, Shindell excels in a trio of emotion-packed narratives, beginning with James Keelaghan's riveting and remorseful "Cold Missouri Waters," inspired by a firefighter's deathbed account of a ferocious Montana blaze. "Shades of Gray" also paints a vivid tale in its first person account of three reckless kids running moonshine through America's heartland. He's equally emotive in "Memphis," fellow folkie Eberhardt's remorseful rumina-



tion from a traveling salesman who realizes too late he ought not have chosen the road over romance.

Kaplansky takes the lead on "By Way Of Sorrow" and "Speaking With The Angel," two of Cry Cry Cry's more obvious weepers, as well as "Down By The Water," musically, the album's most upbeat effort. Her duets with Williams on the bare-bones ballad, "I Know What Kind of Love This Is" and the pretty, percolating "The Kid" reflects the supergroup tag, displaying the same sense of impeccable, in-synch harmony that made Crosby, Stills and Nash's debut so distinctive when it was unveiled. Anyone who questions that comparison need only listen to the shimmering a capella of "Northern Cross" or the gospel-like vocals of "Lord, I Have Made You A Place." Pure harmony doesn't get any better than this.

It's not known whether this talented trio will reunite for a follow-up. According to Williams' liner notes, these 12 songs represent only half of those originally tapped for inclusion on this album. The hope of hearing them render the remainder represents a tantalizing proposition. For the moment though, Williams, Kaplansky and Shindell have created one of the best works of their collective careers. Cry Cry Cry just might make you smile, smile, smile.

— Lee Zimmerman

GOLDEN SMOG Weird Tales Rykodisc (RCD 10446)

With three albums under their collective belt, Golden Smog has become much more than the mere side project it started out to be. In fact, Weird Tales has the golden boys sounding more and more like a serious ensemble — and a seasoned one at that. True, the laid-back, ragged-around-the-edges approach still prevails. Yet the fact that they manage to keep the proceedings so loose and limber on the one hand, and so clearly in synch on the other, offers ample evidence of the cohesion and compatibility that's at the core of their collaborations. Just when they seem as if they may wander a bit too close to the fringe, a lilting harmony or subtle hook binds things all together.

Half the satisfaction of listening comes from the sense that nobody's taking themselves all that seriously. However, that's not to say they don't apply themselves. On the contrary, Weird Tales is, by and large, a most alluring, appealing and — dare we say focused effort. After all, look at the talent involved — Gary Louris and Marc Perlman of The Jayhawks, Jeff Tweedy of Wilco, Dan Murphy of Soul Asylum, Kraig Johnson of Run Westy Run and new recruit Jody Stephens of the legendary Big Star. In fact, Stephens' pedigree only adds further weight to the band's credence as a group that's real and relevant.

At the risk of evoking an age-old cliche, Golden Smog is a supergroup in every sense. What's surprising is that its members can contribute such terrific material without risking the resentment of those they left behind at their day jobs. Even if the individual musicians chose to remain anonymous - which they half-heartedly attempted the last time around, due to contractual reasons - the appeal would still be obvious. There's a subtle melodic grace to gently cascading rockers such as "To Call My Own" (love those little "dit dit dit" backup vocals), "I Can't Keep From Talking" and "Reflections On Me," unassuming efforts that are utterly engaging from the first listen on. Slower songs, such as "Looking Forward To Seeing You," "If I Only Had A Car," and "Jennifer Save Me," reveal laid-back harmonies and easy, breezy melodies that reference The Jayhawks and Wilco in all the obvious ways. Factor in some lilting acoustic ballads -"Making Waves," "Jane" and "Please Tell My Brother" - and the album's shimmering, soothing sensibility becomes all the more apparent.

On the other hand, that easygoing attitude might be mistaken for complacency were it not for an occasional departure here and there. "Keys" provides a funky departure that shifts its sights southward to tropical Miami and the Florida Keys. "All The Same To Me" is wrapped in an unusually ornate or arrangement that incorporates sleig and violins. "White Shell Road" co darker, more despondent tone that of dramatically from the sunny scenar dot the rest of the record. However, the striking song of all may well be "Un Came Along," a country-tinged rock shows the musicians' more than of allegiance to Gram Parsons, The By The Flying Burrito Brothers.

Having evolved from a one-off band to a full-function, ongoing en Golden Smog could end up dem more and more of its members' til talents. Hopefully, Tweedy, Louris, F and the others can continue to keep u double duties, allowing Golden S shower its fans with a veritable we riches.

— Lee Zimi

LONE JUSTICE This World Is Not My Home Geffen (GEFD-25304)

Lone Justice was one of those bar came out of the Amer-indie boom early '80s that had a chance for a c and engaging career had it not gotten under its own hype. But once the came knocking and the publicity m was set on stun, Lone Justice never chance.

A capable, if not totally hype-v debut album made little impact. By the of its follow-up, only singer Maria and guitarist Ryan Hedgecock remained the original group, and the resulting was an overblown, overproduced s AOR mechanics that made you would the big deal was in the first place.

This World Is Not My Home — a anthology of the band that's filled with ously unreleased demos, outtakes a tracks — tries to fill you in. Inanely la cow-punk band upon its arrival on t club scene, Lone Justice was, in fact Americana combo in the neo-garage tr of co-city dwellers X who just happe have a mean twang in them. In its o incarnation, found here on a series of from 1983. Lone Justice combined el of country (they shuffled and stru appropriately) with a punk fervor. time the band got around to record self-titled debut album a year later, was produced by Jimmy Iovine with that was a bit out of place with the homestyle grit, Lone Justice had evolv a mainstream radio band with flashes beneath the luster.

Three outtakes from those session up on *Home*; the best of them is a r take on Bob Dylan's "Go Away Littl with Dylan himself and Ron Wo guitars. Among the live tracks include a cover of "Sweet Jane" with Bono s the mike is of any real interest (and bad that a concert version of "Sweet. Baby" was chosen for inclusion over superior studio version).

The songs that tried to make Lone legends, culled from the two albur both vigorous and faltering. With the them, the Saturday-night barn burner To Be Wicked" and the Sunday-me redemption seeker "Shelter," you can hear what all that commotion was abou — Michael C

February 26, 1999

GOLDMINE #485 149



Identification & Price Guide ios values for fac vehicles, ray guns, rob rocket ships, momerabilia and collectibles, books and tinus from the 1930s-1990 NEW Stuart W. Wells III than blazing new ones, you have to at least admire the sense of enthusiasm she brings to this material. It's the one constant here. - Tierney Smith

LONE JUSTICE This World Is Not My Home Geffen (GEED-25304)

Lone Justice was one of those bands that came out of the Amer-indie boom of the early '80s that had a chance for a durable and engaging career had it not gotten buried under its own hype. Eut once the majors came knocking and the publicity machine was set on stun, Lone justice never stood a chance

A capable, if not totally hype-worthy, debut album made little impact. By the time of its follow-up, only singer Maria McKee and guitarist Ryan Hedgecock remained from the original group, and the resulting record was an overblown, overproduced slice of AOR mechanics that made you wonder what the big deal was in the first place.

This World Is Not My Home - a belated anthology of the band that's filled with previously unreleased demos, outtakes and live tracks — tries to fill you in. Inanely labeled a cow-punk band upon its arrival on the L.A. club scene, Lone Justice was, in fact, a fine Americana combo in the neo-garage tradition of co-city dwellers X who just happened to have a mean twang in them. In its original incarnation, found here on a series of demosfrom 1983, Lone Justice combined elements of country (they shuffled and strummed appropriately) with a punk fervor. By the time the band got around to recording its self-titled debut album a year later, which



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Three outtakes from those sessions show up on Home; the best of them is a raucous take on Bob Dylan's "Go Away Little Boy" with Dylan himself and Ron Wood on guitars. Among the live tracks included, only a cover of "Sweet Jane" with Bono sharing the mike is of any real interest (and it's too bad that a concert version of "Sweet, Sweet Baby" was chosen for inclusion over the far superior studio version).

The songs that tried to make Lone Justice legends, culled from the two albums, are both vigorous and faltering. With the best of them, the Saturday-night barn burner "Ways To Be Wicked" and the Sunday-morning redemption seeker "Shelter," vou can almost hear what all that commotion was about

-- Michael Galhucci

Science Fiction Collectibles Identification & Price Guide

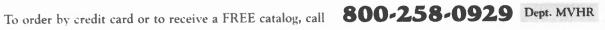
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February 26, 1999

Reissues

KISS Lick It Up Mercury (314 558 858-2)

Animalize Mercury (314 558 859-2)

Asylum Mercury (314 558 860-2)

Crazy Nights Mercury (314 558 861-2)

If there were to come a box set chronicling the highlights of the years after Kiss shed its trademark makeup, a good working title for it might be Kiss: The Generic Metal Hair Band Years. In the band's 25-plus year time line, the period of its unmasking certainly stands as one of its most turbulent, marked as it was by regular changes in the group's lineup, a move to a new record label and festering tensions between band members as the group struggled to establish an identity as effective as the discarded theatrical one that had served it well for a decade to that point. As box sets go, it would be thin on tracks prone to evoking much in the way of nostalgia, and it is perhaps for that reason that the band has chosen to rerelease the albums of that time in their original forms, offering them as remasters with the added bonus of new contextual liner notes

As occasions for such a revisiting of past material go, the iron is now as hot for Kiss as it is likely to get. There was plenty of buzz for the reunited original lineup's recent Psycho Circus LP and the world tour that accompanied it saw a flurry of publicity highlighted by the nationally televised tour kickoff show on Halloween in Los Angeles. That the band might want to react to such an influx of good will by pushing some of its past is understandable, and considering that the greatest hits of its early years have been fairly well strip-mined over the course of several greatest hits collections, it seems reasonable that the group might want to revisit the oft-overlooked albums that were its first for the Mercury label. Still, even with new coats of paint and some fresh editorial dogs running alongside them, the albums now offered as classics should find drawing new interest quite a chore, considering that they were not all that well-received even on their first trips through.

Kiss severed its relationship with longtime label Casablanca (and longtime manager Bill Aucoin) at roughly the same time that it decided to dispense with its makeup, so 1983's Lick It Up marked a fresh start for the band on many fronts. Anchored by group founders Gene Simmons and Paul Stanley, Lick It Up also featured Eric Carr, who had replaced original Kiss drummer Peter Criss in 1980 and would eventually serve a longer term in the band than Criss did on his first go-round. Also new was guitarist Vinnie Vincent, who had stepped in for Ace Frehley in time for 1982's Creatures Of The Night. None of the albums released after the band had started to lose original members fared very well on the charts, in part because attempts to get new members in on the costume gimmick were just not working. The new look was an obvious attempt to give the group new credibility and new juice, and what was surprising was that it did.

Lick It Up went gold, climbed as high as #24 on the album charts, and gave fans a new brand of Kiss to sample. While Simmons and Stanley had always been the primary forces behind the group's material, for Lick It Up Vincent was vested enough in the band's direction that he had a part in writing all but two of the album's songs. The themes the band covered still ran heavily toward pleasures of the flesh, but Vincent's aggressive and showy guitar work gave the group new life on songs like "A Million To One." As a rebirth it was a success, as the title single climbed to #66 on the pop chart and encouraged new optimism about a band, which had to that point, looked to be fading badly.

That optimism took a hit in 1984 when the group and Vincent parted ways. He was promptly replaced by Mark St. John for the band's album of that year, Animalize. While that album went platinum at #19 and delivered a solid hit in "Heaven's On Fire." it showed the strains of the tumultuous process by which it was produced. While drawing a line between the Kiss "costume" albums and the ones that came afterward is fairly easy, that the masks were never present in the studio, were never anything but tacked-on packaging, indicates that there was a change in the band's philosophy when it changed its look. A big part of that change was actually in the approach of Simmons, who had put Kiss on a back burner as he pursued an acting career.

Animalize showed how the band had drifted as Stanley sought to provide singular leadership in Simmons' absence. As an album it owed less to the sorts of mammoth anthems on which Kiss built its franchise than to the sorts of speed metal lite which were the rage of the day. "Get All You Can Take" was exactly that sort of song, and St. John filled it and tunes like "Lonely Is The Hunter" and "I've Had Enough (Into The Fire)" with flashy riffs that belied the group's traditional thumpers. Stanley's trademark howling vocals applied the Kiss stamp to the proceedings, but the group had clearly tailored its material to a perceived change in the taste of its audience.

When St. John began suffering from a disorder called Reiter's Syndrome that eliminated his ability to play guitar, Bruce Kulick was brought in as the group's fourth lead guitarist, a role he retained for 1985's *Asylum*. The addition served as a return to old form for the band, as his displays of proficiency were more akin to Frehley's roaring licks than the intricate bursts of Vincent and St. John. The wailing chorus of "Who Wants To Be Lonely" was reminiscent of many past triumphs, though touches such as the electronic drums in "Any Way You Slice It" served to remind that it was no longer yesterday. Still, *Asylum* climbed as high as #20 and



2 PAC

Greatest Hits

Interscope 90301



Gene Simmons of KISS

generated one genuine hit, "Tears Are Falling," out of its three singles.

The Kiss lineup remained intact for its fourth Mercury release, 1987's Crazy Nights. With Simmons once again entrenched in the band's direction after his distraction with acting had passed, Kiss was again one big, happy, over-sexed family. Crazy Nights was loaded with parcels of thunderous bravado such as "I'll Fight Hell To Hold You" and voracious lust like that of "Bang Bang You." The production of the album was slicker than that of its predecessor, and Kulick was let loose a bit more on tunes such as "No, No, No" than he had been previously for a set that managed to reach #18. Its primary seller was its single "Crazy, Crazy Nights," which proved the band still capable of building a lighter-waving, fist-pumping energizer.

In reassembling its original troupe and redonning its face paint and leather, Kiss has as much as acknowledged that its past in which people are interested precedes its attempts to escape those trappings. The albums of its middle period certainly have a place in the hearts of fans who never left the fold, but the fact remains that each of the re-offered albums contains only a track or two of any note to non-initiates. Robert Conte's new liner notes are short but provide some interest. However, considering that none of the songs about which he writes are likely to have curiosity about them drummed up via their inclusion on forthcoming Kiss tour show lists, the chances that anyone will read his words who did not already know as gospel all that they have to say are slim indeed.

When the world lost Tupac Shakur, it lost

one of the true artists of rap music. Shakur's

rap was never superficial, nor was it ever just

meaningless anger directed at his oppressors.

If there was anger, there was a real reason

behind it. During his short lifetime, Shakur

created a body of music that will forever live

as a legacy in the hip-hop world. Choice

tracks include "Changes," built around Bruce

Hornsby's "That's Just The Way It Is," and

"Dear Mama," an honest look at the full-time

job of a mother trying to raise children as a

— Thomas Kintner

Near the Beginning Sundazed (SC 6144)

Sundazed (SC 6143)

VANILLA FUDGE

The Beat Goes On

Renaissance

Sundazed (SC 6142)

Rock & Roll Sundazed (SC 6145)

Vanilla Fudge is usually remembered fu hitting the Top 10 in 1968 with a cover "You Keep Me Hanging On," one of sever extended remakes of rock and soul tun found on the band's self-titled debut albur That's all true, but it doesn't tell the who story of an explosive live act that pioneere heavy rock and released three more exceller albums during its brief existence.

single parent with limited resources. Wh

Shakur often resorts to colorful langua

(this album was released in both the cle

and regular versions) in order to paint picture of street life, his no-holds-barr

adjectives only serve to bravely build up the art form with sometimes misdirect

energy, like a splotch of red paint across t

Still, if a full cultural understanding is

be formulated, we must do more than sit at

observe from the outside. We must di

headfirst into the music and take it from t

inside out. Then and only then will t

punkers, the ghetto blasters, the classic

enthusiasts and the country music fans cea

thinking that theirs is the only importa

music in the world. Then we can look ba

and see the good in Martin Luther King, Jol

E Kennedy, Jesse Jackson and Richard Nixe

equally. Yes, I said Richard Nixon. That's ju

— Michael B. Smi

the way it is. Somethings still can change.

face of the Mona Lisa.

The first album never went out of print but Sundazed has returned *The Beat Goes O Renaissance*, *Near The Beginning*, and *Rock Roll* to the domestic racks after nearly a 30 year absence.

Originally intended as the second albur Renaissance (1968) saw Vanilla Fudg moving from the cover-dominated debut to predominately original album. The results a no less successful, with guitarist Vinn fartell's "Thoughts" (laden with ghostly igh-harmony vocals), drummer Carmine ppice's "Faceless People" and organist Mark tein's "That's What Makes A Man" among he standouts. As if to retain their reputation or rearrangement, the Fudge also recorded a reepy eight-minute version of Donovan's Season Of The Witch" (with Shadow's houlish poetry reading in the middle) that erves as the album's centerpiece. "Paradise" nd "The Spell That Comes After" are sychedelic noodling, but Sundazed has hrown on "All In Your Mind," "Look Of ove," and "Where Is My Mind" (all of which lso appeared on Rhino's Psychedelic Sundae ompilation from 1993) to make up for hem.

Near The Beginning, on the other hand, is one of the decade's finest albums. On this .969 opus, the band is truly kicking on all our cylinders. Appice and bassist Tim Bogert ay down an absolutely pulverizing rhythm roove on "Shotgun" as Martell cuts loose with frenzied wah-wah fretwork; Stein's liltng vocals and soulful organ set the mood on killer (and unlikely) cover of Lee Hazlewood's "Some Velvet Morning." Appice's 'Where Is Happiness" revisits the eerie noods of the Renaissance with mastery. Of course, there's also the legendary "Break Song," a 23-minute monolith that takes pombast and smash-it-up histrionics to orgasmic extremes. Bonus tracks on this reissue are a previously unreleased long version of "Good Good Livin'," a non-LP single side called "People," and the neutered single edit of "Shotgun."

The band probably couldn't have topped its fourth effort, but *Rock & Roll* (1969) isn't a bad followup — especially considering the

tensions that were hastily moving the Fudge toward a breakup shortly thereafter. The band gets even heavier on "Need Love" and "Street Walking Woman" (dig Martell's fuzz and macho vocals), while Stein's "Lord In The Country" evokes angelic iridescence with its gospel overtones. Still, the album was recorded piecemeal by a unit that was more like factions - which is probably why the overall sound is sometimes flat. Don't let that discourage you, however, because Sundazed also included an awesome, previously unissued studio rendition of "Break Song" that's considerably different (but no less lengthy) than the live version on Near The Beginning.

Incidentally, Sundazed also reissued Vanilla Fudge's second album, *The Beat Goes On*, an inane attempt to summarize the history of music on a conceptual rock album. I'll let someone else talk you into this one and just say that a cool non-LP single side called "Come By Day, Come By Night" and a previously unreleased version of The Beatles' "You Can't Do That" appear as bonus tracks.

Despite what Vanilla Fudge accomplished in just over two years of recording, snooty rock critics have always preached at other altars and excommunicated this band. These guys, however, do not need any credence from Bruce Springsteen worshippers to prove their worth. Fact: Jeff Beck wanted to record with them (and later did in Beck, Bogert and Appice). Fact: Deep Purple, among others, cited them as a major influence ("They were our heroes," said organist Jon Lord). Fact: The Beatles were impressed by Vanilla Fudge's covers of "Eleanor Rigby" and "Ticket To Ride." That would appear to be a pretty impressive résumé — one that you can

rediscover on three of these four Sundazed reissues. (P.O. Box 85, Coxsackie, NY 12051) — Doug Sheppard

KIP HANRAHAN Vertical's Currency American Clave/Justin Time (1010)

Days And Nights Of Blue Luck Inverted American Clave/Justin Time (1012)

Kip Hanrahan is one of those shadowy figures who, like Miles Davis and Clint Eastwood, grab your attention through how little they have to say for themselves. This composer/arranger/percussionist is far more the hermit than most, taking on a nearly J.D. Salinger status in jazz. Vertical's Currency's cover depicts not Hanrahan, but bassist Jack Bruce, while Days And Nights Of Blue Luck Inverted offers a cover shot of the artist so dim that if it was a mug shot he'd slide out of any criminal accusation. When this writer saw him and his band at the North Sea Jazz Festival, Hanrahan played and said nothing, merely walking from Bruce to pianist Amina Claudia Myers and the rest, whispering directions in their ears in mid-song.

Though he's recorded for more than 15 years (both of these early albums were first released on Sting's short-lived Pangaea label), nearly no interviews with him have appeared in the jazz magazines. Yet his bands are comprised of some serious players: these two reissues, recorded in 1985 and 1987 respectively, feature Arto Lindsay, David Murray, Lew Soloff, John Stubblefield, Steve Swallow, Jerry Gonzalez, Charles Neville, George Adams, Golden Palamino's Anton Fier and at least a dozen notable musicians familiar to

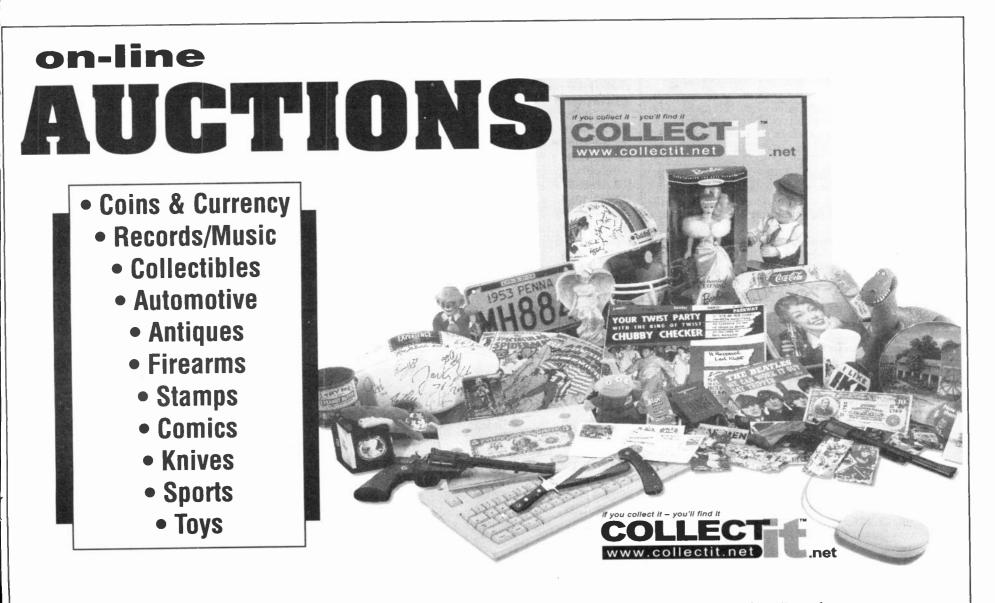


Cuban music fans.

Vertical's Currency (the title refers to Hanrahan's attempts to make deals with God) shoves Bruce into the leader role, where he sings an exceptional series of sultry Hanrahan compositions that bounce between Cuban salsa and Brazilian bossa nova. The tension in Bruce's voice, once personified by what he yelped in "White Room," is no less passionate in singing these subtle Latin songs. Cream fans who feel that Bruce's solo albums were a bit anticlimactic should snag this ultra-moody outing. And anyone appreciative of Arto Lindsay's Brazil-heavy albums will also find this a fitting update of the New York/Rio connection.

The heavily percussive Days And Nights Of Blue Luck Inverted is less specific with its world music references, but, as with Vertical's Currency, the center lies in the ultra-urban,

(Please see Reissues page 163)



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 Phymouth Rc., SH: 10am-3pm, A: \$3. E's Music Collector Store, Elmar Paeva, Jr., 507 W. 11 Mile Rd., Madison His., MI 48071. PH: 248-546-4527.
 b 13 NJ, Wayne, 2nd Sat. Record & CD Collectors Show, Firemens Convention Center, Parish Dr. (N. cf Rt. 46 & Rt. 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 Iree. F. Faik, PO Box 643, Clifton, NJ 07012 PH: 973-773-6067.
 b 13 FIL AND, Helsiphi, Decord & CD T.

- 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, 1: 100, A: \$5., under 12 free, F, Falk, PO Box 643, Clifton, NJ 07012 PH: 973-773-6067.
 b) 13 FINLAND, Helsinki. Record & CD Fair, Restaurant Vanha Mannerheiminite. 3 Helsinki 10 Finland, SH: 10am-4pm, Finlandia Record Show, Tuure, PH: 358 50 3382595 or FAX: 358 9 6851318.
 b) 14 CA, Emeryville, Rockin 'N Rollin Show Holiday Inn. 1800 Powell St., SH: 8:30am-2:30pm, F: 350., A: \$3. Charlene White, PH: 408-263-5127.
 b) 14 GA, Atlanta, Record & CD Show, Howard Johnson, I-75 North at Howell Mill Rd. (Exit 104), SH: 10am-4pm, F: \$60., A: \$2. Victor Ray or Keith Alverson, PH: 770-946-9032 or 463-2727.
 b) 14 MA, Boston, Original New England Record & Compact Disc Expo, Radisson Hotel. 200 Stuart St. (formerly Howard Johnson's 57 Park Plaza Hotel), SH: 10am-5pm, T: 100, A: \$4. Randolph Music Center, 900 N. Main St., Randolph, MA 02368. PH: 781-986-438.
 b) 14 PA, Lancaster, Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., (rear), 1 mi, S. of US Rt. 30. SH: 9am-3pm, A: free. Keystone Record Collectors. George Adams, PO Box 1516, Lancaster, PA 17608. PH: 717-898-1246.
 c) 20-21 CA, San Mateo, S.F. Bay Area Music Collectors' Expo, Expo (Expo, S. Delaware St., SH: Sat. 11am-7pm, Sun. 11am-4pm, T: 8', F: S125, A: \$5., \$4. seniors & children, PH: 707-942-5079.
 c) 20 MI, Saginaw, Record & CD Expo, Tsd's Banquet Hall. 5660 Bay Rd., SH: 10am-4pm, A: \$3. E's Music Collectors

- Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217, PH: 317-882-3378. Feb 21 OH, Toledo, Glass City Record, Tape & CD Show, Knights of Columbus Hall. 4256 Secor Rd., SH: 10am-4pm, F: \$25, A: \$2. Stephen or Becky, PH: 419-874-1725. Feb 27 MI, Ann Arbor. Monster Record & CD Show, Clarion Inn. 2900 Jackson Rd., Exit 172 off 1-94, SH: 10am-4pm, T: 52-8', F: \$45, A: \$3, under 10 free. Rod Branham, PH: 734-475-1006. Feb 27 PA, Erie. Rock & Roll Expo, Avalon Hotel, T: 6', F: \$50, in advance, \$60, thereafter, A: \$4. Pat McArdle, PH: 412-371-4767. Feb 28 CA, Los Altos Hills. KFJC Record Convention. Exothill

- 734-475-1006.
 79b 27 PA, Erie. Rock & Roll Expo, Avalon Hotel. T: 6', F: \$50. in advance, \$60. thereafter, A: \$4. Pat McArdle, PH: 412-371-4767.
 Feb 28 CA, Los Altos Hills. KFJC Record Convention, Foothill College Campus Ctr. 12345 E1 Monte Rd. (off 280). SH: 9am-4pm, T: 60, F: \$40. aisle, \$45. wall, A: \$2. PH: 650-949-7260 into or Tommy. PH: 650-368-2814 reserve.
 Feb 28 CA, Buena Park. Greater Orange County Monthly Record Show, Sequoia Club. 7530 Orangetinorpe Ave., SH: 10am-4pm, T: 135-87, F: \$50. for 1, \$95. for 2, A: \$3. Steve Brunner, PH: 626-963-9717.
 Feb 28 CT, Danbury. Record & CD Convention, Holiday Inn. 80 Newtown Rd. (just S. of 1-84, Exit 8), SH: 10am-4pm, T: 50-6', F: \$60. A: Iree. John Godlewski, PO Box 42, Harrington Park, NJ 07640, PH: 973-746-7775.
 Feb 28 FL, FL Lauderdale. Record & CD Show, Red Carpet Airport Inn. 2440. State Rd. 84 (just W. of 1-95), SH: 10am-4pm, F: \$40., A: \$2. John Miller, PH: 954-926-4545.
 Feb 28 IN, Indianapolis. Music Collectors' Convention, Ouality Inn-East. 3525 N. Shadeland, SH: 10am-4pm, F: \$35. if paid one week in advance, F: \$40. thereafter, A: \$2. with coupon, \$2.50 without, under 12 Iree with adult. Alpha Records & Music, Geraki Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
 Feb 28 NY, Syracuse. WACX CD & Record Fair, Ramada Inn. Buckley Rd. (Exil 25, I-81 or Exil 36 NYS Thruway), SH: 10am-5pm, T: 70, F: \$55. Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
 Feb 28 OW, Westlake. Cleveland Rock & Roll Expo, Holiday Inn. T: 6', F: \$50. in advance, \$60. thereafter, A: \$4. Pat McArdle, PH: 412-371-4767.
 Feb 28 OK, Tulsa. Music Expo CD & Record Convention, American Legion Post #1. 1120 E. tht SL., SH: 10am-4pm, T: 6', F: \$55. Jack Shutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-648-4997 or FAX: 607-648-9626.
 Feb 28 ON, Vancouver, Music Collectibles Show, Croatian Cultural Centre. North Hall, 3250 Commercia
- 604-987-2910. Feb 28 SPAIN, Girona. 7th Annual Record Fair. Jordi Tarda FAX: 011-34-93-796-16-60.

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45 RECORD EXPO

SATURDAY FEB 20. '99. 10 AM - 4 PM

The "Inn", 440 W 57th St. (btwn 9th & 10th Aves). New York City, NY

45's & EP's ONLY!!!

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Saturday, 11-7 • Sunday, 11-4

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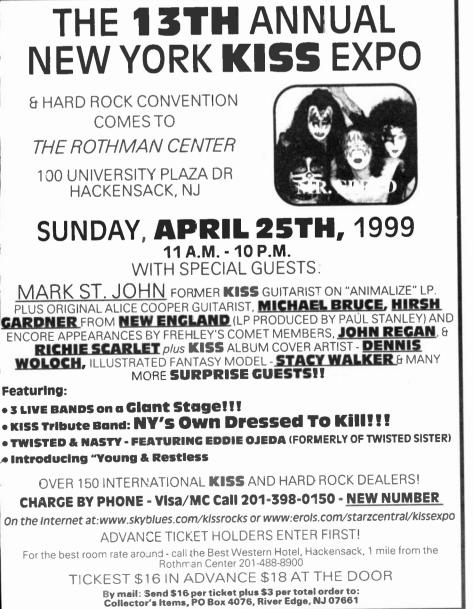
8 AM Adm: \$25

ADM: \$6 (1 @ \$5 w/ad)





412-331-5021



- Store, Elmar Paeva Jr., 507 W. 11 Mile Rd., Madison Hts., Mi 48071. PH 248-546-4527.
 Feb 20 NY, New York City. Record & CD Collectors Expo. Holi-day Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH. 10am-4pm, T: 100, A: \$6, under 12 free, F. Falk, PO Box 643, Cilton, NJ 07012. PH: 973-773-6067.
 Feb 20 NY, New York City, 45 Collectors Expo. The Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 72, A: \$6, under 12 free, F. Falk, PO Box 643, Cilton, NJ 07012. PH: 973-773-6067.
 Feb 20 NETHERLANDS, Amsterdam. Record Convention, Post-bus 2130, 1620 EC Hoorn, The Netherlands. PH: 0229-213891 or FAX: 0229-235738.
 Feb 21 CT, East Hartford. Record Convention, Post-bus 2130, 1620 EC Hoorn, The Netherlands. PH: 0229-213891 or FAX: 0229-235738.
 Feb 21 CT, East Hartford. Record Convention, Post-bus 2130, 1620 Clement Rd. (84 E. or W, Exit 58, 91 N. Exit 29 to Exit 91). SH: 10am-4pm, T: 100-6', F: \$45, A: \$4. Greater Promos., Ken & Alanna Sultar, PO Box 896. South Windsor, CT 65074. PH: 860-644-8044.
 Feb 21 MD, Arbutus, Music Collectors' Record & CD Show, Fire Hall. 5200 Southwestern Bvd., SH: 10am-4pm, T: 120-5', F: \$30, A: tree, Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
 Feb 21 MJ, Royal Oak. Record & CD Expo, Elk's Hall. I-75 & 11 Mile Rd. (Southbound I-75 Service Dr.), SH: 10am-4pm, A: \$3. E: Music Collector Store, Eimar Paeva, Jr, 507 W. 11 Mile Rd. Madison Hts., MI 48071, PH: 248-546-4527.
 Feb 21 NY, Poughkeepse. Record & CD Convention, Sheraton Inn. 40 Civic Center Plaza off Market St., SH: 10am-4pm, A: \$3. E: Music Collector Store, Eimar Paeva, Jr, 507 W. 11 Mile Rd. Madison Hts., MI 48071, PH: 248-546-4527.
 Feb 21 NY, New York Cty. Super Soul, Record & CD Convention, Marc 11, 50-6' & 8', F: \$50-\$65, A: \$4, John Godlewski, PO Box 42, Harrington Park, NJ 07640. PH: 973-746-7775.
 Feb 21 NY, New York Cty. Super Soul, Record & CD Convention, 10,
- Mar 6-7 FL, Clearwater, Record & CD Show, Bay Area Outlet Mall. US 19 & Roosevelt Blvd. (SR 686), SH: Sat. 10am-9pm, Sun. 12noon-6pm, T: 85-8', F: \$75. two weeks prior to show, 800. thereafter, A: free. Record Collectors Assoc., Inc., PH: 904-454-0530 or 352-373-4912 vendors into.
 Mar 6 IL, Hillside, Record Convention, Holiday Inn. 4400 Frontage Rd. (I-290 & Wolf Rd.), SH: 9am-4pm, T: 95, F: \$45, aisle, \$50, wall, A: \$3. ARC Promotions, PH: 765-646-5306 or FAX: 765-378-7706.
 Mar 6 KY, Louisville. Record, CD & Poster Show, Ramada Inn Plaza. 1921 Bishop Ln. [Exit 15 off Watterson Expwy], SH: 10am-4pm, T: 6' & 12', F: \$35.\$55. A: \$2., 12 & under tree. Steven Wolf, 1646 W. 950 N., Fortville, IN 46040. PH: 317-485-5314.
 Mar 6 MD, Battimore, Greater Baltimore Collectors Mart Martinet Distances and the place of the statement of the
 - 317-485-5314.
 Mar 6 MD, Baltimore. Greater Baltimore Collectors Mart XXVIII, Pikesville Armory. 610 Reisterstown Rd. (I-695, Exil 20), SH: 10am-5pm, T: 200, F: \$40., A: \$4, Annapolis Marketing Inc., PO Box 454, Arnold, MD 21012, PH: 410-757-6182.
 Mar 7 IN, Indianapolis. Record, CD & Poster Show, Holiday Inn SE. 5120 Victory Dr. (Exil 52 off I-465), SH: 10am-4pm, T: 6' & 12', F: \$35.\$55., A: \$2., 12 & under free. Steven Wolf.

including the Collector Car Sale in an adjacent bldg. at the Expo Ctr.

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Greater New Jersey PARKER

COLLECTORS

EXPO

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- **154** OCDMINE #485
 Mer 19 OK, Oklahoma City, Record Convention, Ramada Im. 3535 NW 39th St., SH: 4pm 10pm, T. 35-6', F: \$50, A: \$3, under 12 free. Southwest Music Promos. Bob Richerson, PH: 713-515-3939.
 Mer 20 AZ, Phoenix, Record Show, First Baptist Church. 7000 K. Central Ace. (corner of Central & Giendale), SH: 9am 5pm, T: 70-8', F: \$50, A: \$3, Steve Thomas, 2415 W. Greenway Rd. #2, Phoenix, A2 85023, PH: 602-375-8800.
 Mar 20 FL, Coral Ridge, Music Expo, Coral Ridge Mall. Oakland Park Blvd. & US 1 (Federal Hwy), SH: 9am-5pm, A: free Skip or Janet, PH: 954-946-139.
 Mer 20 FL, Coral Ridge, Music Expo, Coral Ridge Mall. Oakland Park Blvd. & US 1 (Federal Hwy), SH: 9am-5pm, A: fnee Skip or Janet, PH: 954-946-139.
 Mer 20 HL, Livonia. Record & CD Expo, Elks Hall. 31117 Plymouth Rd. (1 blk. E of Merriman Rd.), SH: 10am-3pm, A: Si S' Music Collector Store. Elmar Paeva, Jr. 507 W. 11 Mile Rd., Madison Hts., MI 48071, PH: 248-546-4527.
 Mer 20 MI, Taverse City, Northern Michigan Record & CD Show, Holiday Inn. 615 E. Front St., SH: 10am-5pm, T: 6', F: \$20, A: free. Mike Chimmer, PH: 517-733-8854.
 Mer 20 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th SL, btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$5. under 12 free. Falk, PO Box 643, Cifton, NJ 07012, PH: 973-773-605.
 Mer 20 OK, Tulsa. Record Convention, Econo Lodge, 11620 Exstender 12 free. Southwest Music Promos. Bob Richerson, Pt: 713-515-339.
 Mer 20 CK, Tulsa. Record Collectors' Convention, Day's Inn-Airbor, H: 610-530-7606.
 Mer 20 RF, Alentown, 4th Annual 4578 RPM Record Convention, Seith 104, Hille Misc Collectors' Convention, Seith 104, Physel 304, Mathemater, P: 540, Hille 25, SH: 10am-4pm, T: 355, SH: 10am-4pm, SH: 104-81, SH: 105-81, SH: 104-

- 307 W. 11 Mile Rd., Madison His., Mi 480/1, PH: 248-546-4527.
 Mar 21 OH, Fairview Park. Cleveland Record & CD Convention, American Legion Hall. 22001 Brookpark Rd., SH: 10am-5pm, T: 6' & 8', F: \$30.\$35., A: \$2.50. Ted Szlag, PH: 440-884-4125.
- Spiri, 1. o & 6, F. SJU. SSD., A. SZ.30, IEU SZIAG, FR. 440-884-4125.
 Mar 21 PA, Allentown, Spring '99 Lehigh Valley Music Expo, Merchants Square. 12th & Vultee Sts., SH: 10am-4pm, T: 8, F: \$55. before Mar 15, \$65. thereafter, A: \$3. Surround Sound Prods., 801 N. Broad St., Wescosville, PA 18106. PH: 610-530-7606 or 797-7743 day of show.
 Mar 21 TX, Dallas. Record Convention, Sheraton, 1241 W. Mockingbird Lin, SH: 10am-5pm, T: 60-6', F: \$50, A: \$3., under 12 free. Southwest Music Promos., Bob Richerson, PH: 713-515-3939.
 Mar 21 WA, Seattle. Record & CD Show, Seattle Ctr.

- Snoqualmie Room. SH: 10am-5pm, F: \$40., A: \$3. John, PH: 425-228-3537. Mar 21 ENGLAND, London. Beatles Day, Bonnington Hotel. Southampton Row, SH: 10am-4pm. PH: 01708 377173 or
- Southampton How, ST: IVanterphil, Fr. 61765 Critic Books & Sports Cards 01902 682008. r 27-28 NC, Hickory, Records, Comic Books & Sports Cards Show, Valley Hills Matt, Hwy, 70, SH: Sat. 10am-9pm, Sun, 1pm-6pm, T: 65-6' & 8', F: \$65. \$80, A: free, Mike Dentino, 820 15th Ave. Cir. SE, Hickory, NC 28602. PH: 828-328-1010
- 1029. Mar 27-28 TX, Austin. Spring Record Convention, Palmer Audi-torium. S. 1st & Riverside Dr., SH: 10am-6pm, A: \$3. Doug Hanners, PO Box 90806, Austin, TX 78709. PH: 512-288-7098

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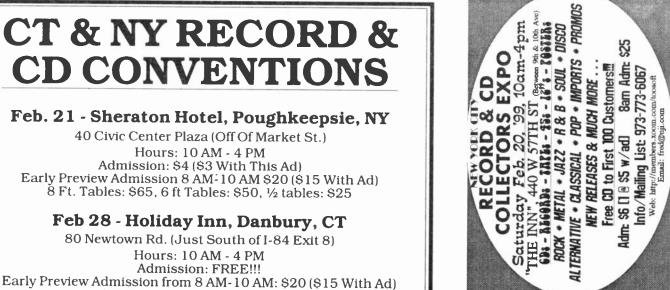
- APRIL Apr 3 FL, Tampa. Record & CD Show, Holiday Inn Express. 4732 N. Dale Mabry Hwy. (5 N. of Stadium), SH: 10am-4pm, F: \$50, A: \$3. Richard Rounds, PO Box 2716, Pinel-las Park, FL 33760, PH: 813-949-0239 of 545-8067. Apr 3 IL, Hillside. Record Convention, Holiday Inn. 4400 Frontage Rd. (I-290 & Wolf Rd.), SH: 9am-4pm, T: 95, F: \$45. aisle, \$50, wall, A: \$3. ARC Promotions, PH: 765-646-5305 or FAX: 765-378-7706. Apr 3 MN, Minneapolis. Record Show, VFW. 2916 Lyndale Ave. S. Off Lake & Lyndale, F: \$35. A: \$2. Hymies Vintage, Jm Peterson, 3318 E. Lake St., Minneapolis, MN 55406, PH: 612-729-8890.
- Peterson, 3318 E. Lake St., Miniheapoirs, m. Control 612-729-8890.
 Apr 3 OH, Dayton. Music Collectors' Convention, Hara Arena. 1001 Shiloh Springs Rd., SH: 10am-4pm, F: \$35. if paid one week in advance, F: \$40. thereafter, A: \$2.50, under 12 free with adult. Alpha Records & Music. Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
 Apr 10 NJ, Wayne. 2nd Sat. Record & CD Collectors Show, Firemen's Convention Center. Parish Dr. (N. of Rt. 46 & Rt.

- 80) at Rt. 23 & Rt. 202S, SH: 10am-4pm, T: 100, A: \$5., under 12 free. F. Falk, PO Box 643, Clifton, NJ 07012. PH: 973-773-6067.
 Apr 10 0H, Akron. Rock & Roll Expo, Cuyahoga Falls Sheraton Suites. T: 6', F: \$50, in advance, \$60. thereafter, A: \$4. Pat McArdle, PH: 412-371-4767.
 Apr 11 CO, Denver. Record Collectors Spring Expo 99, Holiday Inn Northglenn. I-25 & 120th, SH: 10am-4pm, F: \$45., A: \$2. Big K Productions, PH: 303-455-8408.
 Apr 11 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East. 3525 N. Shadeland, SH: 10am-4pm, F: \$45., A: \$2. Big K Productions, PH: 303-455-8408.
 Apr 11 IN, Indianapolis. Music Collectors' Convention, Quality Inn-East. 3525 N. Shadeland, SH: 10am-4pm, F: \$35. If paid one week in advance, F: \$40. thereafter, A: \$2.50, under 12 free with adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
 Apr 11 ME, Portland, Southern ME Record Collectors Club

- palo One Veek III adult. Alpha Records & Music, Gerald Ruark, POB 17575, Indianapolis, IN 46217. PH: 317-882-3378.
 Apr 11 ME, Portland. Southern ME Record Collectors Club Record Fiea Market, Verillo's Convention Ctr. Exit 8, Riverside St., SH: 10am-4pm, T: 6', F: \$35, A: free. Bill O'Nei's House of Rock N Roll, 840 US Rt. 1, Saco, ME 04072. PH: 207-283-1966.
 Apr 11 MA, Springfield. Record Convention with Rock 102, Civic Ctr. 1277 Main St., SH: 10am-4pm, T: 70-8; F: \$60, A: \$4. Greater Promos, Ken & Alanna Sultar, PO Box 896, South Windsor, CT 06074. PH: 860-644-8044.
 Apr 11 MO, Springfield. Record & Music Memorabilia Show, Quality Inn, I-44, Exit 80B, SH: 10am-4pm, T: 6', F: \$35. Jim Ronat, 1908 Main St., Highland, IL 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.
 Apr 11 MV, Binghamton, WAAL NY CD & Record Fair, Hentage Country Club. 4301 Watson Bivd. (Exit 70 N. Rt. 17 to 1st light. L for 2 mi). SH: 10am-5pm, T: 60, F: \$60, Jack Skutnik, 7 Charmel Dr., Binghamton, NY 13901. PH: 607-644-4997 or FAX: 607-648-9626.
 Apr 11 PA, Lancaster, Pennsylvania Music Expo, Catholic H.S. Cafeteria. 650 Juliette Ave., (rear), 1 mi. S. of US Rt. 30, SH: 9am-3pm, A: free. Keystone Record Collectors, George Adams, PO Box 1516, Lancaster, PA 17608. PH: 717-896-1246.
 Apr 11 PA, Monroeville. PH: 810-4077.
 Apr 11 VA, Richmond. Music Record & CD Show, Holiday Inn Hotel. I-64 (West End), one-fourti from I-64 & 1-95, 1 bik. from W. Broad St., SH: 10am-4pm, T: 6', F: \$25. before Mar 31, \$35. thereaster, A: \$2, \$50. students with ID, seniors & kids free. Stand Still Music, PO Box 36462, Richmond, Wasca, SH: 10am-4pm, F: \$35. S40, A: \$3. Yesterdays Music, Jim Young, PH: 920-733-5076.
 Apr 11 WI, Appleton. Fox Valley Record Show, Holiday Inn. Hwy. 41 & College, SH: 10am-4pm, F: \$35. S40, A: \$3. Yesterdays Music, Jim Young, PH: 920-733-5076.
 Apr 11 WI, Appleton. Fox Valley Record Show, Holiday Inn. Hwy. 41 & College, SH: 10am-4pm, F: \$35. S40, A: \$3.
- Nin Grossin-Sprin, 453 Jain Dee, 4978 Ontario Ave., Niagara Fails, ON L2E 3R8. PH: 905-358-4639 6pm-9pm EST.
 Apr 11 BC, Vancouver, Record & CD Show, Kitsilano Community Centre. 2690 Larch St., F: \$45., A: \$2. Neptoon Records, Chuck DeMean, PH: 604-324-1229.
 Apr 16-18 NY, Niagara Fails. Collector Mania, Convention Ctr. 305 4th St., SH: Fri. 4pm-9pm, Sat. & Sun. 10am-4pm, T: 350-87, F: \$125., A: \$4., under 10 tree. Alian George, 101 Harvest Rd., Fairport, NY 14450, PH: 716-248-2987.
 Apr 17 NY, New York City. Record & CD Collectors Expo, Holiday Inn. (Formerly Days Inn) 440 W. 57th St., btw. 9th & 10th Aves., SH: 10am-4pm, T: 100, A: \$6., under 12 tree. Falk, PO Box 643, Cittlon, NJ 07012, PH: 973-773-6067.
 Apr 18 CA, San Francisco. Record Collectors Fair, Univ. Campus-McLaren Hall. SH: 10am-4pm, F: 5306-5873.
 Apr 18 MD, Arbutus. Music Collectors' Record & CD Show, Fire Hall. 5200 Southwestern Blvd., SH: 10am-4pm, T: 120-5', F: \$130, A: tree. Ray Quigley, 1 Colgate Ct., Baltimore, MD 21228. PH: 410-455-0418.
 Apr 18 MI, Royal Oak. Record & CD Expo, Elks Hall, I-75 & 11 Mile Rd. (S. Service Dr. 1 block S. of 11 Mile Rd.) SH:

CD/MART Info: Annapolis Mktg. (410) 757-6182

Web Site: www.annapolismarketing.com



Feb. 21 - Sheraton Hotel, Poughkeepsie, NY

40 Civic Center Plaza (Off Of Market St.) Hours: 10 AM - 4 PM Admission: \$4 (\$3 With This Ad) Early Preview Admission 8 AM-10 AM \$20 (\$15 With Ad) 8 Ft. Tables: \$65, 6 ft Tables: \$50, ½ tables: \$25

Feb 28 - Holiday Inn, Danbury, CT

80 Newtown Rd. (Just South of I-84 Exit 8) Hours: 10 AM - 4 PM Admission: FREE!!! Early Preview Admission from 8 AM-10 AM: \$20 (\$15 With Ad) 6 Ft Tables: \$60, 1/2 Tables: \$30

March 7 - Westchester County Center, White Plains, NY

198 Central Ave At The Bronx River Parkway; Exit 5 Off Route 287 Hours: 10 AM - 3 PM Admission: \$5 (\$4 With This Ad) 8 Ft Tables: \$76: 6 Ft Tables: \$57: 1/2 Tables \$30 (Good For Non-Dealers) (Call For Early Payment & Multiple Table Discounts)

More Upcoming Show Dates:

May 23 - Stillwood Inn, Wallingford, CT June 27 - Westchester County Center, White Plains, NY Sept 19 - Westchester County Center, White Plains, NY Dec. 5 - Westchester County Center, White Plains, NY

For More Info Call John At 973-746-7775

John Godlewski P.O. Box 42, Harrington Park, NJ 07640



time in

10am-4pm, A: \$3. E's Music Collector Store, Elmar Pa Jr., 507 W. 11 Mile Rd., Madison Hts., MI 48071. PH: 2 546-4527.

- 10am-4pm, A: \$3. E's Music Collector Store, Elmar Pa Jr., 507 W. 11 Mile Rd., Madison Hts., MI 48071. PH: 2 546-4527.
 Apr 18 NM, Albuquerque, Record Convention, Howard Jc son's Convention Cri. 140 & Eubank, SH: 9am-5pm, T F: \$40, A: \$2. Mike Walsh, 11320 Cochiti SE, Al querque, NM 87123. PH: 505-292-2138 days, 292-1 eves or FAX: 505-292-743.
 Apr 18 NY, Albany, Rock & Roll Flea Market, Marriott. Wolf I SH: 11am-6pm, T: 60-8', F: \$65. for 1, \$240. for 4, A Joseph Custom Tailor, 795 Madison Ave., Albany, 12208. PH: 518-463-4972.
 Apr 18 NC, Hillsborough, Record Show, Daniel Boon Ctr. 164 off I-85. SH: 10am-4pm, A: \$3. Record Show, Inc., 60x 19625, Brooklyn Park, MD 21225. PH: 410-636-578
 Apr 18 OH, Cleveland. 20 Year Anniversary Record & Show, UAW Hail Local 1005. 5615 Chevrolet Bivd., T: 6 \$35., A: \$3., 10 & under free. Steve & Sher Petryszyn, Box 3035, Ann Arbor, MI 48106, PH: 734-971-1489.
 Apr 24 MA, ChelmSford Big Ed's Record, CDs & Tape Sh Elks Lodge, Rt. 110, SH: 10am-4pm, T: 8', F: \$40, A: PH/FAX: 603-888-0294.
 Apr 25 CA, Buena Park, Greater Orange County Mont Record Show, Sequoia Club, 7530 Orangethorpe Ave., 10am-4pm, A: 33. 9ter Pheips, PH: 416-286-0352.
 Apr 25 CA, Buena Park, Greater Orange County Mont Record Show, Sequoia Club, 7530 Orangethorpe Ave., 10am-4pm, T: 135-8', F: \$50, for 1, \$95, for 2, A: \$3. St Brunner, PH: 626-963-9717.
 Apr 25 CA, Buena Yark, Greater Orange County Mont Record Show, Sequoia Club, 7530 Orangethorpe Ave., 10am-4pm, T: 135-8', F: \$50, for 1, \$95, for 2, A: \$3. St Brunner, PH: 626-963-9717.
 Apr 25 CA, Buena Yark, Greater Orange County Mont Record Show, Sequoia Club, 7530 Orangethorpe Ave., 10am-4pm, T: 135-8', F: \$50, for 1, \$95, for 2, A: \$3. St Brunner, PH: 626-963-9717.
 Apr 25 NY, Ithaca. WVBR CD & Record Fair, Holiday In 1607-648-4997 or FAX: 607-648-9626.
 Apr 25 ON, Ottawa: VORT CD & Record Fair, Holiday In, 5 S. Cayug

May 1 IL, Hillside. Record Convention, Holiday Inn. 44 Frontage Rd. (I-290 & Wolf Rd.), SH: 9am-4pm, T: 95, \$45, asile, \$50, wall, A: \$3, ARC Promotions, PH: 765-6 5305 or FAX: 766-378-7706.
May 1 MI, Ann Arbor. Monster Record & CD Show, Clarion I 2900 Jackson Rd., Exit 172 off I-94, SH: 10am-4pm, T: 8', F: \$45, A: \$3, under 10 free. Rod Branham, PH: 7 475-1006.
May 1-2 SC, Spartanburg, Record Convention, Memorial Au torium, T: 200-6'. Scum Productions, PH: 864-306-9008.
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May 2 MI, Roseville. Metro Detroit Record Show, VFW H 25671 Gratuot (N. of 10 Mile Rd.), SH: 10am-4pm, T: 65 F: \$40, A: \$3. Al Campbell, PO Box 277, Warren, 48090. PH: 810-977-7115 eves.
May 2 MO, St. Louis. Record & CD Show, American Cze Center, Kingshighway & Landsdowne, SH: 10am-4pm, \$20, A: \$25, 50. Jim Ronat, 1908 Main St., Highland, 62249. PH: 618-654-3049 or Carl, PH: 314-821-9121.

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This section features listings for retail record stores around the world. Traveling record collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous de-scription, for only \$8.00 an issue. You can buy this space in increments of 13 or 26 issues, for \$104 or \$208, respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you stock GOLDMINE, we'll put your listing in boldface type.

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February 26, 1999

RETAILER PROFILE Downtown Music Gallery: through the past — darkly

by Bryan Reesman

midst the teeming masses, every urban jungle has its cultural beacons that continually look out for new art and illuminate it for the public at large. New York City itself is a cultural mecca with many options available for filmgoers, music lovers, theater lovers, art connoisseurs and the like. There are also unique, independent-minded stores such as Downtown Music Gallery to educate about the world of artistic possibilities.

DMG owner Bruce Gallanter has an affinity for eclectic and unusual music. At his store he stocks a healthy supply of Downtown artists such as John Zorn and Elliott Sharp, progressive jazz-rock artists such as Art Zoyd and Present, and a wide variety of other musical stylists under traditional labels from jazz, blues and folk to less mainstream areas such as modern classical and darkambient music. This is probably the only store with a display case showing titles by Frank Zappa, Magma, Painkiller, Sun Ra, and Buckethead.

The Downtown Music Gallery was born after a Prince Street store that Gallanter had worked at (called Lunch For Your Ears) went out of business. Then Gallanter and two investors, David Yamner and Steven Popkin, discussed opening a store that catered to a similar crowd. His bosses had not been interested in selling vinyl when they opened up the store in 1991. "I said to them, 'I still care about vinyl, and I think we should sell it," recalled Gallanter. "And I showed them that we actually made better money with vinyl collections. So we bought a bunch of collections. And then Steve eventually became a DJ, and that's when we brought in disco and dance stuff like that."

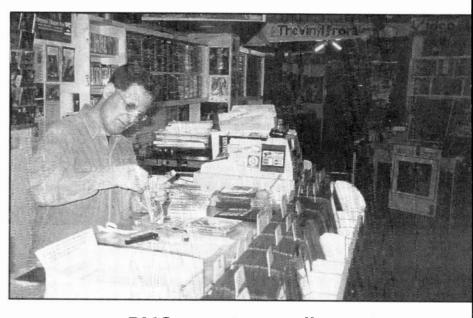
Following an ill-fated attempt at a dance music offshoot called Downtown Music West (a venture Gallanter cared less for), personnel began to shift at DMG as one investor left and then-manager Gallanter bought the store outright in 1997, giving him more free rein. One of the first things he did was to get rid of all of the dance music, and his right-hand man Mike Clark (also known as Emperor Mike) took on a full-time role. Clark's tastes offer a colorful contrast to those of the store owner, for Clark enjoys extreme metal, dark-ambient, and most forms of electronic music. The duo run DMG, while John Hall works part time with the all-important vinyl section. Over its sixyear history, the store has evolved into a refuge for those seeking to escape the doldrums of corporate music.

Given the men's diverse musical tastes, the Gallery certainly must see some interesting customers pass through. "I get some collectors," confirmed Gallanter. "I don't get any of that Japanese collector market, and there are a lot of those guys out there looking for vinyl. We get a lot of variety in this place, people looking for all types of things. I try to be nice to everyone that comes in. I notice that there are a lot of stores in Manhattan that have condescending attitudes towards people who come in that aren't into what they're into. They don't want to treat you very nicely. I found that that doesn't work for me. I'm basically a nice guy, and I like to be nice to people, unless they're being idiots or being obnoxious. Even if I don't have what they need, I'm always happy to direct them to another store where they might find it."

Indeed, a sense of community spirit pervades the store. "We specialize mostly in Downtown, and by that I mean the guys that live downtown that have been associated with the scene for a while," said Gallanter, referring to jazz/improvisational artists such as John Zorn and Bill Laswell. "Those are the main guys because they have both their own labels, and we do most of the mail order for their labels. There's upwards of another hundred musicians from the scene whose stuff I try and stock."

Another way the store promotes community while stimulating record sales for indie





DMG owner Bruce Gallanter

artists is through its weekly in-store performances, usually occurring on Sundays. Outside of musicians whose albums he already stocks and knows, Gallanter finds performers through different channels.

"I get tapes from people, or I meet and talk to people. I try to do more experimental stuff, not mainstream stuff. I would like to do folksy things or bluegrass things once in a while, but I don't bump into those people often enough. I happen to like that music. But it's more your Downtown people that come in here."

Gallanter likes to inform and enlighten the faithful through a newsletter that goes out to 800 customers worldwide.

"This comes out once a month with a couple of supplements," said Gallanter."I review 20 to 30 records of downtown and other progressive stuff."

The newsletter incorporates insightful, informed reviews from Gallanter and Emperor Mike, as well as concert information and recommended gigs. And the back page features a list of upcoming in-store performances in the aforementioned Free Music Series. This newsletter is supplemented with e-mails informing customers about other gigs in the area, background on those events, and occasional \$10 store specials where one can score new copies of older albums. Not many stores go to this much trouble to support and promote progressive music.

Despite its owner's affinity for the Downtown scene, there is far more to be found at the Downtown Music Gallery.

"The other thing we specialize in is progressive jazz-rock," said Gallanter. "Canterbury is a well-known part of that scene. I'm a big Canterbury fan. so we have all that stuff, and I've got a lot of other progressive stuff as well. I have a small section of other things I'm interested in. There's a contemporary classical and electronic section, there's a dub and reggae section, there's a nice world section. People say I should have a bigger pop section, but it's never sold for me. Slowly that section's going to get smaller. I'm trying to fill it in with more obscure stuff, like unusual psychedelic things."

Looking around the store, such sections as "Klezmer Madness," "Gothic Dark Beauty," and "Dark and Disturbing" can also be found some subdivisions no doubt stemming from the influence of Emperor Mike. Gallanter has even pulled out some punk rock from his own personal collection to start a section in the store.

Given its catalog of hard-to-find titles DMG does well with mail order. "There's interest in Zorn and Laswell stuff everywhere," stated Gallanter. "I have orders from Australia, Japan, all over Europe, Israel, pretty much anyone that I can get a hold of for this stuff. I don't do a lot of advertising to let people know about that, but that's going to change. I'm working on an ad now for The Wire. Right now I only have ads in the [Village] Voice occasionally, Knitting Factory notes every other month, that's pretty much it." Right now more than half of the store's business is mail order, including a good deal of John Zorns mail order, and eventually the store will take on all of it when Zorns' website is housed there.

Nestled among the wealth of progressive and underground music at DMG is a magazine section that includes such broadminded publications as The Wire, Ear, Downbeat, Tone Clusters, Audion, Sound Views, and back issues of Option. There are even a few books and videos in a separate display rack with some spoken-word albums. Many of these items are things that Gallanter feels people should know about, such as a book on bass legend Jaco Pastorius.

For those who live in or near the Big Apple, or for those who plan to be in town, it's worth venturing down to this highly unusual music sanctuary. Just wander down to East 5th Street, walk a few steps below ground level and prepare to open your mind and ears.

DOWNTOWN MUSIC GALLERY

Owner; Bruce Gallanter Year established: May 1991 Size of sales floor; 750 square feet Address; 211 East 5th Street, NYC 10003 Phone: 212-473-0043, fax: 212-533-5059, E-mail: dmg@panix.com Focus of inventory: Wide-ranging but geared away from mainstream Number of employees: Three. Mail order; Yes. Buys/sells CDs; Yes. Sells Goldmine? No.

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| ENESIS. "ITS", "Genesis 15th Ann.", 1 CD, M&d | V.A./1998 YEAR IN REVIEW, 1/3/99, "On Edge" 1 CD, M&I |
| 00 GOO DOLLS/CAKE/SUGAR RAY, 1/24/99, "On Edge", 1 CD, M&I | V.A./AMERICAN MUSIC AWARD NOMINEES, 1/10/99, 1 CD, M&I |
| REEN DAY/COLLECTIVE SOUL, 1/24/99, "OTR", 1 CD, M&I | V.A./BEST OF 1998, 12/17/98, "OTR" 1 CD, M&I |
| FART, 12/7/98, "Class Trks", 1 CD, Live Concert Material From 1987 | V.A./CHRISTMAS AROUND THE COUNTRY, 12/25/98, "Cntry Special", 3 CD's, M&I |
| Y HERNDON/KINLEYS, 12/04/98, "The Road", 2 CD's, Live Concert Material | V.A./CUTTING EDGE CHRISTMAS, 12/20/98, "Cntry Edge", 1 CD, M&I |
| EWEL, 1998, "UC", 1 Designer CD, M&I | V.A./HOLIDAY SPECIAL, 12/17/98, "HOB" 2 CD's, M&I |
| HUEY LEWIS AND THE NEWS, 12/28/98, "Class Trks", 1 CD, Live Material from 1988 | V.A./HOLIDAY SPECIAL, 12/20/98, "OTR 1 CD, M&I |
| STEVE MILLER, 1/17/99, "KBFH", 1 CD, Live Concert | V.A./ON THE EDGE OF CHRISTMAS, 12/27/98, "On Edge", 1 CD, M&I |
| ODEE MESSINA/TRACE ADKINS, 11/29/98, Road", 2 CD's, Live Concert Material | V.A./TOP NEW STARS OF 98, 12/27/98, "Cntry Edge", 1 CD, M&I |
| DASIS, 11/1/98, "Album Net", "The Masterplan" World Premiere, 1 CD. M&I | V.A./TAMMY WYNETTE REMEMBERED 1998, "Record Co", M&I |
| DASIS/CHEF AID: THE SOUTH PARK ALBUM, 12/6/98, "On Edge" 1 CD, M&I | STEVE WINWOOD, 1/18/99, "Class Trks", 1 CD, Live Material From 1997 |
| ROBERT PALMER, 12/20/98 "KBFH" 1 CD, Live Concert\$10 | |
| TOM PETTY, "ITS" "Full Moon Fever" 1 CD, W&I | YES, "ITS" "90125", 1 CD, M&I\$20 |

MEMORABILIA - MEMORABILIA - MEMORABILIA DESCRIPTIONS OF PICTURED MEMORABILIA Majority of "Boxing Style" Posters are From The Hank Thompson Collection.

Posters (Concert Posters on Cardboard, Unless Noted)

PAUL ANKA, 3/18-20/60, Hawaii, 14x22, Red & Black On Yellow, B&W Photo Of Paul, Lists 12 Tunes, Including "Diana," "Puppy Love," "Lonely Boy," And "Put Your Head On My Shoulder." Wonderful Poster, VG+ +\$1,500
BOBBY "BLUE" BLAND, 3/11/73, Ft. Worth, TX, 17x31, Pink & Black On Light Brown, B&W Photo, 'Globe," Lists Song Titles, VG +\$450
TINY ERADSHAW, Early 50's Promo From King Records, 13 1/2 x 19 1/4, Black And White. Light Soil, Stains & Tack Holes, VG-......\$500
JAME's BROWN (W/"Famous Flames"), 11/22/66, Four Seasons Arena, 22x29, Red & Yellow &

Four Seasons Arena, 22x29, Red & Yellow & Black & White, W/B&W Photo, (This Image Used In '66 & '67 Only), "Globe," A Beautiful Poster!! Slight Edge Tear, VG++......\$1,200 5. JERRY BUTLER, 10/30/65, Bennettsville, SC, 14x22, Pink/Yellow/Blue/Black And White,

14x22, Pink/Yellow/Blue/Black And White, B&W Photo, "Benton," Near Mint (Slt. Edge Ling).....\$700 . CADILLACS/DON & JUAN/SCREAMIN' JAY HAWKINS/SONNY FULTON, 7/21/63,

HAWKINS/SONNY FULTON, 7/21/63, Pueblo, CO., 22x28, Green/Yellow/Dark Blue/ Orange On White, W/B&W Photos, Lists "Speedio," "I Got A Spell On You," "What's Your Name," And "Pard Me Baby," "Posters Inc.," VG, But Very Restorable......\$1,800 JOHNNY CARPOLL/THE SPINNERS, 11/25/59, North Bend, Oregon, 14x22, Red/Black/Green & White, B&W Photos Of Both Acts, "Tilghman," Northwest Rock-A-Billy, Lists Song Titles, Near Mint Cond

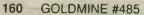
- Mint Cond\$1,500 8. THE CHAMPS, 7/16/60, Klamath Falls, 14x22, Black & Red On Yellow, W/B&W Photo, "Tilghman," Lists "Tequila" & Other Tunes, Near Mint\$550 9. THE CHAMPS W/JERRY FULLER, 3/11/61,

12. DONNIE DEAN & THE 'D' NOTES, 10/17/59, Klamath Falls, 14x22, Black & White, W/3 B&W Photos, Northwest Rock-A-Billy, Incredibly Striking!!! Slight Foxing Around Edges, Otherwise Is Near Mint. \$800 13. DELANY & BONNIE/WAR, 10/29 & 30/71, Woodinville, WA., 14x22, Gold And Turquoise On White, W/Turquoise-Tone Photos Of Each Act, One Tack Hole And Sit. Tape At Edge, Otherwise

- DION, 5/17/63, Dayton, Ohio, 17x26, Orange, Black & Green On White. "Tribune Press," Center-Fold & Edge Split, VG-Tc VG, A Bargain!.....\$350
- 16. FATS DOMINO, 8/27/59, Cottonwoods Ballroom, 14x22, Black, Orange, And Yellow On White, W/Great B&W Of Fats, "Tilghman," Lists "Blueberry Hill" And Other Tunes, Prof. "Paste-Over" On Date, Tack Holes, Very Sit. & Small Spots And Sit. Paper Scuffs, Still A Strong VG........\$1,000 17. DOVELLS, 2/14/64, Dayton, Ohio, 14x22, Black
- DOVELLS, 2/14/64, Dayton, Ohio, 14x22, Black & Yellow On White, W/Yellow-Toned B&W Photo Of Act, Lists "Bristol Stomp," "You Can't Sit Down," And Other Tunes. "Murray," Great, Rare Poster Needs Restoration, Nail/Staple Holes, Tape, Edge Dings,
- Restoration, Nail/Staple Holes, Tape, Edge Dings, VG-. Better Than It Sounds......\$400

> Text for Pictured Memorabilia Continued on page 162

Old Hippie Pictured Memorabilia Continued On Next Page



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GOLDMINE #485

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- 22. BOBBY FREEMAN/WALLY COX. 2/23/63. Walnut Creek Hall, 14x22, Red And Black On White, W/Nice B&W Photos Of Both Acts. "Tilghman, Lists "Shimmy, Shimmy' And "Need Your Love" For \$900
- DAVID/HURSHUL CLOTHIER, 7/26/58, Klamath Falls Armory, 14 1/2 x 22, Lime, Pink, & Black On White, W Great B&W Headshots Of All Stars, "Colby, "Wonderfully Period Photo Of Hurshul's Tour Bus \$800
- The Band. Slt. Edge Ding & Slt. Ink Smear, \$500
- 25. GUITAR GUS, 7/3/59, Danville, IL., 14x22 Pink, Black & White, W/B&W Photo Of Gus (Who The Poster Notes As: "Bebe King's Rival.") "Tribune Press," SM Piece Of Up. Lft. Crnr Gone, Slt. Rippling, \$350
-\$550
- 27. THE KINGSMEN, 12/4/64. Longview. Washington, 14x22 Concert Tour Blank, Venue & Date/Time Area Has Been Filled In By Hand. This Is An Unusual Kingsmen Tour Blank However There Is No Booking Agency Contact Information At Bottom, So It Is Very Fair To Assume That This Poster Was Distributed By The Band Themselves, "Tilghman," Black And Red And Green On White. Lists "Louie, Louie," "Money," And "Little Lupe-Lu. Slight Surface Solling & Edge Foxing, Otherwise, \$400
- 28. BUDDY KNOX AND HIS RHYTHM ORCHIDS. 1957, "One Sheet" That "Moved Venue To Venue," Advertising His "One Night Only! In Person," Show And His First Movie; "Jamboree." Brilliant Pinks, And HIS First Movie; "Jamboree." Brilliant Pinks, Purples, Yellows, And Black On White, W/Large B&W 'Headshot," And Rockin' Caricature In Lower Right, Songs Listed Are: "Party Doll," 'Hula Love," And 'Lovey Dovey." Beautiful Poster! Orig, Folds, W'SM Hole, An Unusually Early And Rare 'Mixed-Media' Piece!! (Paper, Not Cardboard), VG + 29. BUDDY KNOX AND HIS RHYTHM ORCHIDS, 11/0/62. Bard .\$1,800

11/2/62, Klamath Falls Auditorium, 14x22, Re Dark Blue, Black & Green On White, Nice B&W \$750

- 30. LYMANN AND THE SUEDES, 8/1/59. Klamath Falls Auditorium, 14x22, Red, Yellow And Black On White, W/Wonderfully Typical B&W Photo Of (Northwest Rock-A-Billy) Band, "Tilghman," VG + To NM \$800
- MELANIE, 11/16/71, Berkeley Community Theatre, 20x28 1/2, Strikingly Beautiful Image In Black & White, One Of The Few Bill Graham Posters That Is Not Psychedelic And Is Heavy Cardboard!! Minor Edge Creases And A Slight Surface Crease, Hardly Noticeable, VG + \$450
- \$250
- \$350
- Damage, No Tack Holes, No Foxing), Strong VG.......\$ 4. "GATEMOUTH" MOORE ("KING OF THE BLUES"), 6/11/51, Skateland Arena, 22x28, Striking Color Combo Of "Redish"-Crimson, Really Dark Blue And White. Large B&W Bodyshot Of "Gatemouth" Himself, Mint-\$600
- Himsen, Mint-35. WILLIE NELSON, 7/24/63, Wichita Falls, Texas, 14x22, Black On Yellow With White Border. Tinted B&W Of Sincere Young Willie, (Very Early, The Gaping Hole In Willie's Guitar Was Just "Chipped Versite" W This Feed, Click Deix Ser. Varnish[®] At This Show). Slight Print-Smudge Makes It VG++Rather Than M-\$800
- 36. OLIVA NEWTON-JOHN/PAUL WILLIAMS, 3/17/76. Portland Coliseum, 14x22, Strikingly Workable Orange, Black & White, W/Nice Caricature Of Olivia, Shoulders-Up, Near Mint
- \$600 PETER, PAUL AND MARY, 1/29/63, Bakersfield, 13 1/4 x 25 3/4, "Murray Poster," Tour Blank, Subtle Design Incorporating Black And White With Shades Of Various Pastels. Another Early Poster For A Live Concert With An Icon-Level Act \$450
- 38. THE PILTDOWN MEN, 11/18/60, Klamath Falls, 14x22, Blues, Greens, Yellows, Black And White, "RCA Recording Artists," "Woolever Press. \$400
- 39. JOHNNY PRESTON, 2/27/60, Cotton Woods 14x22, Black, Yellow, White And Red, "Tilghman," Very Light Stains Over Venue Info, VG + \$500

NOVUS Curre Blunche DINERS OPTIMA

VISA

- 40. LLOYD PRICE, 5/29/62, San Diego, 14x22, Dark Green, Yellow, Red And White, W/B&W Chest-Up Shot Of Lloyd. Lists Song Titles, "Tighman." Slight Stains And Bottom Tape Stain. Solid VG, Easily
- \$1,500 41. RAY PRICE, 7/25/54, Womelsdorf, PA, 14x22, Red & Black On White, M-\$795 42. REED'S IMPERIAL ORCHESTRA, 7/28/20
- Parkersburg, W. Virginia, 11x12 1/2, Black On Light Brown, W/Beautiful Photo Typical Of The Period. Admission Prices Range From \$1.27 The Time Serious Offers
- \$1.500 44. MITCH RYDER AND THE DETROIT WHEELS, 6/18/70, The Dalles, 17x22 1/2, Pink, Yellow, Green, Black And White, W/B&W Photo, Some

\$600

- Fading, VG+ \$500. Another "Tilghman" Is Avail. W/Bright Coloring, Mint-Cond 45. SIMON AND GARFUNKEL, 4/14/67, Back
- \$800
- 22x28, Red, Yellow, Black And White, With Nice B&W, "Globe," Nail Holes & Slt. Stains, VG-VG+, A Bargain
- \$800 47. JOE THOMAS, Farly 50's "Promo" Poster For King Records, 13 1/2 x 19 1/4, Black & White, Corner Tip Bend, Tack Holes, Slt Staining, VG-......
 JOHNNY TILLOTSON, 10/12/63, Klamath Falls, \$250
- 14x22, Red, Black And White, Nice B&W Photo, "Tilghman," Lists "Poetry In Motion" + Others, \$600
- 49. CONWAY TWITTY, 11/2/67 14x22 Dark Blue Boltwin H, 112/07, 14422, Dark Blu Red & White, Venue And Date Info Is A Profession "Paste-Over," "Tilghman," List 17 Songs, VG+.....
 W.L.S. BARNDANCE, 9/15/46, Cassville, WI., ssional
- W.L.S. BARNDANCE, 9/13/40, cassville, W1, 22x28, Dark Blue, Red, Yellow And White, "Globe," Restored Condition, Very Striking Poster!!...
 DIONNE WARWICK, 7/9/68, Kansas City, 22x35 1/4, Orange/Red And Black On Off-Brown, Many B&W Photos, Lists "Walk On By' And 5 Other Songs, Writing, 2 Punctures, Tack Holes, Scuffs, VG-, "Globe.". \$500
- 52. DINAH WASHINGTON/EDDIE "MR CLEANHEAD" VINSON/COOTIE WILLIAMS, Tour Blank, 14x22 Red, Black & Yellow, "Globe," Slt. Foxing, VG+ \$1.200
- 53. DENNIS WAYNE AND THE COL-LEE-JETS & White, Near Mint, Has Union Mark..... \$300 54. DOC WILLIAMS, 5/18/63, Greenwood, NY
- 14x22, Orange, Purple, Black And White, "World's Original Wheeling West Virginia Jamboree." M-..... \$300
- HANDBILLS & ETC.
- 55. ANIMALS, 9/4-13/64, Paramount Theatre, NYC., 4x6, Black On Lt. Brown Card Stock, W/Great B&W Photo, Their First American \$195 Appearance 56 ANIMALS 4/18/65. Jacksonville, 8 1/2x11.
- Black & White With Great Photo, "Direct From London And The Ed Sullivan Show," Creases, VG+ .. \$175
- 57. ASSOCIATION, 12/23/66, Portland, 8 3/4x 11 1/2, Black & White W/Great Photo, Lists "Cherish," And "Along Comes Mary," Really Nice \$215
- Piece! M 58. HANK BALLARD AND THE MIDNIGHTERS. 7/22/64, Kansas City, 6x9 1/2, Black And White W/Great Photo, Lists Tons Of Song Titles, Mint
- \$495 Condition 59. CHUCK BERRY, 7/15/64, Kansas City, 6x9 1/2, Black & White With Great Photo, Lists "Memphis," "Nadine," And Many Other Songs. Mint Condtion.....
- \$495 60. EARL BOSTIC/DINAH WASHINGTON/5 ROYALS.
- 6/18/54, St. Louis, 5x7 1/2, Brown-Tones On White
 Small Program/Pamphlet, Great Photos Of All, M.....
 61. DICK CLARK "CARAVAN OF STARS," 10/28/59, . \$395 Minneapolis, 6 1/2x9, Incredibly Striking Design And Colors, Red, Blue, Yellow, Black & White, With Headshots Of Annette, Paul Anka, Duane Eddy
- La Vern Baker, Bobby Rydell, Jimmy Clanton, And Lloyd Price, Near Mint Condition \$1,295 62. THE DRIFTERS, Booking Agency Handbill With Great Photo Images, 8 1/2 x11, Lists "On Broadway," "Save The Last Dance," & Etc.
- Creased \$125 63. BILLIE HOLIDAY, Circa 1949-1952, Hawaii
- 4x9, Black And White W/Great Headshot. On Back Serious Offers
- 8 1/2, Black & White W/Great Photo, Lists "Bright Lights, Big City" And Many Other Songs, Near \$295
- 65. RUBY AND THE ROMANTICS, Booking Agency Handbill, 5 1/2x8 1/2, Great Green-Tone Photo, Could Be Used As Tour Blank, Near Mint \$145
- FULL TICKETS AND BUSINESS CARDS
- 6. CANNED HEAT, 4/19/70, Full Ticket, Atlanta Black On Pumpkin, NM.

- JOHNNY CASH, Late 50's, Blank For 1/2 Price Admission Pass, NM.
 THE CHAMPS, Early 60's, Blank For 1/2 Price Admission Pass, NM. \$395 \$125
- 69. CHOCOLATE WATCHBAND, Business Card CHOCOLATE WATCHBAND, Business card. Comes With Promo B&W.
 FATS DOMINO 50's, Pumpkin Color, With Great Headshot Photo, Advertising Pass, For 1/2 Price Admission, Near Mint \$150
- \$225
- 71. FATS DOMINO, 1957 Pacific Coast Tour, Advertising Pass, Good For 1/2 Price Admission, Dark Blue On Aqua, Near Mint, (Only 1 In Stock) NM...... 72. FATS DOMINO Same As #70, Except "Golden-
- Rod" In Color, NM 73. DUANE EDDY & THE REBELS, 50's Pumpkin \$225

\$225

\$225

\$225

\$295

\$45

\$195

- Above (#73) But Aqua, Near Mint..... 75. EVERLY BROTHERS, 7/18/63, Pink w/Great
- EVERLY BROTHERS, //18/63, Pink w/Gre Photo, Pink Stock, Near Mint.
 GRAND 'OL OPRY, 11/30/60, Ottawa, KS, Black On Blue, Near Mint.
 BILL HALEY, 50'S, "Ticket Blank' w/Haley Stamped In, Near Mint.
- 78. BOB KUBAN & THE IN-MEN. Business Card. "Mother Of Pearl" Paper, With Black Ink, Staple \$165
- 79. JERRY LEE LEWIS, Late 50's, Black On Red w/Great Drawing Of Jerry Lee As Being Very "Clean-Cut", Adv. Pass For 1/2 Price Adm Mint
- \$475 80. PAUL REVERE AND THE RAIDERS, Mid 60's. "Globe" Ticket, Red With Black Print, Front, Has Band Name And Price Info., Back Has Caricature Of Paul Playing His Organ And Booking
- Information Near Mini \$125 81. PAUL REVERE & RAIDERS. Same As Above #80) But Yellow, Near Mint...... STEPPENWOLF, 7/25/68, Portland Civic \$125
- 82 \$165
- Black On Red, Near Mint.
 84. GENE VINCENT, Late 50's, Light Green 1/2 Price Adv. Pass, Near Mint.
 85. JOHNNY WINTER, 4/12/70, Atlanta, \$195
 - \$185
- \$125 Pumpkin Color, Near Mint BUDDY HOLLY RELATED MEMORABILIA
- (Vast Majority Purchased Directly From Estate) 66. The T-Shirt Worn By Buddy Holly In This Famous Promo Photograph. The Shirt Can Be Identified By The (Included) Photo. The Letter Of Provenance, Written By Maria Elena Holly, Confirms This 86.
- Fact \$10.000 87. Buddy Holly & The Crickets Concert Poster From The Liverpool Venue Of Their 1957 UK Tour. This Poster Has Been Professionally Restored, And Framed/Matted w/Buddy's Automatic Statement State
- Autograph Serious Offers Autograph Seriol 88. Buddy's "Dressed To Impress" Swimtrunks, As You Can See, These Colorful Trunks Are, Without Question, The Very Coolest On The Planet! Feature A Partially Elastic Waist, A Tab-Topped Deplet Ard City Content of Content of Content of Content of City and City an
- \$995
- \$495
- \$4,500
- To His Name Being Written On waist-Band I.D. Tag. 91. Stage-Worn Mauve-Colored Shirt, Made By "Pilgrim." There is A Laundry Mark On Inside Of The Collar. Shirt Has Been Mended And Has A Small Stain On Front. 92. Khaki-Colored, Military Style, Short Sleeve Shirt FX Cond
- \$995 Shirt, EX. Cond. \$750
- \$1,500 \$395 Buckle. 95. Personal Money Clip, Stainless Steel w/\$

\$895

\$295

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- \$295
- \$495 98. Personal Boy Scout Or Cub Scout "Fleur-De-Lis" Medallion. Looks Like Sterling Silver, But Has No \$295
- Hallmark 99. Buddy Holly's Personally Hand-Crafted, Wooden Chessmen And Board. This Hand-Made Set Is Complete With All Pieces. The Board Is Hinged And Folds Into A Box That Holds The
- Chessmen When Closed. Buddy Has Printed His Name On The Inside Of The Box, Wonderful Piece \$12,500 100. "Alan Freed's 1957 Christmas Jubilee" Program w/Photos & Bios On Buddy & The Crickets, Paul
- Anka, Jerry Lee Lewis, Fats Domino, The Everly Brothers And Others. Cover Has Surface Damage But Back Has Same Image And Is In Better Condition. Interior Is Mint & Complete......

101. Original Musician's Union Cards For Buddy & The Crickets, Along With Buddy's Union Price Book, Issued By The Amarillo Chapter Of The American Federation Of Musicians To Buddy Holley, Jerry Allison, And Joe B. Mauldin. These Union Cards Were Recovered From Buddy's Wallet. These Are Important Historical Documents!!! 102. School Notebook Divider Page From Buddy's \$12.

Leather/Monogrammed Notebook Used During His Senior Year Of High School. This Page (Of Manila Stock) Is Covered With 23 Different Versions/Styles Of Ways To Sign His Name. Some Are Designed As Logos, ¹Others Are Written/Printed Signatures. One Is Written Backwards, And Another Is Both Backwards And Upside-Down. Also Contained On The Page Are Multiple Ways To Write The Name Of His High School Girlfriend, Echo McGuire...... 103. Buddy Holly's Personal Copy Of His "Commencement Exercises" Program. Dated \$12.5 527/55, This Program Lists The Musical Performers (Can You Imagine Having Buddy Holly Sit In The Audience Rather Than Being And Speakers/Presenters. Buddy Holly Is Listed Among The Graduates As Is Echo McGuire, His High School Girlfriend. This Program Could Be

Very Nicely Displayed With Any Of The Three Following Items (Announcements & Tickets) 104. Buddy Holly's Graduation Announcement Lubbock Senior High School, Dated 5/27/55, And Complete With His "Personal Card" In Name Of Buddy Charles Holly. Front And An Inside Page Are Embossed And Printed In Gold And The Announcement Has Black Leather Binding

Same As #104 But Is Not Bound in Black Leather ... \$ 106. Ticket To Buddy Holly's Commencement Exercises. Until Maria Elena Showed This To Me, I Did Not Know That An Actual "Ticket" For

\$2

\$8

These 3 Cards Were Issued To Buddy & The Crickets For Use On Their "Pan Am Clipper" Flight To Tour Hawaii And Australia. The Names "Holly," 10 Tour Hawaii And Australia. The Names "Holly," 'Allison," And Maulden' Are Hand Printed On The Backs. Though Their Seat Assignments Appear To Be Very Close, The Printing On Buddy's Pass Is In Dark Blue, While The Other Two Passes Are In Dark Purple. This Could Be A Subtle Method Of Informing The Flight Crew Of Buddy's V.I.P. Status. Status

108. Buddy Holly's Copy Of A Court Summons/Traffic Ticket Issued To Him On 2/18/55 For "Disregarding A Stop Sign." Marked "Paid," This Ticket Includes Buddy's Full Signature In Carbon..... 109. 1959 Texas Motorcycle License Receipt. This Covers The 1959 Tags For Buddy's 1958 Ariel Motorcycle, I.D. #CNFL 4510. Though Buddy Holly Is Listed As Owner, This License Was Renewed Soon After His Death.....

- 110. Christmas Cards. Eight Remaining Unused Christmas Cards From Box Of Cards Used By Buddy And Maria Elena During The 1958 Each \$
- "Buddy And Bob" (Western And Bop) Card, Circa 1954-55, Presentes His First "Professional" Act. The "Bob" Named As Buddy's Partner Is Bob Montgomery (A Successful Songwriter). Their Manager, "Hi-Pockets" Duncan Is Listed As The Contact Person Care Of KDAV Radio... No Phone
- Number. Red & Black Raised Lettering. Near Mini 112. Near Mint Membership Card In The "Buddy Holly Fan Club." Features A Photo Of Buddy On The Front With The Member's Certification No. Printed On The Back, This Card Was In Circulation
- Between October '58 And Feb. 2, 1959 Only 113. Buddy Holly's Butterscotch-Colored Plastic \$3 Box With Lid. Used To Carry Soap And Other Toiletries While On The Road. Includes A Wrapped Bar Of Soap From The "Alamo" Hotel In Austin, Texas
- 114. Buddy Holly's Childhood Marbles. 12 High-Quality, Early (Not Perfectly Shaped) Childhood Marbles. Various Colors Each \$14
- 115. Buddy Holly's Three 16-Gauge Shotgun Shells. These Shells Were Originally Sold Thru The 1990 Sotheby Auction As Part Of Lot Each \$9 #369
- 116. Buddy Holly's Black Cowhide Key Case/Coin Purse w/Keys. Ex. Cond. \$39
- 117. Buddy Holly's Brown Leather Key Case With Keys. Has "Hub Motor Company, Lubbock, Texas" Pressed Into The Leather \$39 118 Buddy I Misc. Keys Buddy Holly's Stainless Steel Key Ring &
- \$19

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issues from page 151)

ubled tales of romance sung (probably) by nrahan himself. Even if the listener nains oblivious to the production-buried ics, she or he knows that the couple in estion alternate between giving each other finger and fingering each other.

Coleman Hawkins and Ben Webster were first jazz musicians passionate enough to come the soundtrack for bedroom antics current eigarette and booze advertiseints prove that their seductive tenor style nains the ultimate nookie music. Hanran moves miles beyond such dated jazz ido associations with his rough-edged pictions of passion. New York style. No rprise that he here plays the late tango aster Astor Piazzolla's "Ah, Intruder! emale)," which perfectly connects the ter's gritty big-city sexuality with Hanran's lusty rants.

Both of these are essential additions to the illections of any jazzer who pines for a ore visceral approach to the genre. In fact, obably no one does a better job tugging at e heartstrings (or something lower) withth falling into the sloppy sentimentalism of op jazz. Hanrahan is definitely the best at surrecting the sexual content Jeily Roll orton found an inseparable element of jazz. — Dave McElfresh

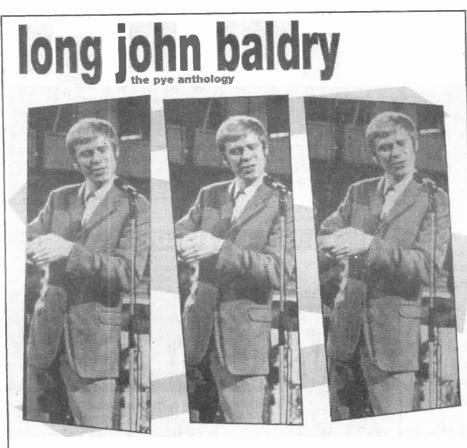
ONG JOHN BALDRY he Pye Anthology equel (NEECD 298) (UK import)

Buyer beware indeed! Long John Baldry is nquestionably, and deservedly, regarded mong the greatest R&B vocalists Britain ver produced, the man behind a string of ensational songs and interpretations trough the early-to-mid-1960s. By 1967, ears of unremitting obscurity had finally then their tell of him.

Project after project had fallen by the ommercial wayside, and the fine words of is media admirers, as they say, were butterng very few parsnips. So when producer ony Macauley took him under his wing, with an eye toward turning Baldry into the next Englebert Humperdinck, he found the inger more than willing, and pretty malleaole as well.

The result was predictable. An immediate nit with the chart-topping epic "Let The leartaches Begin" was followed by widepread horror from Baldry's old fans and admirers; a handful more singles struggled to epeat the success of their predecessor. Within a year of Macauley's redesign, Baldry was condemned to playing the cabaret circuit, a virtual persona non gratis within the blues bars and dives where he'd once been a god. It took years of even harder work than he'd ever done before — and a couple of albums with such sympathetic former sidemen as Rod Stewart and Elton John — to restore Baldry's equilibrium and a move to Canada to restore the musical status quo. Today, Baldry is a bluesman supreme again. And this collection is probably his worst nightmare come true.

He is entitled to his opinion. But the fact remains, *The Pye Anthology* is a fascinating snapshot of pure English pop in a late-60s vein, walking the middleground between out-and-out bubblegum and the more cultured Grand Productions favored by the likes of Scott Walker, Tom Jones, and indeed, Englebert Humperdinck. Some of the material is, by necessity, hogwash — Baldry really did not need to be MOR-ifying "River Deep



let the heartaches begin • mexico • it's too late now • & many more

Mountain High" and "Sunshine Of Your Love" and had no reason on earth to perform "MacArthur Park," and "Cry Like A Baby."

But he handles "Lights Of Cincinnati" with just as much élan as Scott Walker, and turns in a spellbinding version of "Son Of Hickory Holler's Tramp." The hits — the Olympicthemed "Mexico," Mike D'Abo's "When The Sun Comes Shining Through" and the pensive "It's Too Late Now" all sound great. And once again, "Let The Heartaches Begin" possesses such majestic self-importance that it's impossible not to be blown away by it.

Compiling together everything Baldry recorded with Macauley, including a clutch of unreleased tracks, and the full contents of both his debut album and a Europe-only follow-up, *The Pye Anthology* adds nothing to Baldry's personal legend. But anybody entranced by pop's Vegas-bound ambitions in the years before the gamblers embraced grunge will be left utterly spellbound and completely perplexed. Why should anyone have cared, after all, what a bunch of grizzled blues purists thought of it all? Baldry and Macauley were making great records together. And this is what they all sounded like.

- Dave Thompson

VARIOUS ARTISTS

Jump, Jive & Harmonize Teenage Shutdown (CD-TS 6601) (German import)

You Treated Me Bad

Teenage Shutdown (CD-TS 6602) (German import)

Things Been Bad

Teenage Shutdown (CD-TS 6603) (German import)

I'm a No-Count

Teenage Shutdown (CD-TS 6604) (German import)

Nobody To Love

Teenage Shutdown (CD-TS 6605) (German import)

The introductory liners on each volume this fledgling garage-punk comp series take a lot of shots at comps of the past, alleging that they lack "top-notch sound quality, researched liner notes, and unlimited availability." Those excoriations are well taken by this occasionally disappointed comp buyer, but they're really beside the point. The main reason that many older garage comps weren't worth the time is because they sucked! In reading endless gushing sleeve notes describing another reworking of "Who Do You Love" as "the rawest ever," one had to wonder if such hallucinations were the result of drug use, an attempt to fill out the comp, or some combination thereof.

Luckily, the first five entries in Teenage Shutdown's series not only back up the promise of "top-notch sound quality, researched liner notes, and unlimited availability," but are also filled with great tunes. While not everything on here's a classic, these five volumes are among the few '60s comps that contain not one groan-inducing selection among them.

Virtually all of those same selections are local private pressings and, when you get down to that level, amateurism often begins to set in. There's nothing wrong with that when you can pump out energy to make up for it, as is often the case on Jump, Jive & Harmonize, Things Been Bad, I'm a No-Count, and maybe even You Treated Me Bad. On the other hand, when you're trying to make up for it with hooks like the folk-rock tunes on Nobody To Love, the results are usually less successful.

Like many various artists' series, the inaugural volume puts the best foot forward. From start to finish, the thunderclap of teenage lightning on Jump, Jive & Harmonize doesn't let up. Thee Midniters' title cut serves as a great opener, and from there you're off on a ride through more stompers such as Del Shannon's "Move It On Over," the (pre-Euclid) Cobras' all-time classic "I Wanna Be Your Love," and the jubilant "You Like It" chants of "83" by The Centuries. For good measure, oddities like Los Shains' "El

Monstruo" (a bastard spawn of "Out Of Limits" and "The Crusher") and an R&B mover by Baby Huey & The Baby Sitters, "Monkey Man," are thrown in the mix. If you're a garage fan and don't own the singles, you need this comp.

Sporting 19 more rowdy teen-angst anthems, I'm A No-Count is a close second. Here, Teenage Shutdown has dug up such raw slabs as Al's Untouchables' "Come On Baby" ("Steppin' Out" bastardized), M.G. & The Escorts' "A Someday Fool" (dig the highpitched fuzz), and The Outcasts' speakersearing "1523 Blair." Plus, the best Sonics tune not by The Sonics, "Caught You Red-Handed" by the Jolly Green Giants, shows up in considerably improved fidelity than its low-fi appearance on Boulders. The Plagues' derisive breakup spat called "Go Away" is also noteworthy - if only for a welldisguised cop of the solo from "You Really Got Me.'

Speaking of Kinks cops, one has to wonder if there was some design in placing The Lost Soles' "Do You Remember" and Kama-Del-Sutra's "She Taught Me Love" in sequence on Things Been Bad; the former is "I Need You" with different lyrics, and the latter borrows from "Revenge" for its intro. No matter, they both have the primitive charm that marks this series, as do humorous (in a nice way) "Louie Louie" rewrites such as "She Was Good" by The Talismen and "Now and Then" by The Stains. There's even stranger ESP on The Baracudas' (sic) "What I Want You To Say," which has the exact same riff as ELO's schmaltzy pop hit from 1979, "Don't Bring Me Down" (guess which band makes better use of it). Still, there's also unique punk like The Roamin' Togas' "Bar the Door," The Saxons' "Things Have Been Bad," and The Wyld's "Lost One" to round out another fine collection.

Though most of its bands sound too young to hold driver's licenses, You Treated Me Bad is likewise a fairly solid — if more pop-oriented compilation. The JuJus' classic title cut (which appeared on the first volume of Pebbles) is far and away the standout on here, but "Get A Move On" by The Moxies, "She Don't Love Me" by The Dead Beats, and "She's Bad" by The Shoremen are also fairly memorable depictions of teen-romance drama. Then again, who needs teenagers anyway? The vocalist on Terry Davidson & The Barracudas' "Hurray For Hazel" sounds about 10! And judging by his band's command of the English language (it's "hooray," guys), he probably was.

Nobody To Love delves further into the seldom-explored area (on comps, anyway) of "folkpunk" and garage-pop tunes. As mentioned earlier, it sometimes falls short. That's not to say this isn't good, but when it comes to writing hooks as compelling as titans like The Byrds or The Beatles, these groups don't have a prayer. Indeed, The Beatles probably were a major source of inspiration for many of these guys, as evidenced by the slightly-altered "Ticket To Ride" riff used for "Nobody To Love" by Sonics Inc. and the lyrical similarities of The Illusions' "Wait Till the Summer" to the Fab Four's "Wait." Covers of The Rolling Stones, The Turtles, and Love also appear, leaving songs such as "Now That You Know" by The Intruders and a pair by The Answers to hold the fort for original material. While somewhat enjoyable, The Answers' cuts are no match for the killer sides these guys cut in England as The Misunderstood a few years later, and the

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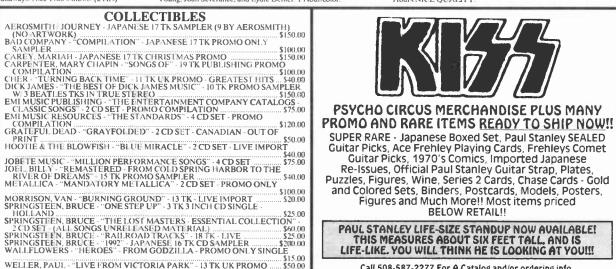
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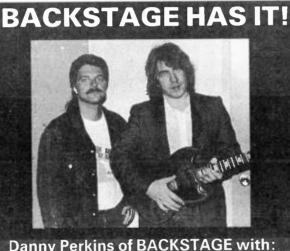
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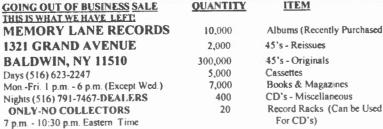
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(Reissues from page 163)

tracks typify a collection that's basically good but never great. Even so, *Nobody To Love* is preferable to other comps of so-called "moody garage" — a term often used as an excuse for balladeers who can't write or play to save their ass.

Even with the slight drop-off on *Nobody To Love*, Teenage Shutdown has unleashed the best garage-punk compilation series in recent memory. Along with solid track selection, these five albums are only enhanced by the novel idea of picturing all the original 45 labels in full color and describing each band in copious liners. To offer friendly advice, however, the annotators may be well advised to do away with the aforementioned introductory notes on future volumes. After all, the points about "bad comps" have been made, and endless repetition could come across as hectoring.

Whether that written segment stays or goes, of course, is up to the folks behind the series. Whatever the case, future volumes are sure to be worth checking out. (P.S. Bonus points are hereby awarded to Teenage Shutdown for taking its logo from an old Hide-Aways/Oxford Circle concert poster.)

— Doug Sheppard

CREATION

The Complete Collection, Volume 1: Making Time Retroactive (RECD 9002)

The Complete Collection, Volume 2: Biff Bang Pow!

Retroactive (RECD 9003)

"Should have made it but didn't" is tossed around like confetti in relation to obscure artists, but if there's one band that epitomizes that saying, it's Creation. Emerging in the glut of talent that marked England in the mid-1960s, these mods stood out among the pack with a smattering of classic singles that combined pop smarts and youthful verve with the era's burgeoning experimentalism. Due of a series of blunders and misfortune, however, the only place that this talent was



ever recognized during its time was Germany. A number of Creation reissues in the ensuing years have since changed all that, but until now no one's ever done a truly "complete" Creation retrospective. There were two German albums in the 1960s, but they're impossible to find and don't contain the superior U.S. mix of "How Does It Feel To Feel." There was Charisma's 1973 comp, but that included the band's unimpressive version of "Hey Joe" in lieu of "Nightmares" and "Biff Bang Pow." Even the more recent Edsel collection had its flaws, replete with dated liners (including the myth that Eddie Phillips was asked to join The Who as a second guitarist) and questionable sound quality on cuts such as "Painter Man" and 'Cool Jerk.

These first-ever American issues of the

Creation catalog, however, surmount the folly of their predecessors. Not only do both volumes contain all of the original recordings, but also previously unreleased stereo outtakes, alternate mixes, seldom-seen live cuts, and notes by Creation biographer extraordinaire Mike Stax. Above all, the fidelity is excellent. Phillips' hammering power chords and slithering violin-bow solo pulsate prominently on "Making Time." The vocal harmonies of "Try And Stop Me" are sharp and exuberant. "Painter Man" once again stomps with the Mod pop-art innocence that should have made this quartet superstars. Basically, it all sounds great — though no mix can improve on mediocre renditions of "Like A Rolling Stone" and (as mentioned) "Hey Joe.

Speaking of mixes, both volumes are

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> graced by alternate takes that highlight P ips' six-string histrionics. Volume 1, instance, sports a stereo mix of "Nightmar (with more prominent guitar effects) and extended UK version of "How Does It Feel Feel." Similarly, on Volume 2 more audi soloing by Philips distinguishes stereo mi of "Biff Bang Pow," "Painter Man," and "C I Join Your Band?" (dig the increased feback). In addition, a pre-orchestrated vers of "Life Is Just Beginning" is noteworthy for spontaneous, youthful vibe akin to its title.

> Of course, life wasn't just beginning Creation as they sputtered out by 1968 left behind a relatively small body of we that makes one lament at what could h been. Even so, and contrary to the abst revisionist history that they peaked "Making Time," Creation left behind recorded legacy that's consistently innovat and first-rate. Whether a ballad such "Through My Eyes" or a smash-it-up M pounder such as "Biff Bang Pow," these g were among the few who could merge re 'n' roll with artful trappings and still sou like they were having fun. Undoubtedly, th best stands right up with the greatest of T Who and The Small Faces. If you don't kno don't delay. (14 West 23rd St., New York, 10010)

> > — Doug Sheppe

VARIOUS ARTISTS Lost Female Hits of the 50's Taragon (TARCD-1039)

Lost Male Hits of the 50's Taragon (TARCD-1038)

Both of these 18-track anthologies a culled exclusively from the vast RCA Vict archives, largely concerning themselves wi the sort of sugary pop confections that ro 'n' roll's rise progressively nudged from t airwaves as the 1950s grooved on.

That's especially the case with the fema compilation. It features one track apiece chirpy thrushes June Valli (her rendition the Orioles' classic "Crying In The Chapel" hopelessly overwrought), Teddi King, Sun



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RUPAUL Whatc | trees Vilmington, DE 1: S Chestnut Run Lr Wilmington, DE 1: S O2-322-2277 Louking for all priming poster Artist RECORDING I DAVID BOWIE - Premie Puste Inters RETO BORNHA CD or LP CD or LP Fax: 416130 Fax: 416130 | 9805
s & special items!
FORMAT LABEL & CATALOG NUMBER
ers and all related material wanted
USER
witzerland
132 43
iwin.ch
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de, CD
)
niside Out. CD | RANDY BOWMAN
• P.O. Box 1084
• Reynoldsburg, OH 43068
• 614-864-1688
• E-Mail: rblbgbebor aol.com
ARTIST RECORDING FORMAT LABEL&CATALOG NUMBER
DAVID BOWE - With Mott The Hemple and Lou Reed. Bootleg DBMH.28. CD
IAN HUNTER - The Very Best of CBS (1991) German
IAN HUNTER - The Very Best of CBS (1991) German
IAN HUNTER - Rocks Video 1989. Official concert of a 1981 show in Central
Park NYC
LIGHT OF DAY - Soundtrack 1987 CD Blackheart ZK40654
UP THE ACADEMY - Soundtrack 1987 CD Blackheart ZK40654
UP THE ACADEMY - Soundtrack 1980 LP - Capitol 500 17391
THE BABYS - Head First - Union Black - Or The Edge - Broken Heart, CD
THOMAS VOSS |
| LUPE B. ROMERO
• 18617 Hinton St.
• Hesperia, CA 92345
Near Mint Condition - VHS
ARTIST RECORDING FORMAT LABEL & CA
Video Tape of Movie "Song of the South"
SHELLEY MURPHY
• 2536 Alki Ave. SW Suite #142
• Seattle, WA 98116
• E-Mail: aeromama@ietcity.com
Bip Aerosmith Collector_aeroma@ietcity.com | TALOG NUMBER
TALOG NUMBER
TA | Kid, CD
CD
Up, CD
cK)
p Clear Vinyl
gram
Program | 2940 N. Alexander Royal Oak, MI 48073 313-368-1400 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER VAGRANTS- No Good To Cry, Any, Alco Year 1965 BOBBY JAMESON - I'm Lonely, Any, 'Year 1964 BILL SINDT 2436 Robinwood Clovis, CA 93611 559-323-5424 Item #1 #2 #4 Could even be on a compilation CD ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER BARRY RYAN - Elose, CO, Anyway I can get it BILLY HARNER - She s Almost You, CD, Anyway I can get it WET WILLE - Which One Is Willer, CD, Anyway I can get it |
| ARTIST RECORDING FORMAT LABELS CA
CHAIN REACTION 1968 45.5 singles, VerverDial Lab
ANN WILSON - 1968-69, 45.5 singles, VerverDial Lab
ARN WILSON - 1968-69, 45.5 singles, Topaz Label
ARROSMITH - Anything Rarel' Vinyl or Picture Discs - esj
BLONDIE - Anything Rarel' Vinyl or Picture Discs - esj
MICHAEL MEMEDOVICH
• 508 Lacroix St.
• Chatham, Ontario N7M 2W8 Canad
• 519-352-6232
I'm looking for the following in LP, Cass. or CD
ARTIST RECORDING FORMAT LABELS CA
PETER BS II' You Want To Be Happy'
JOHN MAYALL - So Many Roads
BRUNNING SUNFLOWER BLUES BAND - W/Peter Gree | a pro Disc of Rapture"
DAVID LONDON, S/T, LP (only min)
DAVID LONDON, S/T, LP (only min)
MR BIG & ReiLaTED, Anything
DAVID GARFIELD & FRIENDS,
SANDRO GALLI
Via Borromini 30
o SS100 Novara, Ita
FAX: (+ 39) 324-4-5
E-Mail: gallinas@
ARTIST RECORDING F
MADONNA - On Father - US7 | lapan LP w/OBI & Lyncs
pis!)
mint pis!)
& Everything!!!
Anything & Everything!!!
INA
0506719
popmail.com
ORMAT LABEL & CATALOG NUMBER
"with picture sleeve | DAVE CLARK FIVE - Please Stay, CD, Anyway I'can get it
MICHELE J. GRAFJE /
RAINBOW RECORDING STUDIO, INC.
• 516 Forest St.
• Kearny, NJ 07032
Mint Condition & Sealed If Possible
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
MELISSA ETHERIDGE - Any Greatest Hits & possible title operation live crime
NIKKI FRENCH - Total Eclipse of the Heart - CD singles
RANDY BRYSON |
| PETER BARDENS - The Answer
DAVE KELLY - W/Peter Green
BRIAN KNIGHT & DARK HORSE - W/Peter Green
TOM ROBERTS
• P.O. Box 9311
• Ft. Worth, TX 76147
• (817) 625-4475
• E-Mail: t-bone(ar covtown.net
I also tape trade. Your list gets mine, or send SASE
ARTIST RECORDING FORMAT LABEL & CATA
BUDDY HOLLY - The Buddy Holly Story, German Box Set
BOB DYLAN - Ten of Swords, LF or CD; other rare Dytan | MADUNNA - Now I'm Followin
MADONNA - Monther Suitcase
MADONNA - Bedtime Story -
MADONNA - On 7", 12", LP, C
MARK FRANKL
• 5345 Valley Lane
• Columbus, OH 432
• 614-898-5345
• FAX: 614-479-23
• E-Mail: markf@ne | 205. Promos - Anything considered
IN
East
231-3114 USA
OO
texp.net
nly looking for Bon Scott era (1970's) items | • 3041 McAfee Drive
• Hobart, IN 46342
• 219-947-3665
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
DETECTIVE - Detective, CD, Swan Song ?
PAT TRAVERS - Early Stuft, Any
CHEETAH - Rock N Roll Women, CD
JONNY LANG - Any, Any
ANGEL - Any, CD
JOHN NIZER - Any, Any
FLINT - LP
BRUCE SPRINGSTEEN - The Fever, Any |
| bus DTAN - the last Watz, Complete Show, other rare bytan
THE BAND - The Last Watz, Complete Show, other rare
ALLMANS, BAND & DEAD - Watkins Glen Concert, other
DAN FELDMAN
• 104 Beach Avenue
• Altamonte Springs, FL 32701
• (407) 834-2780
ARTIST RECORDING FORMAT LABEL& CAI
ANIMALS - Any borginal British EP or LP
ANIMALS - The BBC Files 1965-1968 (CD)
ERIC BURDON - Fire Department (German)
ERIC BURDON & THE ANIMALS - The Twain Shail Mee
DANTALAN S CHARDY | Band? AC/DC. NEW ZEALAND ?" Sing
rare Alimans and Dead? AC/DC. NEW ZEALAND ?" Sing
AC/DC. NEW ZEALAND ?" Sing
AC/DC. TF YOU WANT BLOOD
AC/DC PRESS NITS/ PRESS P
AC/DC. Tromo and magazine
floor)
AC/DC. Tromo and magazine
floor)
AC/DC. TOKET STUBS (1970:
AC/DC. TOUR POSTERS / HAN
AC/DC. TOUR POSTERS / HAN
AC/DC. TURE RE RE ROCK | YOU'VE GOT IT'' SPLATTER VINYL from Holiand
'HOTOS / Archive photos
specially Australian, Regional and Record Industry
archive photos (Promo photo of Bon Scott sitting on
s)
y Australian, Industry and Local mags)
IDBILLS (USA, do any 1970's exist?)
IDBILLS (World Wide)
"disolays, posters, tour posters, press kits | DEAN HANSON
• R. 2, Box 11
• Goodridge, MN 56725
Help!! fd like to finish my CCR collection! Info/ Contacts appreciated Tapes preferred
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
TOMMY FOGERTY & BLUE VELVETS - 'Yes You Did/New You're Not Mine" (CCR) - 45
MARX BROS - "Screen Snapshots No. 8" (1943) - Any format
COHCO MARX - "Screen Snapshots No. 8" (1943) - Any format
TOM FOGERTY - Any LP's John played on, besides "Zephyr Nat" (nifo?)
THE EDDE (NIGS' S0 - "Bad Luck/Here Comes The Sun - 45
Any Records JOHN FOGERTY was session musician on, late 50's, early 60's
All 5 MARX BROS - "Inside Bevery Hills - TV - 129-55 any format |
| DEPUTIES - Ringo (Wyncote) Mono LP
SIR DOUGLAS QUINTET - The Rains Came/Bacon Fat
HT PARADER MACATIRE - Any 1966-1968 issues
MORT SAHL - At Sunset (Fantasy)
WILLIAM AMIDON
• 20 Proctor Ave.
• Fitchburg, MA 01420
• (978) 343-3472
Will trade authentic Madonna autographed "Like A Vi
ARTIST RECORDING FORMAT LABEL& CAI
JOYCE DEWITT Character / Personality Poster ("Three | AC/DC "LF THERE BE ROCK AC/DC "IF YOU WANT BLOOD etc. AC/DC "IF YOU WANT BLOOD etc. AC/DC "IGH VOLTAGE" disp AC/DC AC/DC "DIRTY DEEDS DONE I programs AC/DC "POWERAGE" Display AC/DC AC/DC "IET THERE BE ROCK AC/DC "IET THERE BE ROCK AC/DC "LET THERE BE ROCK | THE MOVE" promo kit and ticket stubs
" displays, Promo Posters, Tour posters, press kits,
lays, posters, tour posters, press kits, etc.
DIRT CHEAP" displays, posters, teur posters, tour
stand ups, Posters, Tour posters, press kit
displays, posters, tour posters, press kits
"South Afnean LP
" Yugoslavian 7" single with p/s
THE MOVIE" promo kit and ticket stubs
sued/Unreleased Album sleeve | Ms CINDY LILLIBRIDGE
• 281 Centerville Rd
• Warwick, RI 02886-4394
• Phone/Fax: (401) 738-1261
• E-Mail: jadebridg@ aol.com
Kate Bush Collecton seeks following in VG condition or Better
ARTIST RECORDING FORMAT LABEL& CATALOG NUMBER
KATE BUSH - Promos, test pressings, acetates
KATE BUSH - Sheet music, fanzines, mags w/ cover photo
KATE BUSH - Photos, autographs, ticket stubs, programs
KATE BUSH - Anything considered |

GARY C. HUESTED • 1131 Piedmont Ave. NE • Palm Bay, FL 32907 • (407) 984-2144 • E-mail: huesteds (@ mindspring.com Stroug R E M collector seeing VG == or beter m Schuller, Hu Calekors estimation and the second memorabile ARTIST RECORDING FORMAT LABEL& CATALOG NUMBER It's the End of the World Australan white label porono 7" It's the End of the World Australan white label porono 7" The One Love Australan porono 7" (unedited both sides) Rockville same UK promo 7" (unedited both sides) Rockville same UK promo 7" (Label Schuller, S

MICHAEL P. MAHON • 41 Gleason St. • Framingham, MA 01701-3504 • (508) 877-0191 (508) 877-0191
 Im looking for 2 no longer made CD's of the Ventures of 1987
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 THE VENTURES. NASA s 25th Anniversary Commemorative Album (CD)
 CD 27927. When anone of the venture of ENTURES: NASA'S 23th Annuary 7/873 Allegance ENTURES: The Compact Ventures. ICD1 GR2003 Gartland ARFENTERS: Your Navy Presents. LP Promo **BOB PASSMORE** ODD F ASSNORCE
 of 162 White Oak Ln.
 Montgomery, AL 36117
 334-277-4612
 E-Mail: Bluesguy440AOL.com
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER

Jutt Live LP-CO BRIAN ZIMMERMAN

• 27 Lindstrom Dr. • Somerville, NJ 08876 Always tooking for Rare Who stuff! ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER THE WHO. Dever Circle 97 Quad Stitute Video THE WHO. We faith Beach FL for Quad Video THE WHO. Meaning faith for Audie

KEVIN J. FORD 5115 20th Ave. So.
Seattle, WA 98108
(206) 767-8362

Only on CD. Please VG - condition and no CDR s. Orginal s only ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER ANTIST RECONDING FORMAL DAGE & CARLOR HANDER SAN COUKE THE WAIN AND THE MAN CALL OR A Records TAIA SEVILLE SHITTING CD Partice Park Warrier Bros. Records VANITY 6. SHITTING CD Warrier Bros. Records MACARAT Ser Tutled. CD Parsier Park Warrier Bros. Records JESSE DITNERS. Insis Johnson S. Resue. CD. A&M Records

JOE GARDNER • 442 E. Burford • Marshfield, MO 65706 • 417-468-4029 I'm looking for the following early 1970 s C & W 45 s VG + or Better ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER RONNE SESSIONS Juliet and Romeo, 45, MGM? IMMY PAYNE Western Union Wire, 45, Epic? JIMMY PAYNE, Where Has All The Love Gone, 45, Epic? PAUL EVANS, Hello, This is Joannie, 45, 2

PAUL EVANS, Hello, This is Joannie, 45. 7 J. YOUNG • 9338 Tavistock • Plymouth, MI 48170 • 734-455-0070 • E-Mail: sctyng ir oeonline.com ARTIST RECORDING FORMAT LABEL& CATALOG NUMBER IGGY POP, Zombie Birdhouse, Compact Disc, Chrysalis/Animal Records PUBLIC IMAGE LIMITED, Commercial Zone, Any, PIL Records PUBLIC IMAGE LIMITED, Live in Toyko, Compact Disc, Virgin

DON W. HOPKINS 87 Mosely Dr.
 Pope, MS 38658 Collector Needing Help - Have Trades - Reply Guarenteed¹¹ ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER SHERYL CROW - Wanted Someone to Record Promo/Live/B-sides/Rarit onto Cassette MELISSA ETHERIDGE - Wanted Someone to Record Promo/Live/Rarities onto Cassette JOHN CAFFERTY AND BEAVER BROWN BAND - Anything and Everything Need Live Videos JUDE COLE – Anything and Everything AMANDA MARSHALL - Anything and Everything

ALEXANDER THEROUX 659 Willow St.
 West Bernstable, MA 02668
 (508) 362-5162
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 PATTI SMITH, 45s, Books, Aguthing DAVE COHEN 8426 Springfield
 Skokie, IL 60076

 SKOKIE, IL GUU76
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 PETER KOPPES, From The Well
 PETER KOPPES, When Reason Forbids
 PETER KOPPES, Indesence
 PETER KOPPES, Watermark WILLIAM KUESTER • 2029 Toben Dr. • Corpus Christi, TX 78412 • (512) 985-0461 (512) 985-0461
 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
 IRENF CARA, Love 1984, Any Format
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 IRENE CARA, Any Recordings on Festival Label
 PATTI SMITH, Never Enough, CD

CHRISTINE YOUNG CTRISTING FOOTIG
 232 Harper Dr.
 Orange, VA 22960
 E-Mail: hrpufnstuf@ns.gemlink.com
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 DEEP PURPLE - Sheet music for "Hush", plus various other sim with group
 addred peter Fource - Sileet music for Husin , plus various other sym with god peter PURPLE - Video (good quality only) of "California Jam" (1974) DEEP PURPLE - Video (good quality only) of complete clips from "Playboy

After Dark (1968) SLADE - Vanous sheet music singles with pic sleeves and video (good quality only)

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P.O. Box 8935 | ORG HARLINGHAUSEN Theodor-Heuss-Ring 30 | ONALD ALLEN • 12 Clover Lane | FILIP DE VOLDER (cont'd)
NORMALS - Almost Ready |
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| So. Lake Tahoe, CA 96158 | Cologne, Germany 50668 I'm looking for the following in VG + cundition pr better: | • Albany, NY 12211
• 518-434-4016 | NORMALS - Almost Ready
PLUCZ - Mindless Contentment
PAGANS - Six and Change (no p/s) |
| 530-542-3313
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ALI AKBAR KHAN - North Initian Master of The Sarod - LP - World Pacific, | Albany, NY 12211 S18-434-4016 Iam looking for several copies in Good cond or better ARTIST RECORDING FORMAT LABEL CATALOG NUMBER ARTIST RECORDING FORMAT LABEL CATALOG NUMBER | NV, NIGGERS - Headliner (no p/s)
ROCK BOTTOM & X SPYS - Rich Girl
RED SQUARES - Modern Roti |
| instance and a second and a second a se | WPS_21/33 | THE CAROLEERS - Christmas Songs - 331/3 LP - Promenade CH 1038 A (MK
4017 A) | ROCK AND ROLL BITCHES - Wild West |
| Thing! | ALI AKBAR KHAN - Sound CI The Sarcd - LP - World Pacific, WPS-21435
DRUMS OF NORTH & SOUTH INDIA - LP - World Pacific, WPS-21437
USTAD ZIA MOHIUDDIN DA&AR - Raga Mangeybushan - LP Disques Alvares LD | KEN REEDY | SHTDOGS - History of Cheese
STIMULATORS - Loud, Fast Rules
STIMULATORS - M A.C.M.I.N.E.S. |
| IM CIMINI
2225 N. Santa Anita Ave. | ADRIAN FOULKS | • P.O. Box 7115
• So. Lake Tahoe, CA 96158 | SUDDEN FUN - Sudden Fun
SIGGY MAGIC & HEY HO BAND - Commercials |
| Sierra Madre, CA 91024 | 1505 Beverly Rd. | • 530-542-1297
Artist Recording Format Label & Catalog Number | STAINS - Feel Guilty
SICK AND THE LAME - Ate Days A Week (no p/s) |
| eve Kilbey and "The Church" Fan; Also MW Piper
TIST RECORDING FORMAT LABEL & CATALOG NUMBER
E CHURCH - "Destination" 12" (USA) ADP-9750 | Philadelphia, PA 19138 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER | KRAFTWERK - Kraftwerk 1 - CD/LP - Philips 530b 058
KRAFTWERK - Kraftwerk 2 - CD/LP - Philips 530b 058
KRAFTWERK - Kraftwerk 2 - CD/LP - Vertigo UK 5306016 | SNUKY TATE - Who Cares |
| IC CUUDCU PCool® CDE (AUC) D. 11915 | CANNONBALL ADDERLY - Inside Straight - LP - Fantasy
YOUNG-HOLT UNLIMITED - "Funky But" - LP - Brunswick | KRAFTWERK - Ralf & Florian - CD/LP - Vertigo UK 6360616
KRAFTWERK - Ralf & Florian - CD/LP - WB US 2006 | VIOLATORS - N.Y. Ripper (no p/s)
VIOLATORS - N.Y. Ripper (no p/s)
VECTORS - Death To Disco |
| IE CHURCH - FREI COS (KUS) OF 12213
IE CHURCH - "Remvte Luxury" LP (USA) AL-8566
CK FROST - "Back Frost" CD (AUS) REDCD-18
EVE KILBEY - "Egyptian" 12" (AUS) VSCPRO 1
TVE KILBEY - "Narcosis Plus" CD5 (AUS) VSC005
ARTY WILLSOIL-PIPER - "Luscious Ghost" CD5 (AUS) D11282
V - WILLSOIL-PIPER - "Luscious Ghost" CD5 (AUS) D11282 | KELLY FARR
● 1709 Plateau Dr. | FRANK B. STEWART | ZERO BOYS - Livin' in the 80's
Loads more wanted (USA, UK, Worldwideplease offer, thanks!) |
| ARTY WILLSON-PIPER - "Luscious Ghost" CD5 (AUS) 011282 | Jackson, MI 49203 E-Mail: kmfarr@cmsenergy.com | 168-43 Hillside Ave. Jamaica, NY 11432 | MASAYUKI OKAZAWA |
| EX - "Hex" LP (USA) FW0011 | Looking for the following original import/live CDs, no CD-Rs.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER | • 718-523-4058 or 718-523-4646 or 718-454-4418 | • 851-1 Moriya-Kou Moriya
• Kitasohma, Ibaraki 302-0115 |
| P.O. Box 1115 | STEVIE RAY VAUGHAN - In Memorium, Swingin' Pig - 3-CD Box Set -
(TSP-CD-205-3) | Fax: 718-523-5474 E-Mail: FBStewart@aol.com | • 81-298-48-5957
I am tooking for the following in VG condition or better |
| Chinook, MT 59523 USA
(406) 357-2769 | THE ANIMALS - BBC Files 1965-68 - Triangle | If you have any of the following records for sale please be kind enough to
contact me with condition, price and payment instructions. | ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER |
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VELVET UNDERGROUND Hero & Heroin - Swingin' Pig - (TSP-CD-058) | ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
BOBBY COLT - A Man/My Charlotte - Ford 130 | GEORGE STRAIT - Live At Gilley's (2/85) - LP - Westwood One
SHLOH - Shiloh (1970) - LP - Amos AAS 7015
SHLOH - Jennifer (1970) - 45 - Amos 140 |
| HAR - U.S.J., CD
VES CHOIR - By Prescription Only, CD
US CONTE - Black Forest, CD | ALLMAN BROTHERS - New York City Blues Gold Standard - (A&R Studios, NY,
1971)
UTTLE FEAT - Teenage Nervous Breakdown - Gold Standard - (Long Island, NY, | CHUCK JACKSON - Little Man/Ooh Was Baby - Alcar/Dacar
FREDDIE AINSFIELD - A Place In The Sun/The Princess Of Scepter | RICK ROBERTS - Windmills (1972) - LP - A&M SP 4372 |
| UIS CONTE - Black Forest, CD
ES DUDEK - Deeper Shades of Blue, CD | April 73)
DR. JOHN - A Funky Gool Time - Main Street - (Ultasonic Studios, NY, Nov. '73)
ERIC BURDON & THE ANIMALS - Live At Poughkeepsie - Swingin' Pig - | Contact me with condition, price and payment instructions.
ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
BOBBY COLT - A Man/My Charlotte - Ford 130
CHUCK IACKSON - Little Man/Yoh Was Baby - Alcar/Dacar
FREDDIE AINSFIELD - A Place In The Sun/The Princess Of Scepter
GENE HOWARD - Crusade for Love/Tragedy - High Fidelity World Pacific
JEFREY ADAMS - From The Beginning - Sul 136
HAL MILLER - Blessing In Disguise - Amy
MAUREEN THOMSON - Fly Me To The Moon/Gypsy Girl - Audio Fidelity
RAY FLEMING - Tahing 'Bout Love/Go On And Dance Girl - Raymar 45-1011
who Evert ISU | CHRIS JOHNSON
• 5914 Wescott Hills Way |
| ANDY GOODRUM - Fools Paradise, CD
ANDY GOODRUM - An Exhibition, CD | ERIC BURDON & THE ANIMALS - Live At Poughkeepsie - Swingin Pig -
(TSP-CD-219-2) | HAL MILLER - Biessing in Disguise - Anny
MAUREEN THOMSON - Fly Me To The Moon/Gypsy Girl - Audio Fidelity
RAY ELEMING - Talking 'Bout Low(Go Do And Dance Girl - Raymar 45-1011 | Alexandria, VA 22315 E-Mail: dbj2001@aol.com |
| ENNY HESTER - Marget, CU
AVID LASELY - Soldiers on the Moon, CD | TOMZHO | NON ENGLISH | All replies should be for records in VG or better condition. Please send list of titles, label, label, #, condition of cover & vinyl and asking price |
| MIS CONTE - Black Forest, CD
ES DUDEK - Deeper Shades of Blue, CD
ANDY GOODRUM - Fools Paradise, CD
ANDY GOODRUM - An Exhibition, CD
ENNY HESTER - Partect, CD
AVID LASELY - Sottiers on the Moon, CD
AN NEVILLE - If My Ancestors Could See Me Now, CD
AUL YOUNG The Crossing, CD
REG MATHLESON PROJECT - "Baked Potato Super Live", CD
MUTH PORPERTS - AUD Decestor Un. CD | 11510 Nottingham Detroit, MI 48224-1127 ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER | BOBBY PARES - Gotas De Luvia/Livin' With Vivian - VJ 394
NICOLE JOSY - La Vie C'est Toi - Hebra 296 | ADTICT DECODDING FORMAT LAREL & CATALOG NUMBER |
| AND MAINESUM FRONCE - She for the former of | JEFFERSON STARSHIP - Dragonfly Outtakes - Cassette/CU/DA1 | BLUES
CURTIS CARRINGTON - I'm Gonna Catch You - Fury 1018
BROWINE MCHEE - Movie Acress The Biver - Unknown | LENNY BRUCE - (onginal issues)
JACK KEROUAC - (onginal issues)
TIM LEARY - "LSO" (1069)
STRANGE LOVES - (211)
THEM - (61005/71005) |
| MILE WANDFLMER - Lovers Cate, CD
AVID DIGGS - Tell Me Again, CD | ARTISI RECORDING FORMAL CABLE & CALACO RUMOER
JEFFERSON STARSHIP - Ared Octopus Duttakes - Cassette/CD/DAT
JEFFERSON STARSHIP - Red Octopus Duttakes - Cassette/CD/DAT
JEFFERSON STARSHIP - Light The Stay On Fre (full version) - Cassette/CD/DAT
JEFFERSON STARSHIP - Light The Stay On Fre (full version) - Cassette/CD/DAT
JEFFERSON STARSHIP - Light The Stay On Fre (full version) - Cassette/CD/DAT
JEFFERSON STARSHIP - Live Dragonffy Tour '74 - Cassette/CD/DAT/MS
JEFFERSON STARSHIP - Live Red Dictopus Tour '75 Cassette/CD/DAT/MS
JEFFERSON STARSHIP - Live Winterland 11-75 Sat. Show - Cassette/CD/DAT/MHS
JEFFERSON STARSHIP - Live Winterland 11-75 Sat. Show - Cassette/CD/DAT/MHS
JEFFERSON STARSHIP - Live Winterland 11-75 Sat. Show - Cassette/CD/DAT/MHS
JEFFERSON STARSHIP - Live Red Dictopus Tour '75 Cassette/CD/DAT/MHS
JEFFERSON STARSHIP - LIVE RED LIVE STARSHIP - LIVE RED CASSETTE/CD/DAT/MHS
JEFFERSON STARSHIP - LIVE RED LIV | BROWNIE McGHEE - Move Across The River - Unknown
DAVE BARTHOLOMEW - When The Saints Go Marching In - Imperial
FREDDIE BELL - All Right, Okay, You Win/Stay Loose - Mercury
EDDY CHAMBLEE - La La Lady - UA 181
EDDIE DAYE - Onei Whole Yees For You - Royal Roost
EARL CURRY - One Whole Year Baby/ Want Your Lovin ¹ - RPM
EDDIE (CLEANHEAD) VINSON - Kidney Stew - King
FLOYD DIXON - Tight Skirt - Swingin
JACKIE BRENTSON - Independent Woman - Chess
JOE HOLLIDAY - Timmy's Tune/Tiny Mite - Decca 9-29829
JOE HOLMAS - Pageboy Shuffle - King
JULIA LEE - Teil Me Daddy - EP - Capitol
JIMMY TIMMONS & RALPH SULLIVAN - Feel So Good - At The Marknique
IOUIS PRIMA - That's MH Home - Capitol | STRANGE LOVES - (211)
THEM - (61005/71005) |
| IAVID DIGGS - Any CD? or LP?
AT KELLEY - Views of the Future, CD | JEFFERSON STARSHIP - Light The Sky On Fire (full version) - Cassette/CD/DAT
JEFFERSON STARSHIP - Light The Sky On Fire (full version) - Cassette/CD/DAT
JEFEERSON STARSHIP - Ling Develop Tory (7) - Cassette/CD/DATALIS | EDDY CHAMBLEE - La Lady - UA 181
FDDY CHAMBLEE - La Lady - UA 181
FDDY DAVIS - I Only Have Ever For You - Boval Boost | RAUNCHY BLACK COMEDY - (original issues) |
| AT KELLEY – Views of the Future, CD
NARK PORTMAN – Driving Beverly Hills, CD
ONY GUERRERO – Tiara, CD | JEFFERSON STARSHIP - Live Ordgomy tour 74 - Cassette/CD/DAT/VHS
JEFFERSON STARSHIP - Live Red Octopus Tour 75 Cassette/CD/DAT/VHS | EARL CURRY - One Whole Year Baby/I Want Your Lovin' - RPM
EDDIF CLEANHEAD VINSON - Kidney Stev - King | X-RATED FLEXI-DISCS |
| ONY GUERRERO – Different Places, CD
ONY GUERRERO – Another Day, Another Dream, CD | JEFFERSON STARSHIP - Live Spitier Dur 76 - Cassette/CD/DAT/VHS
JEFFERSON STARSHIP - Live From Miami Don Kirshner's Rock Awards CBS - | FLOYD DIXON - Tight Skirt - Swingin
JACKIE BRENTSON - Independent Woman - Chess | MIKE BURKE
• P.O. Box 715 |
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JEFFERSON STARSHIP - Live "In Concert" '76 TV Show - Cassette/CD/DAT/VHS | IOE HOLLIDAY - Timmy's Tune/Tiny Mite - Decca 9-29829
IOE THOMAS - Pageboy Shuffle - King | Bloomington, IL 61702-0715 309-661-1220 |
| Rudebcksvagen 56
226 55 Lund, Sweden | JEFFERSON STARSHIP - St. Charles Video '76 - VHS
JEFFERSON STARSHIP - Live "OH; Gray Whistle Test" BBC '78 - VHS | JULIA LEE - Tell Me Daddy - EP - Capitol
JIMMY TIMMONS & RALPH SULLIVAN - Feel So Good - At The Maritnique | Fax: 309-661-2098 E-Mail: cdscrounge@aol.com |
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Stock copies in M to M- condition. Rarities of artists below of interest | JEFFERSON STARSHIP - Live Earth Tour 78 - Cassette/CD/DAT/VHS
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• P.O. Box 12473 | M. DAY & GRIFFIN BROS Little Red Rooster - Dot
STICKS McGHEE - You Gotta Have Something On The Ball/Oh what | ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
TORI AMOS - Under the Pink - CD with original alternate photo insert
TORI AMOS - Precious Things promo picture disc CD - Tea with the Waitress |
| DOORS - Teil All The People, 45, Elektra 45663, USA
DOORS - Get Up And Dance, 45, Elektra 45793, USA | a La Crescenta CA 91224 | London 45978 | promo CD
TORI AMOS - Y Kant Tori Read - CD, LP & 12" vinyl - I'm On Fire promo CD |
| DOORS - The Mosquito, 45, Elektra 45807, USA
DOORS - Readhause Blues, 45, Elektra 46005, USA | Please write before sending any material Immediate payment. We pay postage
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THE GRIFFIN BROS Move It On Over - Dot | TORI AMOS - Cool On Your Island promo CD - Rainn Retrospective Sampler CD
BLACK SABBATH - Test Pressings, acetates, Japan LP's & 45's - Picture Discs |
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DIORS - The Moraquito, 45, Elektra 45007, USA
COORS - Light My Fire/ Love Me Two Times, CD-single, Elektra 45051-2, USA
RON SICSMITH - Grand Opera Lane, Tape, Canada
RAT MacDOWALD & ESSENTIALS - Essentialist, Propaganda EP, USA | JIGGERS AND SCHNOOKY (puppets) - awy LP's - quote
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from early 50's | Promo CD
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GEORGE WINSTON - "Piano Solos" - Any - Takoma Records R-9016 | \$2.50 per episode
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| TAPIOCA BALLROOM BAND - Any - Any
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| GEORGE MICHAEL - Monkey - 6 Version promo CD single
GEORGE MICHAEL - Everything She Wants '97 - CD or 12" single | LORETTA LYNN - This Is Your Land (7" 33½) 4 different radio PSA's from
1983, nic. of Lyun on labet. National Wildlife Federation | Return to Casablanca III
Uncut and Completely Unplugged
Unancesca Fuil | CD Single
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| GEORGE MICHAEL - Any Video Promo
GEORGE MICHAEL - Sex CD Box Set (Japan) | LORETTA LYNN - L.Lynn & Ernest Tubb - The Best Of E.T & L.L. (both in small
b&w oic, on LP cover) - Great Britain? MCA COPS 8362? | Unnecessary Evil
War of the Worlds | Case Ltd. Ed. CD
ROLLING STONES - Flashpoint & Collectibles - Limited 2 CD Set in fold out |
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RUSH - Countdown - Shuttle shaped Picture Disc - Certain other picture discs |
| Concert Tour | PHILIPPE CHIVOT | 66502 Prades Cedex, France | RUSH - Through The Camera's Eve - 12" Laser Disc - Where's My Thing Promo |
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• 320-762-4127 | LP's wanted:
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| V.A Promo Westwood One Ramites on CD Vol. 5
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FREEZE - I Hate Tourists | ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER |
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WOLFSBANE - Any CDs or LPs | Albuquerque, NM 87102 | FREESTONE - Bummer Bitch
FIX - Vengeance | HUEY LEWIS & THE NEWS - Now Here's You (1980) - Single - Chrysalis CHS 2458
(with psi) |
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Looking To Trade Live Cussette Tapes | GENTLEMEN OF HORROR - Rich Kids
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METALLICA - Drumsticks | ARTIST RECORDING FORMAT LABEL & CATALOG NUMBER
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LUBRICANTS - Activated energy | HUEY LEWIS & THE NEWS - b/w photos, bcoks, lapanese 45's from '80 to '82,
early videos, early radio shows on vinyl
HUEY LEWIS & THE AMERICAN EXPRESS - (1979) - Exodisco/Nickback -
Stand (10") - UK Macrow 607213(5')(0)(0)(0)(0)(0)(0)(0)(0)(0)(0)(0)(0)(0) |
| MOTLEY CRUE - Drumsticks
IRON MAIDEN - Drumsticks | 10:10 GUNNE Live Aud Tapes Bootlegs, Any
JAMES GANG W/TOMMY BOLIN Live Aud, Tapes, Any | LATIN DOCS - Warning
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MAIDS - Back To Bataan | HUEY LEWIS & THE AMERICAN EXPRESS - (1979) - EXODISCO/NCKDack -
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SHORLON LIGHTFOOT - Foreign LP's & 45's with picture sleeves
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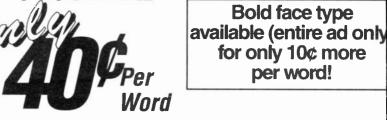
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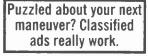
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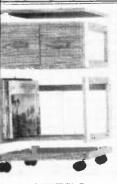
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issues from page 176)

le, Gisele MacKenzie, Kay Starr, Gogi ant, Jaye P. Morgan, and Georgia Gibbs. o takes a mild stab at rocking on 1957's igar Candy." Somewhat steamier are rtha Kitt's teasing "C'est Si Bon (lt's So od)" and April Stevens' 1951 reading of le Porter's "I'm In Love Again." Mindy rson is the only lady to enjoy two cuts.

5495

Pat Suzuki's cloying "I Enjoy Being A Girl" o dreadfully chauvinistic — even for 1958 that it's creepy, but Della Reese's majestic on't You Know" atones for it (Reese's eathtaking operatic range and the song's

Jackie Wilson's output of the same era). Taragon fudges a tad by sneaking in early '60s sides by Rosemary Clooney and Kitty Kallen, but they aurally fit the format.

It's debatable whether Harry Belafonte's familiar calypso "Banana Boat (Day-O)," Don Gibson's countrypolitan classic "Oh Lonesome Me," and Jim Reeves' often-heard "Four Walls" qualify as Lost Male Hits; they nevertheless rate with the second disc's highlights. Again, some of this stuff is disposable ----Tony Perkins was more adept at portraying the psychotic Norman Bates than he was at crooning "Moon-Light Swim," Julius LaRosa's "Lipstick And Candy And Rubbersole Shoes"

was a ridiculous attempt to court the teenybopper market, and Vaughn Monroe's novelty "In The Middle Of The House" is notable only for its locomotive sound effects.

But this time we also encounter a younger generation of gents behind the microphone. Johnny Restivo turns in a nice slice of Otis Blackwell-generated rock 'n' roll with his '59 hit "The Shape I'm In." Ray Peterson torched "The Wonder Of You" more than a decade before Elvis revived it for the Vegas crowd. Jesse Belvin caressed the honey-toned R&B ballad "Guess Who," and Brook Benton's stirring "A Million Miles From Nowhere" was his first pop hit in early '58 (and it's here in stereo to boot).

Some of these songs might have better been left lost, but as overviews of RCA's pop catalog during a mighty tumultuous decade, both collections fill a definite niche. (PO Box 765, Deer Park, NY 11729)

— Bill Dahl

DJANGO REINHARDT Nuages Arkadia Jazz (71431)

OSCAR ALEMAN Swing Guitar Masterpieces 1938-1957 Acoustic Jazz (ACD 29)

These two worthy reissues deserve consideration together. Both represent music by influential and masterful guitar players whose best work appeared more than a half century ago. In one case (Reinhardt) the musician has become a legend to guitar players and fans alike. In the other (Aleman), the musician has become little more than a cult figure whose recordings have languished in obscurity for too long. The reissue industry, supported by digital technology, has finally given us the opportunity to set things right.

Consider the Nuages disc first. No selfrespecting guitar player should be without this reissue, or at least some knowledge of Reinhardt's artistry. Undoubtedly Europe's first jazz artist, Reinhardt did it all with full

use of only two fingers on his left hand. Yet his fluid, gypsy-like melodic lines continue to inspire musicians far removed from the swing era in which Reinhardt worked (he died in 1953)

The 18 tracks presented here have been digitally remastered and feature Reinhardt's usual backing by the Quintette du Hot Club de France (a somewhat leaden entourage that never really equalled the guitarist's artistry). The disc also contains newly restored sessions with American swing giants of the saxophone — Coleman Hawkins and Benny Carter. Reinhardt's reputation was such that touring American artists often sought out his presence in the studio for a special sound not readily attainable back home.

Reinhardt has been praised for the melodic construction of his solos, even at tempos not designed for the faint of heart (Check out "You're Driving Me Crazy"). But it is his use of bent string notes that provide an unmistakable bluesy quality to his playing. While less surprising today, Reinhardt's playing should be seen and heard in the context of a man who was literally helping to invent the use of the guitar as a jazz instrument during his early sessions.

Arkadia provides a stylish four-panel insert with this disc, which includes track-by-track notes and full discographical details. While it is true that there is no shortage of material by this great artist, this superb package is a fine way into the Reinhardt legacy or as an addition to an existing collection.

The Oscar Aleman set is a revelation. For an artist to go from virtual obscurity to star treatment (this two-CD set is a career testimonial) is a notable event to say the least. The story - one of those music business episodes - should stop cynics in their tracks. Acoustic music wizard David Grisman has set up a label (Acoustic Disc) to do justice to the kind of (largely uncommercial) music he has built a career upon. In his notes, Grisman tells of discovering Aleman's music back in 1973 courtesy of Jerry Garcia,



violin-enriched arrangement curiously mirror

(Reissues from page 188)

with whom Grisman played bluegrass in a band called Old And In The Way. Between them, Grisman and Garcia virtually wore out a bootleg LP of Aleman's recordings. More recently, Grisman's guitarist Enrique Coria rekindled the flame of Grisman's love for Aleman's music. Arguably, Coria's credentials were more natural than Garcia's. Growing up in Argentina, Coria heard Aleman's music everywhere. He was virtually a national hero whose music was readily available on recordings, radio and concerts.

The details of Aleman's career (many of which are surprising, given the obscurity of this artist to most "knowledgable" listeners) are lovingly told in the notes by Dexter Johnson. Four of Aleman's original album covers are reproduced in full color in the accompanying 20-page booklet. They add a poignant reminder of how much we have been penalized by musical insularity. Interestingly, one of the covers reveals that Aleman played a National Steel guitar. Other than blues masters such as Bukka White, it is curious to find a jazzman like Aleman within a mile of such an instrument. Yet, the National was one of Aleman's attempts to overcome the amplification problems faced by early masters of acoustic swing jazz guitar.

Interestingly, Aleman and Reinhardt were close friends and jammed extensively, although they never recorded together. Both men were clearly masters of their craft and, more importantly, innovators. Comparisons are inevitable, and this disc proudly notes that premier jazz critic Leonard Feather claimed Aleman could outswing Reinhardt and often did. "If anyone ever mentions Django Reinhardt to me i shall stare coldly," Feather ceremoniously announced. In truth, Aleman never gave himself the chance for fame that Reinhardt was afforded. He spent too much of his career laboring in Argentina, in a period when World Music had yet to become an industry. Reinhardt was similarly insulated in many ways, but the world was more likely to beat a path to his French doors than find Aleman's adobe hacienda

What we have here are two discs of 26 tracks each, complete with full discographical details. The titles include some Hispanic material, but the emphasis is clearly on jazz standards represented with titles such as "Limehouse Blues," "In The Mood," "Bye Bye Blues," "Cherokee" and "Stardust." This is a legal issue, licensed directly from EMI Argentina, and Grisman and company are to be commended for their brave efforts. Guitar players and lovers of vintage swing will now have to find excuses to remain ignorant of this early guitar master.

— Hank Davis

RAY CHARLES

The Complete Country & Western Recordings — 1959-1986 Rhino Entertainment (R2 75328)

No matter the music, there is a place in it for Ray Charles. Big band, rhythm 'n' blues and rock all are friends to Brother Ray, who plumbs them all for piecework but is still about as close to being a genre unto himself as anyone is likely to get. If any artist's style defies a pigeonhole it is his, yet he has never made a secret of his affinity for country 'n' western music, from the traditions of which many of his greatest songs have been drawn. To see just how monumental a body of work he has drawn from that well, one need look no further than Rhino's exemplary new



Ray Charles

collection Ray Charles: The Complete Country & Western Recordings — 1959-1986. At four discs and 93 songs, it is a bit mammoth to be niche work, but the set does manage a tight focus nonetheless as it angles in on a single aspect of a wide-reaching career.

Disc one is a career in itself, collecting as it does the two Charles albums that revolutionized the concept of the crossover hit: the April 1962 smash Modern Sounds In Country And Western Music and its follow-up of six months later, Modern Sounds In Country And Western Music Volume 2. Charles has been offered forth as a genius for much of his career, and though such claims are difficult to prove, there is certainly something to be said for a pair of albums that have not aged a day as they approach their 40th anniversary year. All of the tunes that made the collections legend - from the million-seller that announced Charles' unique spin on hillbilly fare, "I Can't Stop Loving You" to the rendition of "You Don't Know Me" that transformed a song into a standard — still enchant to this day. While notably devoid of any twang that might mark them specifically as country, tunes such as "You Are My Sunshine" and the Don Gibson roller "Oh. Lonesome Me" still possess the charm that opened inroads into pop consciousness from which country music still benefits today.

While the first disc is essentially a reissue, disc two is a compilation of country-based tunes taken from many sources. After a quick nod to Charles' years with Atlantic in the form of the Hank Snow tune "I'm Movin' On" (and so he soon was), the chronicle quickly digs into chunks of his memorable 1960s run with ABC-Paramount. The two signature Charles sounds, the big band western style with which he cranked up numbers such as "Move It On Over" and "Busted," and the string beds on which he nestled ballads such as "Crying Time," show themselves open to endless permutations under the proper guidance, which just happened to be his. A trio of songs framed in Charles' own "swingova" style (a bossa nova beat played backwards, as is noted in Daniel Cooper's fine liner notes) are plenty to keep any listeners prone to dance honest, and just for the sake of completeness, Charles shills in down-

World Radio History

home style for Olympia beer on a hidden bonus track.

Disc three covers the late 1970s and early '80s, during which time Charles hopped from ABC to Crossover/Atlantic before finally landing at Columbia. Throughout the period he put forth his takes on many of the biggest songs of the day, among which were "Let Your Love Flow," "Take Me Home. Country Roads," and a slightly altered version of the Johnny Cash standard "Ring Of Fire" in which the tale's milieu moves from a coal mine to a cotton field. While most musicians who make it their business to offer their interpretation of the hits of the day are relegated to lives as lounge singers, Charles thrived by doing so because his popularity was (and is) as much about his inimitable styling as about the songs he played. Glen Campbell could hardly be expected to play as a session musician for another artist's rendering of his signature tune "Wichita Lineman," but he did so for Charles. Charles is the leastthreatening competition a musician can have, because rather than sucking the soul out of another artist's rendition of a song, his method is to breathe new life into that number, a skill that informs nearly every song in the set.

The heart of disc four is drawn from Charles' 1985 album of duets, Friendship, inclusive among which are songs with such country luminaries as Merle Haggard, Johnny Cash and George Jones. In the years just prior to that record Charles adopted a slightly different approach to his country forays, as in the fiddle-laden run he took at "3/4 Time." Where his early material in a western vein sounded like Ray Charles music and just happened to be built on country standards, in the middle 1980s his work in that direction owed far more to traditional styles. "Shakin' Your Head" showed that Charles had lost none of his formidable talents on the piano, but the heavy presence in it of pedal steel and banjo picking gave it the look of a departure, like after all that time Brother Ray had gone country. It may not have had the unique quality of his early work, but his duet with Willie Nelson on "Seven Spanish Angels" still had plenty to recommend it.

As Charles has dabbled in genres of sorts, so too have those genres dabble him. He has spent four decades as one of great influences of popular music of kinds, all the while amassing a body of that is as impressive as it is expansive. W it comes to any sizable compilation of work, it is fair to say that no collection complete without it. Conversely, in an itself, his is a collection that is quite oughly complete.

— Thomas Ki

MICKEY NEWBURY The Mickey Newbury Collection Mountain Retreat

How frustrating it must be for songwr standing unknown and unrecognize supermarket lines, to compose for far creative stars whose limo delivers the mi the mansion. Mickey Newbury has more to justifiably complain about, g that he is a far more sophisticated singer nearly anyone who has covered his st material over the past three decades -Gibson, Jerry Lee Lewis, Gary Stew Kenny Rogers, Eddie Arnold, Willie Ne Joan Baez, Waylon Jennings, Ray Cha Tom Jones and Elvis being some of the obvious. Very likely, 90 percent of Newb own recordings are just too damned int and poetic for the average rush-hour dri radio. In fact, the most concise and accu line of music journalism this writer has read was written by a critic nearly 30 ago, who felt Newbury's delicate lyrics him "the Robert Frost of country music."

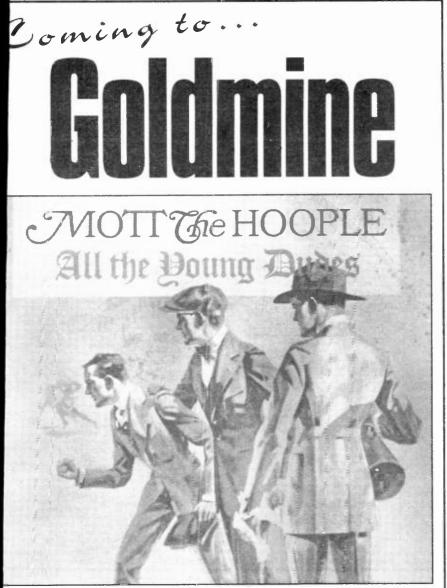
A couple of Newburyites up in Mich put together this classy eight-CD box se the 10 albums the Texas/Nashville sci straddler recorded between 1969 and 1 all of them on compact disc for the time. His acoustic guitar-driven, intit interpretations of standards such Sunshine," "Sweet Memories" and " You Been Gone So Long" are slipped am equally solid, sometimes superior c there's "Hand Me Another Of Those" best alcohol-fueled love song ever, appro ately covered by Gary Stewart); "Lovers, uncomfortably accurate depiction of p romance indifference; and "Heaven Help Child," a paean to the literary '20s deservedly won him a bundle when a m stateside songwriter's contest deemed it top entry.

Newbury extends a Southern ballad tr tion harking back to Stephen Foster, a h tage he appears to acknowledge w successfully recording risky material "Shenandoah," "That Lucky Old Sun," The Pines," and "Danny Boy" on 1977's R Tracks — the latter tune showcasing arranging abilities via a thicker guitar ch progression.

Newbury is an unabashedly Americ writer of folk and country music, makin appropriate that the last song Elvis ever s in concert was Newbury's "American Trilo — a surprisingly touching medley of "Dix "Battle Hymn Of The Republic" and "All Trials."

Any one album in this box set is near good as the next, meaning you'll do a hel a lot better further investigating Newbu catalog than you will snagging the curr load of country fluff. (\$125.00 Mount Retreat, PO Box 888, Escanaba, MI 498 0888 or contact www.songs.com/newb for further Newbury info.)

– Dave McElfi



Mott the Hoople

ronted by lan Hunter, Mott The Hoople went from late-60s hard rockers to cutting-edge '70s glam rockers. The band was a huge concert draw, selling out its concerts worldwide. Despite that uccess, they somehow managed to not sell many records. Success on he singles chart was limited to the glam-rock anthem, "All The Young Dudes," which was a Top 40 hit in the U.S. and a longtime staple on adio. The apex of the band was the extraordinary album, Mott, which was released in 1973. However, continued personal problems plagued the band's last few years. Goldmine brings you the Hoople story.

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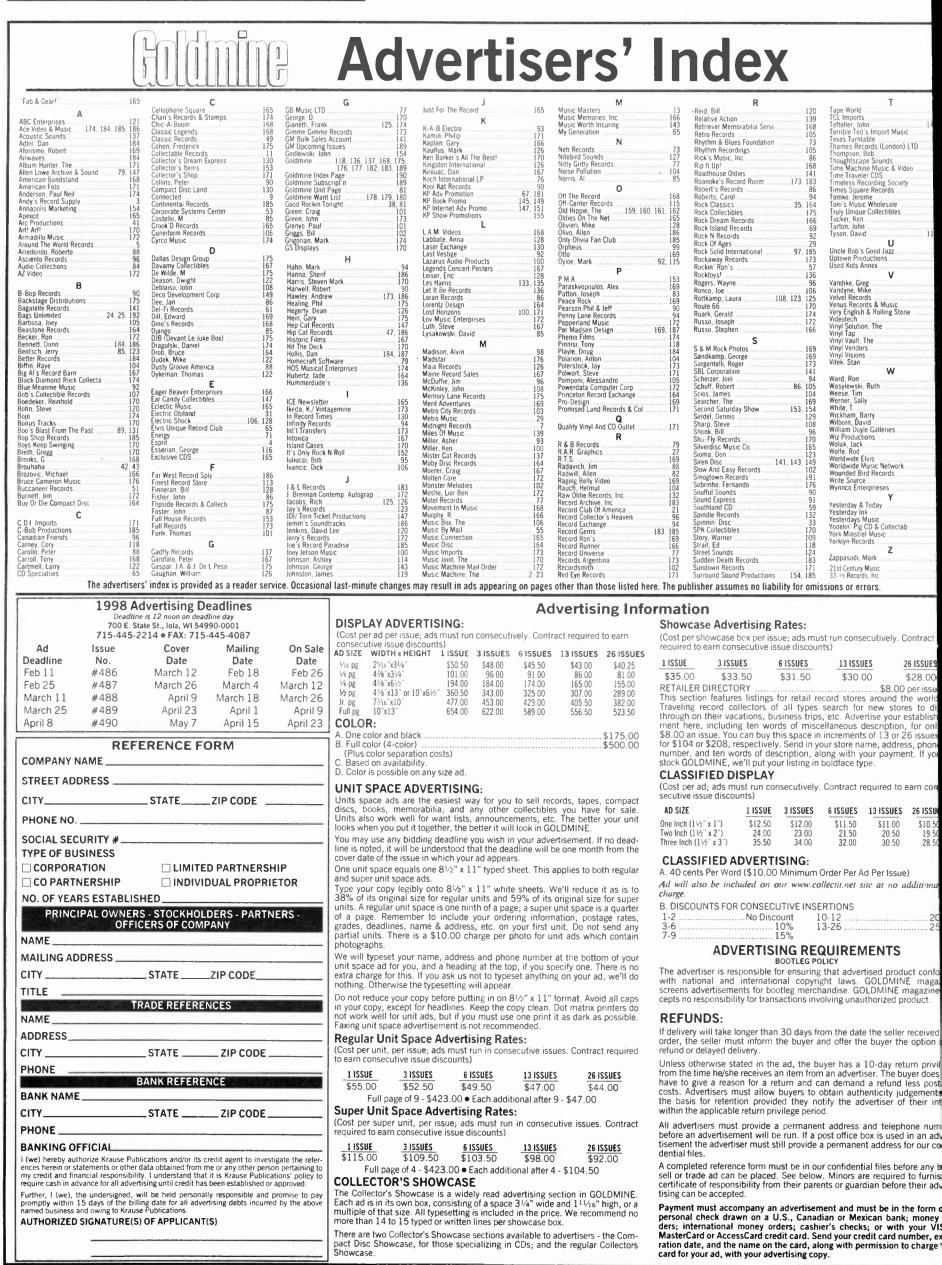
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